SCREEN | RADIO | MUSIC | STAGE

VARIETY

MAR 2'44 B

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 153 No. 12 | NEW YORK, WEDNESDAY, MARCH 1, 1944 | PRICE 25 CENTS

SHOW BIZ SCROLL OF HONOR

Circuit Exemption From Withheld Tax Temporarily Includes All Variety Acts

Ruling exempting circuit theatres from collection of withholding and social security taxes from performers and musicians, except those employed under a form B contract, has been extended specifically to all theatres, nightclubs and restaurants in a new temporary ruling made last week by Acting Commissioner of Internal Revenue Harold N. Graves.

Under terms of the new ukase, theatre and nitery ops will no longer be required to deduct the pay-as-you-go nick and social security taxes from acts and musicians who do not come under the Form B contract.

This ruling follows the findings in the Radio City Music Hall, N. Y., case, which provided that acts are independent contractors and, therefore, not subject to social security imposts.

Graves in the ruling stated: "It is the position of the Bureau that an operator for whom musicians perform services pursuant to a Form B contract is the employer of such musicians, including the leader, for purposes of employment taxes and income tax withholding. The operator, as employer, is required to collect from the musicians both the employees' tax under the Federal Insurance Contributions Act and income tax under the Current Tax Payment

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B'way Legit at War Front To See Troupes Staying 6 Months; 12-14 in Company

Stock legit performances in Naples or Algiers, or both, to be financed by the American Theatre Wing, have exceeded the planning stage.

Lawrence Phillips, head of USO-Camp Shows, Inc., through which all overseas entertainment for servicemen clear, has indicated to Antoinette Perry, secretary of the wing, that the War Department wishes information on a number of details. Message to Miss Perry from Phillips revealed that the USO and the War Department are appreciative of the Wing's "generous and helpful offer" to give stage shows to the Army overseas.

Washington asked how many people would be required for the stock showings, and how long they would stay, in addition to the materials required. Estimated that the company expected to go overseas would remain six months. The company may be confined to between 12 and 14 players. That group would include

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Marlene Has Ideas

Marlene Dietrich, who has been released by Metro from a picture commitment to go overseas to entertain troops, also will go into the occupied countries after the war is over to entertain the armies of occupation and the liberated peoples.

She is fluent in several languages, and believes that these people will need entertainment in the post-war era even more than they do now.

Blanket Ins. For Overseas Actors

After months of effort, USO-Camp Shows, Inc., has secured blanket insurance policies covering deaths of all actors who go overseas to entertain men in uniform. Nearly every well-known insurance firm declined to issue such policies on the ground that persons going to the fighting fronts are not attractive risks and because such coverage is for limited periods, approximately six months, which does not give the companies a chance for long-term premium payments with which losses are counterbalanced.

There are over 300 professional entertainers giving performances overseas, each being covered with a policy for $10,000. Annual premium is $110,000, which is paid by USO. Policies are payable to beneficiaries

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KAUFMAN STARTS NEW GI'S REVUE PROJECT

Groundwork for a new phase of war-front theatrical activity was launched by the Special Services Division of the U. S. War Dept. last week, when rehearsals got under way at Camp Shanks, N. Y., for a full-length revue which, when perfected, will serve as a blueprint for productions to be staged by GI's around the world.

Through efforts initiated by Brig. Gen. Joseph W. Byron, a folio of musicomedies and revues will be prepared after experimental tryouts at Camp Shanks and other military bases in this country and sent overseas for staging by Yank troops. As the War Dept. steps up its overseas activity in preparation for D-Day,

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PLAN TRIBUTE TO BIG 'LITTLE GUYS'

Name Performers Point to Unselfish Job Unknowns Are Doing on Far-Flung Battle Fronts—Permanent Record to Tell of Achievements

SET UP LEGION POST

To perpetuate the role of the "little man" in show biz who is emerging as the unsung hero of the Allied Nations morale forces, some of the top personalities of film, stage and radio back from the Fighting Fronts are recommending a "Scroll of Honor" which will remain as a tribute in recalling for all time a vital contribution to the war effort.

The name performers, cognizant of

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Detroit Church Fosters Big-Time Discoveries, Paying All Expenses

Detroit, Feb. 29.

The Sunday School of the Metropolitan Methodist Church here seems intent on finding stars for the big time. The class now is ready to debut the second of the warblers whose careers it has backed for several years of training.

Three years ago the Sunday School class, which includes men's classes, brought out Barbara Scully and launched her on a career in the field of light opera. The former protege has been appearing for several years in lead roles for the Shuberts. The

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Oh, What a Beautiful Morning, Every Morning

"The music business is so terrific that it's almost embarrassing," to quote one music publisher. "I'll give you an idea: we had some old saxophone folios cluttering up our stockrooms for years, but suddenly these have all gone, and they're clamoring for more.

"What happened is that we couldn't supply some more 'hep' and popular item, but the music dealers don't care, they wire us, 'Then ship

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See 30% Nitery Tax Not Hurting Biz As Much As Cutting Performers

The new 30% federal tax on nitery tabs, now that President Roosevelt's veto has been overridden, may wind up hurting cafe performers more than the niteries, so far as grosses are concerned. It's figured that in this feverish boomtime era the average cafe spender just doesn't care if his nitery check is $20 or $35; this is now too w.k. among the cafe men who have noticed how the average goer-outer just pays the total, and doesn't bother about adding up. So the 5% tax now, or the 25% additional, it is figured, may not prove such a bugaboo as first suspected.

But it will create a caution which must redound against the nitery talent. It will make for a greater awareness of overhead, so far as floor shows are concerned, and $75 acts may not be grabbing that easy $350 and $400 a week as now.

It's no secret that, in this seller's market, the major booking agencies now call on the bushleague agents constantly, inquiring, "Have you got a pretty good hoofer," or "we could use a femme single."

The general wartime prosperity first boomed bands from $7,500 to $12,500 a week and percentage; and not only on Broadway and in the big keys, but generally the same disproportionate salary standards have been created.

That's Bond-Selling!

According to estimates from U. S. Treasury officials, it is reported that approximately 10,000,000 seats have been sold for bonds in the picture industry's Fourth War Loan campaign.

Indications are that with final accounting to Feb. 29 the industry drive will likely top the goal of a bond for every one of the 11,500,000 seats in some 16,900 theatres in the U. S., Alaska and Hawaii.

New Show Ties Angel Record, 27

The record number of backers for any one Broadway show has been tied at 27—"Tomorrow the World" (Barrymore, N. Y.) and "Allah Be Praised," new musical opening in Philadelphia tomorrow (2), having the same number of angels. Latter show was produced by Alfred Bloomingdale, but in line with the new system of show-financing he invests none of his own coin, backers paying all production costs.

Conforming to general procedure in limited partnerships, "Allah" calls for the producer (Bloomingdale) retaining a 50% interest, or that share of the profits. He is allowed office expense, generally around $150 weekly, but generally the manager or managers are not on salary. Angels in most cases are paid back their

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CULTURAL HYPO URGED FOR NEW YORK STATE

Albany, N. Y., Feb. 29.

A State Commission of Music, Drama and Fine Arts, which will survey the cultural resources of New York State and make recommendations to the Legislature and the Governor "for the encouragement and wider dissemination of the Arts throughout the 62 counties," is proposed in a bill introduced by Senator Lester Baum, Manhattan Republican. Senator Baum, who represents the 15th, a so-called "silk stocking district," envisages the broadening of Governor Dewey's post-war reconstruction program to include the promotion of "the general cultural welfare of the people."

Under the Senator's bill, the State

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O'Daniel Presidential Boom Launched Via Texas Hillbilly Airer

Houston, Feb. 29.

A radio campaign to "draft" Senator W. Lee O'Daniel for the Democratic presidential nomination this year has been launched over a local radio station against a background of the hillbilly music which helped the former Fort Worth flour salesman into topflight politics.

The station, KXYZ, airs the program at 12:45 p.m., which is the same time the former broadcasts of O'Daniel were aired. According to station officials, program material is submitted by C. V. Milligan, who operates the All-in-One Manufacturing Co., which produced laundry and dry cleaning equipment "before the Government ordered it stopped."

Programs feature a string band and theme is O'Daniel's own composition "Beautiful Texas."

Announcer's break between each selection is to "make dialers join the movement afoot to draft O'Daniel for president—the common citizen's champion."

11th ANNUAL RADIO SHOWMANAGEMENT SURVEY

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"Variety" Income Tax Service

Wayne Pierson Again At 'Variety's' Home Office—Some Tips to Professionals

Free income tax service for members of the amusement profession is again being offered by "Variety" at its office in New York, 154 West 46th Street. Deputy Collector H. Wayne Pierson, from the office of Collector James W. Johnson, 3rd District, New York, is on duty each day from 9 a.m. to 6 p.m., to advise taxpayers and to assist them in the preparation of their returns.

This publication is in receipt of a number of inquiries from members of the theatrical business who are on tour and who, in some cases, are unable to obtain tax advice from a local source. For the benefit of those unable to get direct assistance Deputy Pierson has outlined a number of necessary steps in the preparation of a return. They follow:

Form 1040 will be used by most members of the amusement profession as they will have deductable items that can only be taken off when this form is used. Short form 1040A will be used for those receiving $3,000 or less and only when they have no business or professional expenses.

The first step in preparing a return is to assemble the following forms. A copy of your 1942 tax blank or the Form 1125, mailed to you from the Collector's office where you filed last year. This form has listed the amount of tax you owed for 1942 and the amount you have already paid in installments. You probably paid the first two installments, or half of the tax due. Place this figure in line 21b, page 4. If, in your travels, the collector's notice has not caught up with you, the same information may be taken from your copy of the 1942 return.

Next, assemble all form W2 given you by your employers. These forms indicate the gross amount of salary paid you for a particular engagement. Immediately below this figure you will find the sum withheld to cover Victory and Withholding Tax. In cases where you received salary and did not receive a form or a written record from the employer you will be compelled to rely on your own records. When you have computed the total amount of money withheld for Victory and Withholding Tax place this sum in line 21a, page 4.

If you filed a declaration return last September, and paid an installment in September or December, insert this amount in line 21c, page 4. You will then have the complete total of your credits and these amounts will be subtracted from the

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Edison, Ex-N. J. Gov., Son Of Inventor, a Songwriter

Newark, Feb. 29.

Charles Edison, former Secretary of Navy, who recently ended three turbulent years as New Jersey's governor, is a pro tunesmith, and has just turned out another live number. It's "Wicky Wacky Woo," published by Braun Music Publishing Co. Edison's responsible for words and music.

Another Edison tune, "Don't Ask Nothin' of Me," is also marketed by Braun. Although both numbers carry his byline, the ex-gov kept lips buttoned concerning tunesmith activities. He's the son of the late electrical wiz, Thomas A. Edison.

Ilka and 'Archie' on Wax

Ed Gardner, "Archie" of "Duffy's Tavern," is waxing a record album for Decca of his radio routines. Hildegarde has already immortalized Gardner's "Leave Us Face It" into a big seller.

Ilka Chase also has a new Victor album due soon of Dorothy Parker monologs.

The diskers have taken to waxing big names during the Petrillo stymie in lieu of bands. Fredric March is another set for a Decca disk album.

Kaye Back to Goldwyn

Danny Kaye reports back to Sam Goldwyn today (1) for a second picture. Last N. Y. appearances before leaving for Coast were a guestshot with Leo Durocher at a Brooklyn Red Cross show Monday (28), doubling into a Newspaper Guild shindig same night.

Star is slated for a dramatization of "Up in Arms" on Lux Radio Theatre over CBS March 27, asking a $5,000 fee.

SELWYN LEAVES BULK OF ESTATE TO FAMILY

Hollywood, Feb. 29.

Filed for probate in court here, the will of Edgar Selwyn, motion picture producer who died Feb. 13, leaves the bulk of his estate to his brother and two sisters. Individual bequests in the estate, valued in excess of $10,000, were made to Selwyn's niece, Mrs. Donald Klopper of New York City, who receives his books, manuscripts and stage, screen and radio rights to all plays and stories; his nephew, William Selwyn, and Martha Merrill, both of Beverly Hills, who were given $5,000 each; and his stepson, Russell Selwyn, now in the air force, who was left $10,000.

Rest of Selwyn's property, including cash, stocks and copyrights, will be divided equally between his brother, Arch Selwyn of Beverly Hills, and his two sisters, Mrs. Anna Isaacs of Los Angeles and Mrs. Samuel Goldsmith of New York City. Husband of the latter was named executor of the estate.

Hal Wallis Huddles With Shumlin on Pic

Hal B. Wallis, while in New York, huddled with Herman Shumlin on the latter's second WB directorial job, "Berlin Hotel 1944," the Vicki Baum novel, which will star Hedy Lamarr and Paul Henried. Warners swapped two John Garfield pix for the Lamarr loanout.

Wallis also did a little powwowing in connection with "God Is My Co-Pilot" during his eastern stay of one week. He returned to Burbank over the weekend.

Shumlin can't do his WB chore until he gets a new Lillian Hellman play on the boards.

Navy Releases Shaw

Artie Shaw has been released from the Navy, according to word received from the musician by his mother in N. Y.

Shaw has been in a Naval hospital in San Francisco since his return from the South Pacific.

89th WEEK

KEN MURRAY'S

"BLACKOUTS OF 1944"

El Capitan Theatre, Hollywood, Cal.

ALICE FAYE and PHIL HARRIS.

"Me and Alice ain't laughed so loud in years. It's great, Kenneth."

PHIL.

The Berle-ing Point

By MILTON BERLE

Here we go again! Orson Berle has returned to the producing ranks. Trying to think of a good name for the company. They want to be called The Mecurochrome Players—because their salaries have been cut so often. From the way they complain at rehearsals, I think I'm going to call them "The Gripe Theatre."

Of course, I'm crazy about the theatre, but there's a special reason why I'm producing shows. I can't stand eating by myself in Sardi's.

My brother (the one who stays up nights trying to write dirty lyrics for Mairzy Doats) has resolved to bet only on horses that run at Hialeah. I always knew he had a one-track mind.

Has anyone ever called Madison Square Garden, the New York Sock Exchange?

A Tree Grows in Brooklyn seems to be a rather Poplar book.

Perhaps there will be a world police force when this war is over. But where will we get the cops from, if Ireland stays neutral.

Play Before Pic

Hollywood, Feb. 29.

Katti Frings is dramatizing her novel, "God's Front Porch," for the Theatre Guild, at the request of Lawrence Langer.

Possibility looms that play will hit Broadway before picture version is released.

Broadway Runaround

By Radie Harris

Richard Kollmar's "Dream With Music" has come true now that Zorina has consented to be his dancing star and her mister, George Balanchine, is directing the ballets...for the modern terpsichore, he's reaching for another star, Gene Kelly...before Bill Gargan quietly shoved off for a USO overseas tour, he okayed a contract with "Doc" Bender to return to Broadway under his aegis...with Leonora Corbett accompanying her spouse, John S. Royal, to the Coast, Stella Adler steps into Claiborne Foster's period drama, "Pretty Little Parlor"...F. Hugh Herbert stopped off in Cleveland for an approving nod at the third road company of "Kiss and Tell," and is now in town waiting for George Abbott to eye his new comedy, just completed...add arrivals: Edmund Gwenn at the Plaza... Francis Lederer at Delmonico...Dean Murphy at the Astor...W. Ray Johnston at the Gotham...Richard Whorf and Guy Kibbee at the Warwick.

Thelma Schnee out of "Chicken Every Sunday" and back to "Dear Ruth," her part now being padded by Arthur Kober...before rehearsals start some six weeks hence, Miss Schnee may make a flying visit to the Coast to test for her original role of Bess Wattly, in the screen version of "Corn Is Green" (WB)...Vernon Duke off to Washington to receive his commission, lt. senior grade, U. S. N....and then to Palm Beach to start rehearsals of his Coast Guard revue, "Tars and Spars," written in collaboration with Howard Dietz...Roy Hargraves will direct and Gob Victor Mature will be the hunk of man.

Donald Ogden Stewart's new play, "Emily Brady," a far cry from his usual comedy vein, is another "Decision" from the distaff point of view...Jack Kapp is preparing a new series of Decca Albums—a cavalcade of "Cherished Moments in the American Theatre," with the original stars, from Viola Allen to Katharine Cornell, re-enacting their original scenes...Ward Morehouse, who conceived this nostalgic idea, will select and edit the material, invite the guest stars and personally supervise each recording...Danny Kaye and Sylvia Fine heading back to their Beyhills home just as Moss Hart vacates it for East 64th street and Bucks County....

Constance Moore, called back from her Gotham gad-abouting for retakes on "Show Business" (RKO), confides that Gilbert Miller wants her for a play next season...Sgt. Ben Washer, who met the King and Queen of England, received another "royal" welcome from the Sardi set on his first night back from London...while Trumbull Barton, just back from Italy with the Volunteer American Field Ambulance Service, held court at "21"...Irving Berlin having the red velvet carpet spread everywhere... when the young actress who does an impersonation of Katharine Hepburn in "Follow the Girls" took ill at rehearsal the other night, Emil Friedlander remembered that Bianca and Jimmy Stroock have a 17-year-old who is always entertaining the family friends with her uncanny mimicking of Miss H—....soooo, when the show has its initial tryout in New Haven tomorrow (2), Geraldine Stroock will be paid for her parlor histrionics, and Friedlander wants 10% for his good memory!

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Feb. 26.

One of the invisible overheads connected with conducting even a column as factless as this is checking a fact. Some copyreader 3,000 miles away says, "Is this right?" Once the machinery of doubt sets in, the rest is hysteria.

Your "Variety" Mugg Emeritus, for instance, was stretched on his bed on a rainy Sunday afternoon, listening to the "Hall of Fame," while the worst storm in 13 years was beating hell out of the city of fallen angels and all California.

The phone rang. Maybe you're a man of iron who can let phones ring. Maybe you're the sort who can shout, "Answer it, Alice!" and go on listening.

Maybe your Alice is the sort who shouts back, "All right, but turn that radio down so I can get the message. It's a wire from New York. They want a fact checked."

"Who?"

"'Variety'."

Well, here's where loyalty divides and begins to pull you apart. You're listening to the paper's radio program and the paper wants a fact checked. But the data is down in the office. You have had an office only a week and it's already balling up the chaos that passes for order at home.

You try three guys by phone in the hope of avoiding a copyright infringement suit with the various owners of "Rain." You even try some of the boys working for "Time" who may have some of it on their hands on a rainy Sunday afternoon. Their phones are out of order.

So you wrap yourself up in what rubber a war has left us, slip some pontoons under the old Pontiac and start down hill, with the old brakes singing, "Coming in on a wing and a prayer." Being an old Hudson River day liner sort of gob, you rope the pier that used to be Hollywood and Whitley on the first try. You dig the fact out of the office file and try to phone the telegraph office. Out of order. By now the rain has changed to snow and you have no skis. Chains. How about chains? They used to come in handy driving in the snow. But you find you're even a fugitive from a chain gang. And vice versa. They've gone into the scrap metal drive.

So you walk to the telegraph office, only to learn that the nearest one belonged to Postal and in the merger has been closed. For good. The next one is open, but not on Sunday. It seems all the messenger boys are out looking at "The Human Comedy" to spot how one bikes from $18.50 to $5,000 a week, every week.

The main office is open, having been geared for floods and blizzards, but to get there requires a C card and most of the gas stations are out of gas and closed anyway. So you drop in a bit-and-beat-it for a jolt of java and try phoning again. This one works and, relieved at last of the "fact" you've been carrying around like a carload of contraband, you race home, leaping with delight, only to learn that by now you've missed the antrim antics of W. Winchell and F. Allen.

Winchell's Wrong

People tell you what Winchell said, but it's not the same as getting it by way of the high C's.

It seems he thinks it's a little ridiculous for citizens of Southern Cal to be worked up over a gal's civic rights being violated by a couple of aliens when no voice was raised at the time Oakies were barred from entering California a few years ago, and even those who got in were given the bum's rush.

It's true his Hearst papers favored making poverty a deportable crime, but if he had read Scully in the "Epic News," and the "United Progressive News," he would have read moral indignation much higher than any reached in the Chaplin case, but he would observe, moreover, that the mayor, chief of police, D. A., and others responsible for such politics, have long since been ridden out of town on a ballot. And, besides, two wrongs don't make a reich.

But before you can tell Winchell how wrong he is in even such a simple fact, a wire comes asking, "Gross or net?," and by the time you've straightened that little kink out and wired it to New York, it seems Washington has told all publishers to pull in their belts a few more notches and the essential "fact" lands in the overset and doesn't make the paper this week.

Which, in "Variety," means never.

Damp California

Weather like this can split your personality so completely as to make any fact hazy. When was it "Singing in the Rain" seemed to produce lots more gaiety than illiteracy does today, though the royalties worked out about the same? And that reminds you that if the California sun doesn't come out soon you're going to ask the Chamber of Commerce to change the name of your Bedside Manor on Whitley Heights to "Mount Sinus."

Which might go, because California is beginning to laugh at its own climatic claims, and one guy has even been able to inject humor into radio commercials. His name is Muntz, of the Book of the Muntzes, and if you hear any radio cracks about an Automotive Mad Man who says, "I want to give cars away, but Mrs. Muntz won't let me. She's crazy!", you'll know it's strictly a local gag that has got out of bounds.

But if you hear Stu Wilson plugging a Barbara Ann "Variety" Bread, you'll see what comes from Durante's screaming, "Everybody wants to get into the act!"

Even bread, it seems, has got into ours.

Coast Cliche

The current cliche of guys around Hollywood, guys who haven't read a thing in years and get everything through their ears, is, "Don't be puttin' wolds in my mout."

But She Was Cute

There was that cute little NBC cluck who was told to take the Amos and Andy scripts to the "bin" and thought the bin meant the wastebasket. Whereupon she threw them all out and Amos and Andy had only one script between them. Everybody else, including the sponsor, had to take it through the ears.

When she learned, to her horror, what she had done she quit radio for Lockheed, and if some guy finds his P-38 cartridges packed in Amos and Andy scripts, it will only prove to him what Mr. Willkie has been saying all along, that it's a small world.

Ethel Makes It

Ethel Barrymore came in with "The Corn Is Green" to Pasadena, but without scenery or costumes. She played it in street clothes, and mink.

Pat O'Brien and Football

"The Iron Major" came into Hollywood as a football picture months after football was in mothballs and, even so, held over two weeks. P. O'Brien, an old pal, plays it as if he was still playing at Marquette and had nothing on his mind but football, which, as far as is known, he hasn't.

Once your V.M.E. was asked to speak at a Notre Dame rally, which Pat was m-c'ing, and said, "Every man has two colleges, his own and Notre Dame."

"I wish I had said that," said Pat. We replied, "You will, Pat, you will."

But he didn't in "The Iron Major," and couldn't have very well, considering that Frank Cavanaugh had worked at half a dozen colleges and seemed to have gone everywhere except to Notre Dame. The picture has precious little humor and no irony.

So irony loses another skirmish. But don't bank on its losing the war. For irony, too, is a fact and is here to stay.

Jory Demands Fidler Retract Divorce Story

Jimmy Fidler's recent (27) Blue network airing of a report that Victor Jory was being divorced by his wife brought forth an indignant denial and demand for a full retraction from the actor. Fidler was directed to retract the statement completely and apologize on his March 5 broadcast under threat of legal action.

Jory's interests in the matter are being handled by attorney L. Arnold Weissberger, N. Y., who, under date of Feb. 28, wrote Fidler that the divorce statement was "absolutely without foundation" and that Mrs. Jory is spending a two-week vacation with her husband in New York.

"At a time," Weissberger wrote, "when the moving picture world is being confronted by a major scandal, it might be supposed that you, as one of the oracles of the film colony, would have the good sense to seek to safeguard the reputation of its members instead of yourself indulging in reckless and irresponsible scandal-mongering."

Copies of the letter to Jory also were forwarded to the Blue network and the columnist's sponsor, Carter's products.

Academy All Set For Awards Tomorrow; 1st Public Attendance

Hollywood, Feb. 29.

Over 90% of 10,000 ballots mailed by the Academy of Motion Picture Arts and Sciences were returned by deadline Friday night (25) and are being tabulated by auditors. Upwards of 1,500 members of the industry will attend the presentation taking place at the Chinese theatre Thursday, March 2, and virtually all 2,084 seats are sold, with reservations still pouring in.

Marking the first time the public has been allowed to attend, the affair is not only open to a limited number of outsiders but will be shortwaved to troops overseas. Grandstand seating 1,500 fans is expected to hold only a small part of the crowds which will turn out to watch the film notables. Program begins at 8 p.m., and has been streamlined to finish at 10:45. In addition to actual presentations, Marco Wolf with put on 30-minute stage show.

McCreas (Frances Dee) Yen New England Farm

Boston, Feb. 29.

The Joel McCreas (Frances Dee) are shopping for a summer home in Williamstown, Mass., to fulfill a long-felt ambition to own a New England farm. They own a ranch in California which will remain their permanent residence, but they are said to plan to spend several months of each year in the swank Berkshire town, home of tony Williams College.

Miss Dee, a recent Hub visitor, is said to be returning in April to conclude the deal, two farms being under consideration. McCrea intends to enter Army soon, it was indicated.

Lloyd Sisters Ailing

Alice Lloyd and two sisters, Daisy Wood and Maude Whatley, are ill, principally suffering with shock as the result of the recent death of Rosie Lloyd, another sister, according to advices received from England early this week. Miss Wood is well known there but never came to America. Miss Whatley is in Cairo.

Miss Lloyd is at her home, "Little Trees," Banstead, Surrey. Her bookings with Miss Wood have been cancelled.

CLARE LUCE STARTED IT

Hollywood, Feb. 29.

Two Hollywood femmes are tossing their hats into the political ring in the 1944 campaign.

Helen Gahagan, screen actress and wife of Capt. Melvin Douglas, will enter the race for Congress, and Lucille Gleason, wife of Jimmy Gleason, is a candidate for the State Assembly.

England's Chronic Complaint

England is at it again. Complaining about the domination of American pictures.

This has been a sore subject with Britain for years. She was wailing about it in '20, hollering about it in '30, and still howling in '40—war and all. Today it has taken on the tone of a whine and it doesn't become her. It's easy to sympathize with a country which has turned out pictures under the handicaps England has faced the last few years. But this is an old song she keeps warbling and it doesn't impress.

For too long the British Government has deceived itself, or permitted its own picture men to deceive it, as to the matter of British pictures. There has never been any secret why U. S. films consume 87% of England's screen time. There has never been any secret why British films find it difficult to reach American theatres. The British public buys American pictures because they're good. The American public won't consistently buy British pictures because they're not good enough.

But why go 3,000 miles to say, "We can't get our pictures on your screens." Britain, by its own figures, has a tough time getting British pictures on British screens. The reason and the remedy have always been on the blackboard. Better British pictures.

Last week the House of Lords pulled out the drawer again, this time with J. Arthur Rank as the prospective hero of Britain's home film industry. Others used to be equally hailed, yet the road has always remained the same but no one has taken it, and stuck to it, to date.

That House of Lords debate was a yawn to American picture men. Diplomacy caused those in charge of foreign distribution to stifle theirs, but the rest just relaxed out loud. "Variety" has no patience with this British plaint, either. It's not on the level nor has it a basis in fact.

Every British producer or distributor "Variety" has ever talked to has brought up the subject. Yet they've never been able to make it stick because the position they take is untenable. British production has spent years seeking alibis for itself. Too, England's film men have intermittently made the Government over there believe their case. That's pretty hard to swallow, however, for we think the British Government is a pretty smart outfit. It knows what it knows and it seems to go along with the home picture group when it wants to. When it doesn't, try to budge it. But after 25 years it's about time it got off that "Made in Britain" celluloid treadmill.

British pictures can't get on American screens. That's what they say over there. Did "Henry the Eighth" have much trouble finding its way around the States? What about "39 Steps," and more recently "In Which We Serve"? Any commentary on British production rolls up into the fact that "Cavalcade" had to be made over here. And if it had been made in Britain with the same excellence that Fox turned it out, what theatre, anywhere, would have rejected it? British pictures ought to blush any time "Cavalcade" is mentioned. They couldn't make one of their own about their own.

For years before and since "Cavalcade" Britain has tried to reach the same combination of entertainment and propaganda as was achieved in that picture. It hasn't been able to do it. Generally it is too much propaganda. At least, that's the way it used to be. You don't believe it? Then look up a picture called "The Flag Lieutenant." Don't only look it up but sit through its 101 minutes—if you can. That was a British made picture released over here by Paramount. "Variety" caught it in Montreal in '27. It was endorsed by the British Admiralty (note that) and was emphasized in Canada during that Dominion's Diamond Anniversary Celebration. At the time "Variety's" review said, "If it weren't for the padding it could go into the U. S. daily change houses." Everything wasn't a double feature in those days, remember, and there were then very few 101-minute pictures. So what was that padding? Certainly. Just propaganda, and awkwardly dragged in at that.

British product is better now. Less propaganda, often none, but there's still not enough entertainment. And it will have to improve to gain real attention not only here but elsewhere. The American picture theatre chains are a business and anyone who deals with them knows they're hard shell business. They want one thing, boxoffice pictures. What do they care where they come from? Let Mexico send up a good one and see what happens. If Brazil could turn one out it would be the same thing. Theatre men shelve product, they have bought to make room for a good picture. What John Bull needs to do is smash across a couple, and to make them for Des Moines as well as for Epsom.

The British claim of discrimination is exasperating. For 20 years the best way to establish British pictures the world over has been right on Britain's door-step, and no one has stumbled over it or, if they have, no one has done anything about it.

But an American picture man saw it and had plans to do something about it. One important requisite of the plan was that it was to be done in England. However, the key to the scheme was the obtaining of permission of the British Admiralty, for without such official sanction the whole thing was futile.

The plan? Three pictures, each to cost $2,000,000, with British writers, talent, and technicians to be used and only departmental heads from the U. S. for supervision of production such as director, head cameraman, cutter, and editor.

And the pictures? The sagas of Canada, Australia, and India. Three historical romances. Each in turn and each about two years apart. In other words, Britain's "Birth of A Nation," "Covered Wagon," and "Big Parade." What theatre man, here or anywhere, could remain aloof from such pictures? They would have been made right because the whole Empire would have been open to the production unit through the Admiralty. It was a dream. But a pip. An Irishman's dream. For British pictures no less.

Who's scheme was it? A man named J. J. (Jeff) McCarthy. Did you know Jeff? Every time a $2 or roadshow picture opens it's a testimonial to him because in 1915 he brought in the first one, the picture that legitimatized the picture business—"The Birth of A Nation."

Know the story about "The Nation" and Jeff? Or "The Big Parade" and Jeff? "Parade" was the one he picked right out of Marcus Loew's hat when Mr. Loew was so enthused about "Ben Hur" he couldn't think of any other picture. Not even his own "Big Parade," but later Jeff had 14 companies of "Parade" on the road.

Marcus Loew and Jeff McCarthy. Both gone. Would that the picture business had more like them.

But the subject is British pictures and Britain's chronic complaint that they can't get anywhere. Well, let 'em go to work on Jeff McCarthy's plan. Here it is. For nothing. How can it miss? And when it happens, as it eventually must, let them say that it took an Irishman to establish British pictures. For it will be the truth and Jeff would have done it had he lived.

The McCarthy plan is the path for British films. With Government permission the battle is half won. Turn J. Arthur Rank loose if he's the one who can swing it. If not, then someone else.

But stop complaining.

Sid.

Berlin's Pic Deal Waits on the End Of 'Army' Tour

The Irving Berlins will seek some sun during their fortnight on the Coast and, in between, the songsmith will (1) visit his dentist for some necessary work, (2) huddle with friends like Joe Schenck, Sam Goldwyn and Billy Goetz, and (3) set up a possible picture deal. The latter can be one of several, ranging from a Metro filmusical, with an all-star cast, to a still current desire by Goetz and Leo Spitz (International Pictures) for an Irving Berlin independent film production.

The songwriter, who departed for Hollywood Monday (28), states that everything professionally must wait on his commitments to the Army, with "This Is The Army," which resumes its tour for the Allied forces in about three or four weeks. Berlin rejoins the soldier show in Algiers and, following its North African and Sicily tour, may go to other global fronts.

Berlin reiterates what many another patriotic star has found, that entertainment is so vital to morale, but the showman-composer takes still another tack. It is this: the soldiers take pride in the knowledge that civilians from back home will take the time out of their lives to come and visit them. Berlin says, "I can wrap it up best by saying that if a Betty Grable, who is the No. 1 pinup favorite of the GI's, were to come over, I'm sure they'd forget about the war for every minute she was amongst them entertaining."

Berlin's situation with Berlin, Inc., as regards his partnership schism with Saul H. Bornstein, longtime partner, is status quo; that is, nothing can be done until Berlin gets back to civilian showmanship, but so long as his "Army" show is touring he must leave that phase of it in suspense.

H'wood Sends 311 Overseas to Cheer Our Fighting Yanks

Hollywood, Feb. 29.

Total of 311 entertainers from screen and stage are performing overseas on USO-Camp Show tours, according to new figures issued by the Hollywood Victory Committee. Number is a huge increase over that of 1943.

Latest film names added to the touring list are Paulette Goddard, John Garfield, William Gargan, Keenan Wynn and Eddie Foy, Jr., all somewhere in Africa.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.

SUBSCRIPTION
Annual .... $10 Foreign $11
Single Copies .... 25 Cents

Vol. 153 120 No. 12

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

Films Made Part of Front Line Equipment; Beachhead Showings Within Range of Jap's Gunfire

Tonic value of motion pictures is now rated so highly by U. S. military officials that American task forces take film along with munitions and set up projection within a few days after the Marines land in many combat sectors. At Bougainville the first film was shown a week after a beachhead was established, with pictures going on within a few hundred yards from the front lines. In some cases projection was so close to the fighting lines that the Japs could hear the sound.

Similarly, pictures were shown in Tarawa shortly after troops landed there. In other combat zones the latest releases and often pre-releases are being shown within 18 miles of the front lines.

With motion pictures now recognized by virtually every officer in the U. S. armed forces as the most important factor in keeping fighting men in shape, some 1,500 shows are being staged nightly in combat zones in various parts of the world. This compares with around 1,180 picture shows nightly in Army camps in the U. S.

Films shown so early after the Bougainville and Tarawa landings were not, of course, from the regular circuit operation but from the task force stocks. Regular circuit films moved in a couple of weeks later when more troops arrived.

It is estimated by Army officials that around 90% of the men overseas in various parts of the world get to see pictures. Approximately 10% have not been able to see films due more to the fact that there were not enough projectors than for any other reason. At the close of 1943 there were over 2,900 projectors in use overseas, as compared with 370 a year earlier. Demand for equipment far exceeded the supply available immediately after Pearl Harbor, and it was not until the end of 1943 that the deficiency was largely made up. At the moment the Army is getting all the projectors needed and plans are to have an additional 1,000 projectors in operation by the summer of 1944.

19 Army Exchanges

There are 65 prints of each picture currently in circulation via 19 Army

(Continued on page 52)

$15,000 FACELIFT FOR STAGE DOOR CANTEEN

Remaining on its present premises at the old Little Club in West 44th street, N. Y., the Stage Door Canteen is going to take on the lustre and class of a modern nitery. For that purpose it will close down shortly to undergo lavish refurbishing. Estimated that the job of prettying up the Canteen and making improvements will take two to three weeks at least and entail the expenditure of a minimum of $15,000.

In addition to general redecorating, the stage will be rebuilt and the kitchen tiled, with extra, modern icebox and other facilities installed. Included will be cloakrooms for kitchen and other workers, with attendants in charge.

Ed Wynn Off March 13 On First Hospital Tour

Ed Wynn will contribute his services to USO-Camp Shows, Inc., while heading the first troupe organized exclusively for performing in hospitals. Wynn starts March 13 on this tour which will take him to institutions away from the cities, which usually gets gratis entertainment from performers in those towns. Outfit will do a show lasting about 90 minutes in the hosp auditorium and will follow with about three hours entertainment in the wards. Other CSI units play hospitals, but only when they are on or near camp grounds.

Under the present set-up, Red Cross has jurisdiction over hospital recreation activities. Consequently, the Wynn outfit will be welcomed by a Red Cross worker and will get letters from RC officials.

Wynn's start will give Camp Shows a father and son team. Keenan Wynn is now overseas.

Mrs. Perkins to Canteen

Boston, Feb. 29.

Mrs. Osgood Perkins, widow of the late actor, has been named executive director of Boston Stage Door Canteen by American Theatre Wing. She will work with the two Boston co-chairmen, Mrs. Malcom Bradley French and Mrs. Simon Waters.

Mrs. Perkins returned to Boston following the death of her husband and now lives in Brookline with her 12-year-old son.

Randolph Scott's Findings on Films In South Pacific

Hollywood, Feb. 29.

Films in South Pacific outposts are as up-to-date as those playing first-run houses in the States, according to Randolph Scott, who has just completed an 18,000-mile junket that saw him entertaining servicemen in New Caledonia, Guadalcanal, New Georgia, New Hebrides, Esperito Santo and Bougainville. Scott was accompanied on the tour by comedian Joe De Rita.

According to Scott, so recent were some of the films in the areas he visited that he found himself playing in competition with his latest pictures.

First in importance to servicemen is mail from home, declared Scott, with pix a close second. Films, he said, are not only important to the G.I.s but have created avid fans among the island natives.

Camp Shows to Pull In All Legits for Summer

USO-Camp Shows, Inc., is preparing to pull all legit shows off the circuit for the summer. Touring version of "Whistling in the Dark" has already been replaced by a variety unit and "Male Animal" will be withdrawn when it hits California.

Victory (domestic) circuit, with closing of "Whistling in the Dark" stands at one legiter, two concert units and 26 variety units, according to George Deber, booker of that circuit.

A Mighty Bond Seller, He

Jack Foxe of Loew's Columbia theatre on F street, Washington, is the city's prize bond seller. Foxe sold a bond for every seat in first week. On second week two bonds for every seat. On third week he made it three for every seat of the 1,234. Now he's after four for each seat in his intimate house. Auction sale of nylon hose and merchandise donated by merchants in vicinity helped out when the bidding slackened.

Record is considered remarkable, for Loew's Columbia is a moveover house, playing pictures after Palace and Capitol have run them. It gets a "slough" patronage.

H'wood's 6,496 In Armed Forces

Hollywood, Feb. 29.

Red Cross survey of the military efforts of the Hollywood studios discloses 6,496 members of the film industry in the armed services.

List includes 1,324 members of the Screen Actors Guild, 233 screen writers, 169 photographers, 121 directors and 100 studio executives, in addition to technicians, white collarites and manual laborers.

SPECIAL SERVICES TO QUARTER IN N. Y.

Washington, Feb. 29.

Army Special Services is in process of moving to New York where it will consolidate its operations more closely with the Army Exchange.

Move, in line with the decentralization policy announced some time ago by the War Dept. will also result in a saving in manpower. From the standpoint of entertainment activity, the move to New York, center of show biz, constitutes a distinct advantage.

Brigadier Gen. Joseph W. Bryson, head of Special Services, will retain his office in Washington. In addition, there will be a skeleton staff here consisting of a liaison officer for each division of Special Services. Col. Francis Kerr, deputy director of Special Services, will head the New York setup.

Special Services, set up to supply recreation to the Army overseas, covers a wide variety of activities. It includes music, theatricals, distribution of pix, athletics, welfare and the Army Exchanges. Film end works in cooperation with the industry and WAC, and live talent is handled with such groups as American Theatre Wing, USO and HVC.

Uncle Sam's Callboard

Gene Clark the Winnah

Gene Clark, former radio scripter and currently stationed at the 803d Signal Training Regiment, Fort Monmouth, N. J., announced winner of the one-act play contest sponsored by the special service branch of the regiment. Clark recently walked off with first prize in a short story contest in the same series.

Prize-winning play, "Flames at the Dawn," will be produced at the post in the near future, with Clark planning also to adapt piece for radio.

It's Lieut. Melniker Now

Harold Melniker, former aide to Howard Philbrick at Central Casting in Hollywood, has been promoted to first lieutenant in Army, attached to the Security Division, N. Y.

He is brother of William Melniker, executive in Loew's foreign theatre department.

Gehring to B'klyn Navy Yard

Seaman First Class W. C. Gehring, Jr., son of the 20th-Fox western sales manager, transferred from Norfolk, Va., to the Brooklyn Navy Yard.

Plenty From Pitt

Pittsburgh, Feb. 29.

Sam Reiss, supervisor National Screen, Navy.

Jack Kluchman, owner of Trelon Cafe, Navy.

Anthony Datella, Rosecoe, Pa., theatre owner, Army.

Malcolm McDonald, manager Harris-Northside, Navy.

Mike Pihoney, Warner publicity dept., Army.

Joe Ursetta, with "Icecapades," Army.

Warner Lund, Carmichaels, Pa., theatre owner, Army.

Bob McFadden, nitery singer, Navy.

Val Donne, Warner manager in Tyrone, Pa., Navy.

Joel Golden, ex-Par booker, Navy.

H'wood on the March

Hollywood, Feb. 29.

Bill Christy, screen actor, Navy.

Maurice Tombragel, screen writer, Navy.

Vincent Price, film actor, Navy.

Dickie Moore, screen actor, Army.

Jack Stevens, cartoon cameraman, Army.

Joe Wolverton, bandman, Army.

Hal Landon, screen actor, Army.

Milton Deutsch, band manager, Army.

Wally Kline, band trumpeter, Army.

Robert Bushnell Ryan, screen actor, to U. S. Marines and reported already to boot camp.

Douglas Bagier, film editor, Army.

Lon McCalliater, screen actor, Army.

Ruth Penny, studio fashion editor, WAVES.

Bill Johnstone, radio actor, army.

Flash Messiter, studio technician, army.

Ben Lithman, screen writer, Army.

Bev Barnett, press agent, Navy.

Plan Collections at All Shows To Hit Red Cross $10,000,000 Goal

Griffis' Coast Trip

Stanton Griffis, chairman of executive committee Paramount, on leave from that post as chief of the Motion Picture Bureau of the Office of War Information in Washington, is on the Coast now on official business.

While west he will huddle with Y. Frank Freeman, Par's v.p. over production and president of the Association of Motion Picture Producers, in addition to John C. Flinn, coordinator of the Hollywood Division of the War Activities Committee of the picture industry. Griffis will be in Hollywood about two weeks.

Joe E. Brown, Fredric March Slightly Terrif, Army Colonel Writes

(The author of the following letter, an Army colonel stationed somewhere in Italy, for obvious reasons prefers to remain anonymous.)

Editor, "Variety":

We see quite a few movie stars over here. Most of their shows are lousy. Too short. They glorify the star and stooges. Joe E. Brown is tops with the gang.

The British put on better shows with their ENSA shows—old-time music hall performers. Some have been out of the U. K. for four years now, putting on their acts without a letup. Never saw a better bunch of troupers than those actors and actresses.

The feeling among American GI's, and officers, too, is that the stars, radio and pix, both appear here just to keep their names alive. Much of their comedy is almost too sophisticated for one-third of the GI's. Fredric March was different. He gave us some wonderful acting, serious stuff that was so unusual that it kept everyone spellbound. He can repeat anywhere and the gang will come to see him. But if Abbott and Costello and a supporting troupe of 8-10 people could be gotten together for 1½-hour act, and about 50-100 such troupes were over here all the time, then we'd be doing something on a par with the British troupe. Few of our lads see ENSA shows regularly; when they do, they are sold on the entertainment. But to see a star all fagged out by one performance a day for only five-six weeks sure gets under my skin.

The ENSA gang put on a two-a-day for months without a break, and long shows, too. Some of the fault is with our own Special Services people in not arranging a better balanced program and not being hard-boiled enough.

L. A. to N. Y.

Lucile Atson.
Nate Blumberg.
Connee Boswell.
Pat Casey.
Charles Coburn.
Norval Crutcher.
Ken Dolan.
Barbara Everest.
Fred Gabourie.
Edmund Gwenn.
William Heineman.
Jesse Lasky.
Tom Luckenbill.
John Martin.
Louis B. Mayer.
Tess Michaels.
Russell McKnight.
Merle Oberon.
Carol Sax.
Howard Strickling.
Barry Sullivan.
Bill (Radio) Thomas.
Mike Todd.
June Vincent.
William R. Walsh.
Perc Westmore.
Cliff Work.

N. Y. to L. A.

Edwin W. Aaron.
Harry Ackerman.
Artie Auerbach.
Phil Baker.
Mr. and Mrs. Irving Berlin.
John Emery.
Sylvia Fine.
George Frazier.
Tamara Geva.
Jean Holloway.
Danny Kaye.
William F. Rodgers.
Joe Schoenfeld.
Sam Shiff.

Motion picture industry's Red Cross campaign teed off last Thursday (24) under the chairmanship of Joseph Bernhard with a Red Cross breakfast at the Hotel Astor, N. Y., when approximately 1,000 industry reps attended.

Bernhard and his campaign staff emphasized that the goal for Red Cross collections during the 1944 campaign, March 23-39, was $10,000,000 or about three times as much as in 1943. It was pointed out that, as a result, it will be necessary for exhibitors to have collections after every performance instead of once or twice daily.

Among the speakers, in addition to Bernhard, were Henderson E. Van Surdam, of the Red Cross, Max A. Cohen, Fred Schwartz and Sam Rinzler.

Humphrey Bogart and his wife, Mayo Methot, will appear in a short subject titled "A Report From the Front," which will be used in conjunction with the Red Cross appeals.

Bernhard, meantime, has completed his executive staff for the campaign. Harry Brandt is to serve as field director, Ned E. Depinet, distributor chairman, and Herman Robbins as corporate gifts chairman. Harry Goldberg is campaign manager while Charles A. Smakwitz serves as publicity director. A national public relations organization with a chairman in every exchange centre has been appointed to work with exhibitor chairmen.

"Red cross at War" rally in Madison Square Garden, N. Y., was scheduled last night (Tues.) with Mrs. Eleanor Roosevelt, Gov. Thomas E. Dewey and Mayor LaGuardia as principal speakers before some 20,000 volunteer Red Cross workers.

Script was written by Ben Hecht, with players including Bert Lytell, Cornelia Otis Skinner, Helen Menken, Jane Cowl, Lionel Stander, Jack Austin, Eleanor Stebor, Selma Kaye, John Sebastian and Rosario Antonio, Gus Eysell and John Golden assigned Leon Leonidoff to stage the production, to which the production facilities of the Radio City Music Hall were loaned.

More than 1,500 theatres in the Washington, Detroit, New Haven and Denver territories were represented in the four Red Cross exhibitor rallies held last Monday (28). Bernhard, Sam Dembow, Jr., and A.

(Continued on page 51)

OWI Needs Pix Aides For Reoccupied Terrain

Feelers are being sent out for writers, publicists and others with a knowledge of the film business by the Office of War Information, following recent report that some 480 men are needed by this branch of the service.

Believed that more men will be sought from the industry as more picture houses go into operation in reoccupied territories abroad.

Raft's N.Y. Airers Before Pix; Back from Overseas

George Raft, back in N. Y. after a two months USO-Camp Shows tour of England, North Africa and Italy, cut short when he returned to take treatment for a severe attack of sinus and tonsilitis, expects to return to Hollywood about the middle of the month. Meanwhile he's doing two radio guestshots, on the Gertrude Lawrence show over the Blue Sunday (5), and with Fred Allen the following Sunday (12).

His fighting-front entertainment troupe included Louise Allbritton and June Clyde, film actresses, and Bob Bain, guitarist and singer. Raft was replaced in this troupe, which is still on tour, by Harry Barris, pianist-composer, one of the original Paul Whiteman "Rhythm Boys," who recently completed a three-months tour with Joe E. Brown.

Raft brought back an air medal, given to him by Lt. Douglas Montgomery, former filmite, to present to the latter's father, Dr. C. H. Montgomery, who resides in Beverly Hills.

During the trip, he found soldier morale to be high, especially near the front where fighting was going on. He reported that troops are receiving plenty of entertainment and seeing many of the newer motion pictures, including "Madame Curie" which was shown in Algiers when he was there.

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It is with understandable enthusiasm that we contemplate our future association with Leo Spitz, William Goetz, and INTERNATIONAL's great stars, directors, writers and producers... names whose distinguished talents assure a brilliant future for INTERNATIONAL PICTURES

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in

"CASANOVA BROWN"

Directed by SAM WOOD

A NUNNALLY JOHNSON production

with FRANK MORGAN

Randolph SCOTT • Gypsy Rose LEE • Dinah SHORE • Bob BURNS

in

"BELLE OF THE YUKON"

A TECHNICOLOR MUSICAL

with

CHARLES WINNINGER

Directed by

WILLIAM SEITER

Songs by Johnny Burke and Jimmy Van Heusen

PATRIOTIC SHOWMEN: RED CROSS DRIVE
MARCH 23 THROUGH MARCH 29!

TO INTERNATIONAL:
WE PLEDGE
Sho

PICTURES ... TO BE RELEASED BY RKO RADIO PICTURES

SONJA HENIE

in the
TECHNICOLOR
MUSICAL

"IT'S A PLEASURE"

produced by
DAVID LEWIS

EDWARD G. ROBINSON

in

"ONCE OFF GUARD"

Directed by FRITZ LANG
A
NUNNALLY JOHNSON
production

RKO RADIO PICTURES

wmanship

Yes, the same brand of SHOWMANSHIP
that has successfully sold the product of
SAMUEL GOLDWYN ✦ **WALT DISNEY**
AND OUR OWN GREAT BOXOFFICE PROGRAM

'Teen Age'-'Guilty Parents' Sex Dual Causes Church-Politico Upheaval In Omaha; K. of C. Akron Beef Fails

Omaha, Feb. 29.

Censorship problem here exploded into a too-hot-to-handle situation with names being called and acrimonious discussion all around since Mayor Dan Butler had Ralph D. Goldberg in court for exhibiting "Teen Age" and "Guilty Parents." Goldberg showed the two subjects at his Arbor, nabe, and the mayor had him brought into court on the ground the pictures were unfit for children to see. Goldberg held that the mayor and city had no right to arrest him until courts had passed on picture.

So Judge Lester Palmer of municipal court mulled the case for a week, then tossed it back smoking with the remark that the city welfare board was in charge and while he lauded the women for their watchfulness, he couldn't undertake to make any decision on the case.

Last Friday (25) Mayor Butler assailed Palmer saying he ought not to run for reelection. Mrs. J. C. Tighe, chairman of the Catholic Legion of Decency, issued a statement Saturday declaring that Judge Palmer "sidestepped his judicial responsibility" in refusing to rule on the picture indecency charge.

Palmer freed Goldberg on the charge, saying he didn't want to become a one-man censor of movies for the people of Omaha and that such matters belong to the welfare board created right after the "Tobacco Road" incident.

After reading Mayor Butler's statement that "Palmer should not be reelected," the judge said, "The mayor now severely criticizes me for not assuming the same role that he was forced by public opinion to relinquish."

Mrs. Tighe backed up the mayor with, "Judge Palmer is merely trying to pass to the welfare board, his own responsibility for which we think he was elected." She said the welfare board is a regulatory body and must depend upon the courts for enforcement of the law.

Despite K. of C. Protests, Akron OK's Hygiene Film

Akron, O., Feb. 29.

Despite efforts by the Akron Council No. 547 of the Knights of Columbus to ban the showing of the film "Dust to Dust" in the Liberty, Akron, law director Roy E. Browne, who viewed the film and lecture on hygiene by Howard Russell Cox, given with the film, said the city would take no action.

The K. of C. passed a resolution charging that the picture was "not of a moral, educational, amusing, or harmless character," but was "perilous and dangerous to the boys and girls of the community, and is apt to cause a great increase in juvenile delinquency." The group asked Mayor Charles E. Slusser to stop the further showing of the "objectionable picture." In addition to this, the organization's council lodged formal protest with Gov. John W. Bricker and the state board of film censors, which had approved the film.

Mayor Slusser assigned Law Director Browne to see the show, and the latter said, "This film goes about as far as you would want it to in frankness, but I think it is a good thing. The police department has no legal right to close the show. Of course, it is a good thing that the shows are not presented to mixed audiences, but I see nothing in the film or the talk, given in a straightforward manner, that 15-year-old boys and girls should not know about." He pointed out that the film had been approved by the State Department of Education and other prominent organizations and individuals.

Joan Gets Furious

Hollywood, Feb. 29.

Femme lead in "Manhattan Fury" goes to Joan Leslie as soon as she winds up her current chore in "Cinderella Jones" at Warners.

Edward Blatt directs "Fury," with Jerry Wald as producer.

IDA TO BECOME A YANK

Hollywood, Feb. 29.

Ida Lupino, Warner Bros. star, has filed an application for U. S. citizenship papers.

She is a British subject, and is married to Louis Hayward, film actor now an officer in the Marines.

1st Arrests of Parents In Delinquency Drive

Indianapolis, Feb. 29.

First arrests under the city's new curfew law, holding parents responsible when unaccompanied children under 15 are found on the streets after 10 o'clock at night, were made this week. Three fathers, whose sons had started out to go to a show together and were caught loitering near a downtown penny arcade, were fined $1 and costs, with the latter suspended. Maximum fine under the law is $10. Two mothers arraigned in court the next day were ordered to reappear with their children March 14.

City Prosecutor Henry Coombs suggested an investigation of delinquency factors in the arcade's vicinity.

Stiffer Taxes For All Detroit Show Biz Are Proposed

Detroit, Feb. 29.

Stiffer license rates are in prospect for the show business here following Mayor Jeffries' acceptance of City Controller Charles Oakman's fee increases. Following a study of methods to increase city revenues, Oakman proposed a program which calls for approximately doubling former rates.

New fee setup shows present rates of $25 for regular picture houses, $40 for those with vaudeville, and $100 for stage shows would be upped to a straight seat basis to $35 for 1 to 500 seats, $50 for 501 to 1,000 seats, $75 for 1,000 to 2,000 seats, and $150 for houses over 2,000 seats. Parking lots tax in conjunction with theatres would be $5 to $15 for less than 25 cars up to $40 for lots holding more than 50 cars.

Legitimate theatre rates go from $100 to $150, cabaret fees increase from $50 to $110, and dance halls from $25 to $50. Rate on open-air concerts and motion pictures would increase from $15 a month to $30. Fee on circuses was upped from $350 to $500 daily.

The new license setup is not aimed at the amusement business alone but part of program to increase rates for more than 100 city-regulated businesses, industries and stores.

GUIOL PACTS WITH UA FOR FEATURETTE UNIT

Hollywood, Feb. 29.

Fred Guiol, formerly associated with Hal Roach studios as producer-director-writer, has set up his own production unit to make four featurettes, something like the old Roach Streamliners, for release through United Artists on the 1944-45 program.

First of the films, designed to run 40-to-50 minutes, will be a comedy, "Danger—Men On Leave," scripted by Tedwell Chapman and Edward Seabrook.

Adler's Harmonica Out Of Andy Stone's 'Sensations'

Hollywood, Feb. 29.

Larry Adler stepped out of the specialty cast in Andrew Stone's picture, "Sensations of 1944," after a disagreement about the manner of featuring his harmonica act.

Filming goes on with plenty of specialties but no harmonicas. Production will be released by United Artists.

Benton's Presentation

Albany, N. Y., Feb. 29.

William E. (Bill) Benton, head of the Benton circuit of theatres, is now Republican chairman of Saratoga county.

He headed a delegation which presented to Governor Thomas E. Dewey in Albany last week an American flag which hung in Convention Hall, where Dewey was nominated.

3 More of Pine-Thomas' 7 Par Pix Yet to Be Made

Committed to deliver seven pictures to Paramount this season (1943-44), Bill Pine, who's partner is William C. Thomas, states that only three more have to be made, and that they will be in the can in time for release before the season ends Aug. 31.

The Pine-Thomas producing team, now in N. Y., has had three released so far, while a fourth, "Navy Way," is now on sale and will shortly be made available to exhibitors. It is being given a special premiere at the Great Lakes Naval station near Chicago on March 24. Pine and Thomas proceed on to Hollywood from there, but Pine will return later to Chicago for the opening there in one of the Balaban & Katz houses.

Studio and Union Execs East For Labor Parleys

Hollywood, Feb. 29.

Several studio executives and union chiefs trained east over the week-end to producer-labor wage negotiations slated for New York opening March 6.

Victor H. Clark and Pat Casey left Friday, followed by Fred Pelton Tuesday (29), while other studio executives leave this week.

Film labor groups are sending Harold V. Smith, Herbert Aller, L. C. Helm and H. C. Rohrback, who leave today, and John Martin and Norval Crutcher are leaving tomorrow. Herbert Sorrell will go later in week.

Studio unions represented are sound technicians, International Photographers Studio Utility Employees, film technicians and moving picture painters.

HOPPER RESIGNS WPB, BORROUGHS, AIDE, UP

Washington, Feb. 29.

Harold Hopper resigned last week-end as chief of the motion picture section of the WPB, but will continue to serve as consultant. He will be succeeded by Lincoln V. Burroughs, who has been his assistant.

Hopper went to New York for a few days on personal business, but will be here the latter part of the week to wind up his affairs before going to the Coast. He operates the Cinema Mercantile Co., in Hollywood, which supplies sets and props for the studios.

Bobbysox to Lorgnette Trade Is N. Y. Par's Span

Proving that a theatre does not always become typed, although the Paramount, N. Y., has often been dubbed the home of the jitterbugs and bobby socks, Bob Weitman, managing director, points to the maturer audiences patronizing the house on its current show, "Lady in Dark" and Xavier Cugat. With the jitteroos staying away, the N. Y. Par is playing to a large amount of carriage trade patrons and to a majority of women of all ages, but notably those in the matronly class.

A check shows that last summer when Harry James played the theatre, the Lost and Found department was loaded with galoshes, pork-pie hats, collegiate pipes, unfilled sweaters and other similar articles. So far on the present engagement, house is holding in its lost and found dept. 16 malacca walking sticks, eight pairs of opera glasses, three lorgnettes, four bottles of smelling salts, a bottle of Shalimar perfume, three commutation tickets to Bronxville and a slightly battered highhat.

Postwar Thesp Pact

Hollywood, Feb. 29.

Major Billy Southworth, army flyer and son of the St. Louis Cardinals manager was signed over the week-end to an acting pact by Hunt Stromberg.

Contract becomes effective after the duration.

New Admish Tax (Apr. 1) a Problem; Theatres Try to Avoid Uneven Admish

Theatres are in a quandary as how to work out admission scale schedules in accordance with the increased tax which goes into effect April 1, the problem being aggravated by the fact that the average operator wants to remain at even figures rather than sell tickets on which penny-change is required. Range of scales will probably incline, however, in order not to disturb the net to the theatre on prices.

In addition to the fact that odd-cent admissions complicate bookkeeping and deductions for tax, pennies are now scarce and theatres, where they are required, are having trouble getting a sufficient amount. Also, the use of pennies slows up trade at the boxoffice in handling the coppers that come in or must be passed out in making change. Further, the steel pennies now in circulation cause considerable confusion and mistakes since they look like dimes.

The new admissions tax, double the rate now existing but differing as to fractions, calls for 1c on every 5c admission or major fraction thereof, whereas the present levy is 1c on each 10c or any fraction.

In seeking to come out in admissions units of five or 10c, theatre managers and others find that the new tax schedule makes this impossible unless they sacrifice by getting into major fractions of a nickel. That occurs principally where a theatre would like to charge 35c, 75c or $1, as many houses do in the larger cities. In other words, in these cases a theatre must sacrifice 1c of admission to itself in order to come out at an even figure, the major fraction costing them that one penny.

On various other admissions, it can be worked out evenly, such as 21c admission and 4c tax for a total of 25c, or 50e and 10c tax to come out at 60. In N. Y. as well as elsewhere, although most theatres try to avoid odd-cent admission charges, there are some so-called price changes where a 44c or other even scales are employed. This may in-

(Continued on page 18)

Burton Holmes Spiels Now 100% With Films

St. Louis, Feb. 29.

For the first time in the many years he has been making p. a. in this burg, Burton Holmes, 74-year-old traveloguer, last week showed 100% pix of his travels. The tinted slides that have been a part of his routine for many years, were missing and in their stead technicolored film replaced them. Holmes last week started his 51st year on the platform in the middle west circuit, and has struck a bonanza during the current season.

Walter Everset, Holmes' manager, said the traveloguer hung up his all-time banner season subscription in Chicago with $5,300 being laid on the line. His first p.a. at the Henry W. Kiel auditorium here last week neared the SRO mark. Holmes still maintains a $1 top in the midwest.

New Tax Skeds Need Not Mean Destroying Old Printed Tickets

Washington, Feb. 29.

Theatres and other amusements with large stocks of tickets on hand will not have to discard them when the higher admissions tax goes into effect April 1.

Bureau of Internal Revenue has set up a ruling which will prevent the waste of ducats whose face carries the old 10% tax, thereby saving showmen from an unnecessary expense.

1. The old tickets may be used until they are all gone, no matter how long it takes, providing the face of the tickets are over-stamped with the new higher tax. (The rates must be shown on the ticket under the law.)

2. For a short time after April 1 it will be all right for showmen to use the old tickets without rubber-stamping them, providing they get permission of the local Collectors of Internal Revenue. The local collectors are authorized by Washington to give such approval for "a reasonable time," but permission must be obtained.

RODGERS AND AARON ON COAST BEFORE CHI MEET

William F. Rodgers, v.p. of Loew's in charge of distribution, is on the Coast, accompanied by Edwin W. Aaron, circuit sales head of the company, to huddle at the Metro studio on production and sales matters.

Rodgers remains west until a couple of days before the Metro business-sales meeting in Chicago March 11-15, while Aaron is slated to leave March 4 for Denver and Kansas City on circuit deal discussions prior to going to Chicago.

Runyon's 'Irish Eyes' In 20th Quint of Opuses

Hollywood, Feb. 29.

Five high-budget productions are in work at 20th-Fox this week, with the start of "Irish Eyes Are Smiling," Damon Runyon producing and Gregory Ratoff directing.

Others in high financial brackets are "Keys of the Kingdom," "Sweet and Low-Down," "Wing and a Prayer" and "Wilson."

Oater Tandem for Clark

Hollywood, Feb. 29.

Colbert Clark, Columbia producer, is saddling two broncho pictures for early spring galloping.

Films are "The Fighting Marshall of Snake Pit" and "The Taming of Helldorado."

Frijoles for 'Falcon'

Hollywood, Feb. 29.

William Berke clicked in at RKO on a one-picture deal to direct "The Falcon in Mexico," a mystery yarn.

Margo, recently returned from Mexico City, draws the femme lead opposite Tom Conway.

PITT EXHIB PINCHED FOR SHOWING SPICY FILMS

Pittsburgh, Feb. 29.

Morris Rubin, operator of the tiny Art Cinema theatre, was arrested last Thursday night (24) and the two "adults only" pictures he was showing, "Virgins of Bali" and "The Sin of Nora Moran," confiscated on the grounds that they were spicier than the censors allow. Lieut. Andrew W. Hudock, state policeman, made the arrest and ordered the double bill stopped after Mrs. Nancy Gard, an inspector for the State Censor Board, City Detective William Harris and a state trooper had sat through a showing of both films.

Mrs. Gard charged that "Virgins of Bali" had not been approved by the Pennsylvania censors, and "certain eliminations" had not been made in "Nora Moran."

Art Cinema, which had "Kings of the Ring" scheduled to open Saturday (26); advanced the opening a day. Raid on "Virgins" and "Nora Moran" took place after pictures had beeen playing the 290-seater for one day short of five weeks.

Rubin, who has been running the house since his brother-owner, Sgt. Gabe Rubin, went into the service year and a half ago, will get a hearing before Alderman Patrick Cawley tomorrow (Wed.).

'America' Into Astor, N. Y., Following 'Pvt. Hargrove'

"America," one of Metro's costliest productions, is scheduled to go into the Astor theatre, New York, for a run following "See Here, Private Hargrove."

"Hargrove" is slated to open March 21, following "Lifeboat."

Lassie's Pooch for Simon

Hollywood, Feb. 29.

Metro assigned S. Sylvan Simon to direct "Son of Lassie," a sequel to "Lassie Come Home," starting April 1 with Sam Marx as producer.

Simon recently completed a long loanout job as director on "Song of the Open Road" for Charles R. Rogers.

Barrington Gain Says Facilities For New Distrib Not Available Now

Barrington Gain, No. 2 man in the J. Arthur Rank organization, following a survey of American market potentialities for British films, yesterday (Tuesday) told "Variety" that he has found that physical facilities for the proposed Rank distribution setup were not available in the U. S. at this time.

Gain, who denied reports that Arthur W. Kelly, head of Eagle-Lion Films (Rank subsid) was stepping out as head of this unit, stated that the Rank organization hoped "eventually" to set up its own distribution system in the U. S.

Several proposals are now under consideration by Rank, Gain reported, and decision will be made in due course as how the British organization is to operate in America.

While, Gain said, the new Eagle-Lion unit was at the moment but a nucleus, it is planned to expand "ultimately."

Gain stated he had found, as a result of his survey, that there was a substantial market for British product in the U. S.

Kelly, meantime, left N. Y. for the Coast last Monday (28). He stated, prior to departure, that he planned to line up several independent producers under partnership—releasing arrangements, with product to be distributed by Eagle-Lion Films.

Kelly from accounts, has a five-year pact with the Rank organization.

Gain plans to return to England shortly to make his full report to Rank.

A Hot Problem

How to keep cool in summer is a problem worrying film house operators, with hot weather in the offing and refrigeration fluids tied up by wartime priorities. Freezing mixture is being manufactured in large quantities for essential military use but not for theatres.

Film circuits are figuring on reviving the old system of blower fans over cakes of ice to lure customers into theatres when the weather heats up.

KORDA ARRIVES IN N. Y.; HUDDLES MAYER EAST

Sir Alexander Korda arrived in New York Monday (28) from England and will confer with Louis B. Mayer upon the latter's arrival from Hollywood next week. Korda, who is scheduled to stay in N. Y. around two weeks before returning to England, is meantime huddling with United Artists execs.

His first production for Metro in England, "Perfect Strangers," rolls at the Denham studios next week.

Merle Oberon (Lady Korda) is due in New York this week.

U Prexy in N. Y.

Nate Blumberg, president of Universal, has arrived in New York for five weeks of business conferences.

While in Manhattan he will attend the meetings on the basic labor agreement, scheduled to open March 6.

$1,000,000 Loan For Monogram Pix

Hollywood, Feb. 29.

Monogram's program of expansion has been greatly fortified by signing new loan arrangements which will give the company up to $1,000,000 credit for the period of one year. W. Ray Johnston, president, and George D. Burrows, v.p., announced that the credit will be managed by Security-First National Bank here and participants in the deal are California Bank of Los Angeles and Guaranty Trust Co. of New York.

Eight new "A" pictures are on the Monogram roster instead of six, in line with the new expansion schedule, announced by officials at a New York sales meeting last month.

$40,000 'Ape'

Metro, 20th-Fox and David O. Selznick are dickering for the screen rights to "The Delicate Ape," novel by Dorothy Hughes.

Bidding reported in the vicinity of $40,000.

Terrific Amus. Tax Collections Indicate Peak Show Biz in Dec.

Washington, Feb. 29.

Show biz went through the roof in December, with a record-breaking $167,400,000 for the nation.

Figure is reflected in the $16,744,936 in admissions taxes paid to the Bureau of Internal Revenue last month and reported last week. Total is estimated to be about 90% pix, and also includes legit, niteries, etc. Tax collection will remain a record until it is broken when the April figures come out in June. The 20% rate which goes into effect April 1 will send the tax soaring, although it will not reflect comparable business.

To show how the industry is now riding the clouds, the taxes collected for December, 1942, biz amounted to only $11,728,489.

New York also did a sock job at the b.o. in December, 1943. Returns for the Third New York Revenue District, all of Manhattan above 23rd street, show taxes of $3,033,552, as contrasted with $546,463, the same month a year earlier. To this total, Manhattan ticket specs added another $22,897 to Uncle Sam's bite.

Broadway's niteries, jammed to the eaves, turned in $232,151 to the Treasury, which is something extra special. It will be interesting to see whether the new 30% tax on night club tabs total six times the above figure, which is at the 5% rate.

Coin operated devices fell off in December, with $322,818 in taxes, as against $413,111 a year before. Tax on phonograph records sold around the country in December was a lusty $256,235.

There Goes Your Lake

Hollywood, Feb. 29.

Among the recent storm casualties was an artificial lake, constructed at a cost of $4,000 by 55 technicians and laborers for Columbia's "Mr. Winkle Goes to War" location in the hills, and wiped out in one night by Mrs. Nature.

It will cost $4,000 more to build a new lake.

REPORT WM. FOX PLANS PIX COMEBACK POSTWAR

William Fox is planning to return to the film industry though possibly not in any direct line of activity such as he was before as president of the old Fox company.

According to intimates, he is reported working on a new development for pictures that would probably be introduced immediately after the war is over. There is no indication as to what Fox has up his sleeve but believed it may be another attempt at a wide-screen. He was active many years ago in trying to bring about a wide-screen for all pictures and theatres.

The Wrong Way

Hollywood sticking its head in the sand to watch the parade go by is not an amusing spectacle at this day and date. It's too much like the Hollywood which has been ceaselessly kidded.

Specifically, we're talking about the recently reported studio edict issued on the Coast that (1) no picture which has not been on release for one year shall be available for radio broadcasting, and (2) no star shall be allowed to participate in the broadcasting of any other studio's film.

According to "Variety's" information four companies subscribe to this bifarious studio attitude toward radio. They are Warners, Metro, Paramount, and Columbia. Each of them currently has plenty tied up in musical pictures.

Musical films pop to the front right away because they will obviously be the first objective of any counter-attack radio may care to launch. But maybe Hollywood thinks radio is helpless in the matter? Hollywood will find out.

Pictures, a business which lives on and by publicity, is again dangerously close to completely banning its product and stars to one of the greatest, and certainly the fastest, publicity mediums ever devised. The idea is ridiculous. Why? Because three successive weeks of bad business in the theatres and every studio on the Coast will be begging to get back on the air.

It was only in the issue of Feb. 2nd that "Variety" reprinted one of Sime's 1930 editorials, a paragraph of which said:

"If the picture business is so new that it has bragged over its profit last year, without knowing what it is going to be this year, that should be the lesson for that. Nor should the picture man be obsessed with the erroneous belief the general public depends upon him for entertainment. This country thrived before pictures."

So here is another example of the picture business feeling its weight, intending to throw that weight around, and absolutely ignoring that good will, within and without the trade, is not won or held by arrogance. The short-sightedness of this latest anti-radio order is either disheartening or aggravating, depending how you look at it. It makes a Hanley Stafford of us because in this instance Hollywood is doing a Baby Snooks, except that it's not funny.

If the studios get too fresh, radio can make them pay through the nose for their impudence. All the networks have to do is order all tunes from pictures off their webs, then let the studios' music house affiliates take the long way around plugging their songs. And supposing radio gets sore enough to try and induce sponsors to entirely give up doing excerpts from pictures? How many one year old films mean anything on the air anyway, and under these circumstances what would the sponsors care?

The whole thing can lead to a senseless battle and pictures would be in the wrong. It would be wrong because it would be trying to isolate itself from other branches of showbusiness at a time when there was never more need, and opportunity, for the interlocking of all of these branches.

"Restraining stars from broadcasting in any other studio's pictures." Doesn't a good picture from any studio help all studios? Help the industry? Has anyone stopped to remember that? How much does a studio spend annually to publicize a star, a star that goes on the air in someone else's picture? Why is that hard to take? Here's 50, 60, 80, 100 radio stations for nothing. Where does it hurt? When has it hurt? Name a picture so hurt.

It's reported that Warners and Metro have a special reason for wanting to hold back product and players from broadcasting, that each of these two studios would like to sell package deals to a sponsor. Which is any studio's privilege. But why antagonize people in the doing?

Anyway, that explains Warners' and Metro's notion of how to go about setting up a radio deal. This leaves Paramount and Columbia, each with their top cost musicals about to burst around the country. Are these two going to turn down chances to get either of their pictures on the air or the songs from these films? The Kate Smith show did a scene from a Paramount picture last week and announced another one, from the same company, for this week.

The whole thing doesn't make sense. For that reason Hollywood better stick one thing in its hat. They used to estimate, in good times, that 80,000,000 people weekly attended the picture theatres in this country. Right now it's probably more than that. No matter. Whatever that total attendance figure may be, let Hollywood remember that radio plays to more people in two nights than pictures do in a week.

Friend, that's publicity. The fastest in the world. That helps make pictures tick.

Why wind the clock the hard way?

Sid.

U. S. Curious On Korda's Interest In UA and Metro

U. S. Department of Justice is reported investigating the interests which Sir Alexander Korda has in both United Artists and in Metro's British production organization. Understood that Wendell Berge, chief of the Department's anti-trust division, is questioning the situation because of Korda's veto power in UA while at the same time under a long term contract to M-G.

Korda from accounts, has a five-year contract with Metro with an option for an additional five years. It is said to include a profit-participation arrangement.

Believed that the Government is going into the situation to determine whether or not Korda's interest in both companies is of a nature which would be contrary to anti-trust provisions.

Berge, and more recently U. S. Attorney General Francis Biddle, are also alert to any possible "cartel" combinations which may start either now or after the war.

PRC'S 'MINSTREL MAN' REACHING EPIC STAGE

Hollywood, Feb. 29.

PRC's "Minstrel Man," starring Benny Fields, is growing into an ambitious production, climbing from $80,000, its original budget, to more than $200,000, a terrific figure on that lot.

Original orchestra of 20 pieces has been increased to 42, with Ferde Grofe wielding the baton. One heavy item of expense was the film rights to the song, "Melancholy Baby."

Bioff's Tax Troubles To Have Day in Court

Hollywood, Feb. 29.

Willie Bioff's federal income tax evasion case is set for March 7 before Judge Ralph E. Jenney, according to Charles H. Carr, U. S. Attorney for this district.

Carr made the statement to deny a published report from Chicago that the case had been quashed by the Dept. of Justice. He declared the action could not be dismissed by Washington before consulting local officials.

War Dept. to OK Scripts on Jap Atrocity Films

Washington, Feb. 29.

War Department has come through with new directive on Jap atrocity films, allowing Hollywood a wide leeway in producing the pictures. Ruling provides that Jap atrocity films, which include sections dealing with the Army, shall be reviewed here in scenario form, just as other war pix are. However, there will be no effort to curb atrocity sequences so long as they are probable and in line with the facts.

Directive was requested by Allyn Butterfield, who reviews stories for the Army, so that the industry could know exactly where it stood.

"There will be no trouble," Butterfield said, "so long as the studios use reason and don't go hog wild. The scripts and films will be reviewed the same as other war pictures." Butterfield said he was waiting to see the finished versions of Republic's "Death March," and 20th-Fox's, "Purple Heart."

While OWI set up its policy on the atrocity pix on the Coast couple of weeks back, this is the first pronouncement from the Army since the disclosure of the mistreatment of prisoners after the surrender at Bataan. Some time back, the Army created a policy for newspaper stories on atrocities which called for them to be based on accurate first hand experiences and personal reports. Butterfield pointed out, however, that this would not fit Hollywood since films are primarily fictional in nature.

RKO THEATRES' FEB. 22 RECORD, TOPS NEW YR.

RKO Theatres circuit hit an all-time high for gross receipts in the New York houses last Tuesday (22), Washington's Birthday.

Some 40 RKO houses grossed $115,000 for the day as compared with around $70,000 New Year's.

'Touhy' Facelifted By 20th for FBI Approval

Hollywood, Feb. 29.

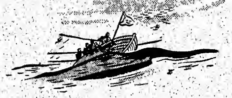
After six months on the shelf, "Roger Touhy," 20th-Fox prison picture, is being revised by Bryan Foy to meet the approval of the FBI.

Federal bureau objected to several sequences dealing with the gangster's escape and subsequent capture. Picture will be released if necessary deletions, added scenes are okayed.

The Biggest Figure in the Industry 20th CENTURY-FOX

THE SONG OF BERNADETTE

6th N. Y. week and breaking all records. Doubled previous record business in Cincy! Tops in Baltimore, Philly, Miami!



LIFEBOAT

8th smash week at Astor, N.Y. for the year's most discussed picture! Swamping box-offices as it opens across the land!

Triu
Radio
roman
in Washi
Detroit!

...and watch for the TIMELIEST picture of the year "THE

gets the Biggest Figures at the Boxoffice!

[J]ANE EYRE

...mphant 4th week, ...City. Welles, Fontaine ...tic combo packing 'em ...ngton, D.C., Memphis, Watch its smoke!

THE LODGER

Business as sensational as picture! All Canadian records smashed in Vancouver! Killing 'em in Indianapolis, Seattle and the whole U.S.A.!

THE SULLIVANS

4th Glorious Week, Roxy, N. Y. Rip-rousing in Los Angeles! The nation's box offices will cheer and cheer . . . and play and play it!

...PURPLE HEART"

CALLING ALL PATRIOTIC SHOWMEN! RED CROSS DRIVE MARCH 23rd THROUGH MARCH 29th!

SAG Demurrer Gets Brushoff From Court in Rule 33 Battle with WB

Los Angeles, Feb. 29.

First skirmish in the Battle of Rule 33 resulted in a decision for Warners in Superior court, where Judge Alfred E. Paonessa ruled out the demurrer filed by the Screen Actors Guild and gave the Guild 15 days to answer the studio's amended complaint. Ruling means that the case will go on trial, with Warners asking an injunction against the enforcement of Rule 33 and the right to demand damages.

Rule 33 calls for full salaries for film players in pictures, regardless of the time they are employed, even for bit parts or walk-on roles. Suit is based on the action of the Guild in invoking the rule on the production of "Hollywood Canteen," a semi-patriotic picture which would have turned over $250,000 out of its profits to the Hollywood Canteen. Guild charged the studio with trying to "high pressure" players into appearing in the picture at salaries less than they were accustomed to receive.

Studio contended that the rule would force payment of $150,000 to $200,000 to some players for a brief sequence or a walk-through. "All that Warners has asked," the studio's amended complaint declared, "is the free and unrestricted right to negotiate with artists on a strictly commercial basis for their services in the picture."

Warners original demand for $500,000 damages was omitted from the amended complaint, although the company reserved the right to ask for damages. The picture had been in production approximately three weeks before it was shelved.

SPU Vote Hearing Set for March 6

Hollywood, Feb. 29.

National Labor Relations Board set March 6 for hearing the petition of the Screen Players Union for an election of Class B members of the Screen Actors Guild to designate a new collective bargaining agency.

SPU plans to seek affiliation with the American Federation of Labor, either through a separate Four-A charter or an independent one. Meanwhile, SAG announces that, if SPU wins a union contract, anyone belonging to that organization will be requested to withdraw from the Guild.

COL.'S RETROACTIVE SALES DRIVES; 2 YRS.

First known occasion where a sales drive is being made retroactive to cover two seasons, the current film year as well as 1942-43, is the one which Columbia has inaugurated, known as "Dates to Win."

Extending to June 22, it will take in business that was done by the various branches and sales made back to the 1942-43 season, with awards based upon that year's deals as well as those closed up to the June date.

Drive will be highlighted by the broadest distribution of awards Col. has ever set up. A total of 24 branches out of 31 will share, headed by the equivalent of four weeks' salary for the first four, and three weeks for the next four based on results shown. Under the award setup, division supervisors, branch managers, salesmen, office managers and bookers in the 31 exchanges will have an opportunity to participate in the distribution of prizes.

Melton in M-G 'Follies'

Hollywood, Feb. 29.

James Melton, Metropolitan opera and radio singer, checks in at Metro March 10 for a role in "Ziegfeld Follies."

Cast leads signed for the picture to date are Fred Astaire, Jimmy Durante, Lucille Ball and Victor Moore.

SANDBURG EAST 'TIL JUNE

Carl Sandburg, who is writing an original for Metro, to be produced by Sidney Franklin, has postponed his trip to the studio.

Originally scheduled to go this month he now plans to make the trek in June.

RKO MANAGERS UNION AND CO. SET MEETING

Claiming a vast majority among members already enrolled, the Motion Picture Theatre Operating Managers, Assistants & Cashiers Guild, organized by these workers in RKO theatres of the metropolitan N. Y. area, will hold a conference on March 13 with representatives of the RKO Service Corp., RKO theatre management subsidiary, to discuss demands for certification as collective bargaining agency. The meeting was set by the State Labor Relations Board originally for yesterday (Tuesday) but postponed by mutual agreement.

The union embraces managers, assistants and cashiers or treasurers in RKO theatres in N. Y., Brooklyn, Long Island and Westchester county. Northern New Jersey has not as yet been organized but ultimately will be brought in, it is stated.

Scales, minimums, overtime provisions, severance pay and other contractual demands have not been worked out, according to spokesmen, pending action on certification. Union is so far an independent character, not being affiliated with either the American Federation of Labor or the CIO, but is not being regarded in the light of a company union though so far it is open only to eligible employees of RKO. An election of officers has not as yet been scheduled, but will probably be held at an early date.

Meantime, the group is headed by George Dunn, manager of the 81st Street, while the steering committee includes Harold Daly, A. E. Arnstein, John Thompson, Joseph Tully, Laurence F. Greib, Leon Kelmer, and Harry Lyons, who occupy managerial or cashier capacities in RKO houses.

WB's Net Operating Profit Up $260,000 In 1st Quarter '43-'44

Warner Bros. net operating profit rose less than $260,000 in the first three months of the new fiscal year as compared with the first quarter of the 1942-43 fiscal year. Report issued last week shows $1,981,730 net after all charges including Federal taxes, as against $1,723,383 for corresponding period a year ago. Company's quarter, which ended last Nov. 27, shows profit equal to 53c on 3,701,090 common shares as compared with 43c in comparable period a year before, but after provision for dividends on preferred then outstanding.

Warners noted that provision was made for losses on fixed assets, amounting to $250,000, sold subsequent to Nov. 27, 1943. This covered real estate and theatre property disposed of. Corporations gross income totalled $34,413,961 for the first or better than $4,000,000 over the $30,111,163 shown for the three months ended Nov. 28, 1942.

Provision for Federal taxes amounted to $3,945,000, including $120,000 credit for debt retirement and $210,000 post-war refund both deducted from total, as against $4,450,000 in corresponding period last year. Warners showed $12,938,563 cash in the U. S. as of Nov. 27 last year as compared with $8,948,791 on Aug. 31, 1943.

Strolling Through Film Screen, New Vandalism

Louisville, Feb. 29.

The last straw in vandalism was perpetrated last week at the Kentucky (Switow Bros. subsequent) on the main stem, when youths entered the theatre after closing time from an alley, and proceeded to walk through the screen, with a property damage amounting to $500. Culprits were not apprehended, and operators of the house are at a loss to understand why the deed was committed, as the vandals certainly were not trying to crash the house to gander the pic.

House has no stage, so only way the delinquents could enter the house proper was by walking through the screen. Small amount of candy was stolen, but otherwise nothing was disturbed.

Studio Contracts

Hollywood, Feb. 29.

Helen O'Hara inked player ticket at Metro.

Herman Millakowsky signed by Republic as associate producer.

Leonard Zurit drew dialog ticket at Republic.

Michael St. Angel's player option lifted by RKO.

George Carleton Brown, writer, renewed by Republic.

Ella Mae Morse inked pact at Universal.

Harry Warren drew composer ticket at Metro.

Noel O'Neill's player ticket renewed by Paramount.

James Cross' player option picked up by 20th-Fox.

Ronnie Stanton, dancer, signed by Metro.

Sharon McManus drew moppet ticket at Metro.

Harvey Karels renewed as actor by 20th-Fox.

Dick Currier, film editor, signed by Monogram.

Mimi Chandler's player option lifted by Paramount.

Tom Conway renewed by RKO.

Julie Gibson's player option hoisted by Paramount.

Russell Wade, actor, renewed by RKO.

Virginia Morris' player pact renewed by Paramount.

Manpower Woes Anew for Amus.

Washington, Feb. 29.

Show biz manpower headache is due for a new high, according to latest developments here.

Tipoff came in the President's statement Saturday (26) in which he indicated that most deferments for non-fathers from 22 to 26 will be wiped out in the near future. Pre-Pearl Harbor fathers in this age group are also due to be grabbed right and left.

While the film and radio industries have some essential classifications on a nationwide basis and some theatre jobs have been labeled locally essential, the new drive to meet the quotas of the Army and the Navy will probably get, by July 1, the bulk of those deferred who are under 26.

Mr. Roosevelt threw out a strong suggestion as to how to fill the gaps in the ranks of civilian businesses which will feel the squeeze. He said:

"The overage men, the physically disqualified, the returned soldier and the women of the nation must be used more effectively to replace the able-bodied men in critical industry and agriculture."

Numbers released by the armed forces due to wounds, other physical disability and for other reasons is nearly 100,000 monthly. Some industries are going after these people in organized fashion. Show biz, to date, has done little about it.

ITALIAN 'BERNADETTE' FILM BEING RELEASED

A produced-in-France film, in the Italian language, made several years ago and known as "La Vita Di Bernadette," is now being offered concurrent with pre-release engagements of 20th-Fox's "Song of Bernadette," current on N. Y. and Los Angeles engagements.

Translated, "La Vita Di Bernadette" means "The Life of Bernadette." It played a two-week engagement, ended Thursday night (24), at the Major on Canal street, N. Y., which has been on a foreign policy for a year now. It was booked into the house by Frank De Sonni.

While 20th-Fox knows about the Italian picture on Bernadette and that it played the Major, no representations are known to have been made.

From Stoker to Bridge

Hollywood, Feb. 29.

William Bendix, currently playing a roughneck role in "The Hairy Ape" for Jules Levy, moves to Paramount next month for an equally rugged part as the first mate in the old Dana sea story, "Two Years Before the Mast."

Seton I. Miller produces, with Alan Ladd in the roman lead and Brian Donlevy as the skipper.

Lefty's Notebook

By Joe Laurie, Jr.

Dear Joe: Coolacres, Cal.

Me and Aggie just finished a book called "Proctor, Vaudeville Pioneer," written by William Moulton Marston and John Henry Feller, published by Richard R. Smith for three bucks a copy.

This book is about Fredrick Freeman Proctor, the founder and owner of the famous Proctor circuit of theatres. He started in show business as an acrobat, being one-half the team of Levantine Bros. After making a world tour and playing some variety dates in America, he branched out as a theatre manager and owner. He opened his first house in 1880, in Albany, calling it Levantine's novelty theatre. He opened about 20 more theatres and, in 1889 opened Proctor's 23rd St., N. Y.

I wrote you a long time ago that Proctor's 23rd St. theatre was formerly a church. It was then made into Sami More's Temple theatre. They couldn't get a license. Proctor built a new house in 1889. "The County Fair" was the first show played there, then Dockstader's Minstrels, and the last show was "The Theatre of Arts and Letters," the seats selling for $5 a copy. It was then Proctor's opened as a variety house with continuous shows, 11 a.m. to 11 p.m., with admission prices of 15, 25 and 50c. Proctor was the originator of the "early bird" matinee, admitting people cheaper until 1 p.m. He then built the beautiful Proctor's 58th St. theatre; then came Proctor's Newark, Proctor's 125th St., Proctor's in Plainfield, Elizabeth and Perth Amboy; New Jersey; Schenectady, Cohoes, Mt. Vernon and Yonkers, N. Y. The last house he built was Proctor's 86th St. After this he sold out for many millions to the Keith interests and retired.

Longtime Showman

Proctor was a showman of over half a century and played the greatest acts in vaudeville, and yet he was little known to the acts that played for him. Proctor very seldom came backstage. He would make tours of his theatres to keep tabs on the business and the general conduct of his many properties, but never or seldom would come back to meet the boys and gals backstage. A fine honest business man, but not a colorful showman.

Proctor didn't have the homeiness of a Tony Pastor, the vision of a B. F. Keith, the aggressiveness of an E. F. Albee, the idealism of a Percy Williams, the showmanship of a Hammerstein, the inventiveness of a Marcus Loew, the inspiration of a William Morris, the artisticness of a Martin Beck, the color of a Mike Shea or the subtlety of a J. J. Murdock. Show business was a business with Proctor, while the others were businessmen who made vaudeville a religion. I must admit some of 'em weren't very good churchgoers, if you know what I mean.

Keith-Proctor Split

The book doesn't tell the inside story of the great Keith and Proctor splitup. The authors just say that Proctor sued for dissolution of the partnership and won. Proctor was one of the heads of the United Booking Office, which made many a pretty penny from charging 5% to the actors to book them. Proctor was also the first to make the actor play Sundays in New York on his out-of-town contracts that didn't allow Sunday shows. He was one of the first to replace vaudeville with stock companies, having had the finest stock companies in the city.

Proctor married Georgie Lingard, a talented and popular soubret of the '90's, and they lived very happily on their large estate at Larchmont. It was the only marriage for each and it lasted many years. Mrs. Proctor is still alive and is a great favorite with her neighbors.

The book seems to have been written "just for the record." I'm sure Proctor could have told a lot about the inside of vaudeville that would have made good reading, but even if he was alive he was not the type to tell anything about his or anyone else's part in the great business of vaudeville. He was very loyal to his employees, was the first to give them insurance, etc. When he died he left most of them some money; also left a lot of money to the Actors' Fund and the National Vaudeville Artists. Something many of the great managers who made millions in the vaudeville field forgot to do.

All in all, the book is okay for "the record" but doesn't add anything to the great unwritten history of vaudeville. At that, it brought back many pleasant memories to me and Aggie of the Proctor circuit, on which we spent many happy years. I wish Jules Ruby were alive today to book us into Proctor's Newark so we could meet our old pal Louis Golding, the manager. Sez Your pal,

Lefty.

PEACE, IT'S WONDERFUL

Usually Scrapping NW Pixmen Now More Clubby

Minneapolis, Feb. 29.

Getting together of independent exhibitors, branch managers, film salesmen and exchange employees at Northwest Variety club and Reel Fellow club social affairs is having the effect of improved relations within the industry in this territory where there has been much belligerency, according to trade leaders.

It's declared that there's less antagonism among the conflicting film elements now than at any time within memory. Independent exhibitors show a friendlier attitude toward the branch managers and salesmen. This has helped to make the job of film selling easier and more pleasant than in the past, the trade leaders say.

An important factor in the situation, however, is said to be the better operating results in many of the theatre situations. Most of the independent circuits and many of the individual independent exhibitors are enjoying prosperity, although, of course, there are numerous exceptions, it's declared by the exchanges.

Rogell's "Life of Riley"

Hollywood, Feb. 29.

Life of James Whitcomb Riley, Hosier poet of a past generation, will be filmed at Republic with Albert S. Rogell producing and directing from his own story, "The Life of Riley."

John Wayne is slated for the name role, with Martha Scott as femme star.

REP'S 'HURRICANE' DICKER

Republic is dickering for the screen rights to "Let the Hurricane Roar," novel by Rose Wilder Lane, first published about 10 years ago. It recently appeared in the Reader's Digest.

MONO'S DOZEN SCRIBES HIGH FOR THE STUDIO

Hollywood, Feb. 29.

Monogram's scribbling staff has reached an all-time high this week with 12 scripters on the 1944-45 program.

Writers are Arthur Caesar, Frank Bentick, Wisbar, George Sayre, Charles R. Marion, George Callahan, Harrison Orkow, Houston Branch, Tim Ryan, Eddie Davis, Robert Edmonds, Earle Snell and Frank H. Young.

Ex-U. S. Attorney Reps Theatres Vs. Stagehands

St. Louis, Feb. 29.

Russell Hardy, former Asst. to the U. S. Attorney-General and who figured prominently in the anti-trust proceedings here several years ago against the major flicker producers, et al., has been retained by local flicker house owners who are engaged in a tiff with the Stagehands' Union, Local 5, over a wage increase demand. Hardy and James Arthur, of the Fanchon & Marco local organization, who is head of a committee representing the theatre owners, have been in a number of huddles preparing for a p.a. before the WLB, where the controversy will finally be decided.

Last week the theatre owners filed their answer with the Kansas City WLB, and the stagehands are expected to do likewise currently. It is expected that Washington will be the scene of the next meeting to iron out the problem.

COL.'S NEW DIRECTOR

Donald S. Stralem has been elected a member of Columbia Pictures directorate.

He's a partner of Hallgarten & Co., N. Y., a director of U. S. Leather Co. and Stahl-Meyer Co. He also is president of Travelers Aid Society.

'Gung Ho,' Bangup $25,000, Leads Chi Filmers; 'B'klyn'-Herman Strong 52G

Chicago, Feb. 29.

Despite Lent, indications point to good grosses all over Loop this week. "Gung Ho," at the Palace, looks strong $25,000. "None Shall Escape," on first full week at the little Garrick, is wow $21,000. Chicago, with "Whistling in Brooklyn" and Woody Herman orchestra on the stage can't miss $52,000, while the Oriental, with "Woman of the Town" and Dante on stage, is headed for fine $24,000.

"Girl Crazy" continues good at the United Artists with $20,000 in second week.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—"Cross Lorraine" (M-G) and "Minesweeper" (Par). Nifty $12,500. Last week "Jack London" (UA) (2d wk), 4 days, and "Lorraine" (M-G) and "Minesweeper" (Par), 3 days, slick $12,000.

Chicago (B&K) (3,900; 50-85)—"Whistling Brooklyn" (M-G) and Woody Herman orch on stage. Strong $52,000. Last week "No Time Love" (Par) (3d wk) and vaude bill headed by Phil Regan, strong $45,000.

Garrick (B&K) (900; 50-85)—"None Shall Escape" (Col). Smash $21,000. Last week "Lodger" (20th) (2d wk), 5 days, and "City Stopped Hitler" (Par), and "None Shall Escape" (Col), 2 days, heavy $15,000.

Grand (RKO) (1,150; 40-85)—"Tarzan's Desert Mystery" (RKO) and "Sultan's Daughter" (PRC). Grand $10,000. Last week "Butler's Sister" (U) and "Ghost Ship" (RKO) (4th week in Loop), $9,000.

Oriental (Iroquois) (3,200; 40-85)—"Woman of Town" (UA) and Dante, magician, on stage. Fine $24,000. Last week "Racket Man" (Col) and Tommy Dorsey orch on stage, record-breaking $56,000, terrific for this spot.

Palace (RKO) (2,500; 40-85)—"Gung Ho" (U) and "Swingtime Johnny" (U). Big $25,000. Last week "Higher, Higher" (RKO) and "Rookie Burma" (RKO) (2d wk), sparkling $17,000.

Roosevelt (B&K) (1,500; 50-85)—"Desert Song" (WB) (2d wk). Staunch $24,000. Last week great $31,000.

State-Lake (B&K) (2,700; 50-85)—"Curie" (M-G) (6th wk). Solid $20,000. Last week excellent $24,000.

United Artists (B&K) (1,700; 50-85)—"Girl Crazy" (M-G) (2d wk). Robust $20,000. Last week smooth $27,000.

Woods (Essaness) (1,200; 50-85)—"Revenge Zombies" (Mono) and "Whispering Footsteps" (Rep) (2d wk). Snappy $14,000. Last week brilliant $18,000.

"Lost Horizon" (Col) (revivals). Surprisingly big $7,000. Last week, "Lifeboat" (20th) (2d run), leaky $4,500.

Lyric (RKO) (1,400; 35-65)—"Fighting Seabees" (Rep) (2d wk). Swell $7,000 on heels of $12,500 kick-off, for season's record in this theatre.

Palace (RKO) (2,600; 35-65)—"Guy Named Joe" (M-G). Great $19,500. Last week, "Tender Comrade" (RKO), big $17,000.

Shubert (RKO) (2,100; 35-65)—"Tender Comrade" (RKO). Moveover. Nifty $6,000. Last week, "Curie" (M-G), fourth downtown sesh, five days, slow $3,200.

'Lodger' Super $12,500, Seattle; 'Love' Smash 19G, 'Desert' 12G, H.O.

Seattle, Feb. 29.

"No Time for Love" is the big grosser currently with smash total at the Fifth Ave., but "The Lodger" is rated sensational at the Music Hall, giving that house its biggest session in weeks. "Desert Song" continues strong on second stanza at the Orpheum.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—"Curie" (M-G) (4th wk). Big $6,000. Last week, "Ghost Ship" (RKO) and "Doctor Death" (U), in four days, fair $1,900.

Fifth Avenue (H-E) (2,349; 40-75)—"No Time Love" (Par). Smash $19,000. Last week, "Curie" (M-G) (2d wk), fancy $11,300.

Music Box (H-E) (850; 40-75)—"Butler's Sister" (U) (4th wk). Solid $5,500. Last week, grand $6,900.

Music Hall (H-E) (2,200; 40-75)—"The Lodger" (20th) and "Rookies Burma" (RKO). Sensational for this house at $12,500. Last week, "Around World" (RKO) and "Minesweeper" (Par), nice $8,700.

Liberty (J & vH) (40-65)—"Return Vampire" (Col) and "Ghost Walks Alone" (Col) (2d wk). Trim $8,500. Last week, hot $9,000.

Orpheum (H-E) (2,600; 40-75)—"Desert Song" (WB) (2d wk). Great $12,000 after last week's sensational $22,800.

Palomar (Sterling) (1,350; 30-75)—"Unknown Guest" (Mono) and vaude. Fair $8,500. Last week, swell $10,700 for "Cowboy Canteen" (Col) and stagebill.

Paramount (H-E) (3,039; 40-75)—"Iron Major" (RKO) and "Aldrich Boy Scout" (Par). Good $10,500. Last week, "Higher Higher" (RKO) and "Gangway Tomorrow" (RKO), tall $12,000.

Roosevelt (Sterling) (800; 40-75)—"Higher Higher" (RKO). Moveover from Paramount. Big $5,500. Last week, "Gung Ho" (U) (3d wk), great $6,200.

Winter Garden (Sterling) (800; 15-30)—"Girl Crazy" (M-G) and "Young Ideas" (M-G) (3d run). Good $4,000. Last week, "Sahara" (Col) and "Lady Takes Chance" (RKO) (3d run), $4,400.

'SNOW WHITE' HOT 18G, CINCY

Cincinnati, Feb. 29.

It's a gala week for Cincy box-offices. Only newcomer, "Guy Named Joe," is hefty at the Palace. "Snow White" is encoring to a house record for the Grand on its reissue preem here. "Guy Named Joe" is wham at Palace. Combo Albee is brisk on "Action in Arabia," and Bill Robinson topping vaude. "Bernadette" slipped at Capitol and goes out after this, its second, session.

Estimates for This Week

Albee (RKO) (3,100; 44-85)—"Action in Arabia" (RKO) plus Bill Robinson, others, on stage. Fancy $25,000. Last week, "Woman of Town" (UA) and Vaughn Monroe orch heading vaude lineup, favorable $23,000.

Capitol (RKO) (2,000; 75-$1.10)—"Bernadette" (20th) (2d wk). Fair $12,000, and ending stay here. Okay $20,000 on kickoff.

Family (RKO) (1,000; 25-35)—"Always Bridesmaid" (U) and "Pride of Plains" (Rep), split with "Ghost Walks Alone" (Col) and "Uncensored" (20th). Above par at $2,600. Last week, "Arizona Whirlwind" (Mono) and "She's for Me" (U), divided with "Timber Queen" (Par) and "Riding West" (Col), perked to $3,000, best figure here in some time.

Grand (RKO) (1,430; 35-65)—"Snow White" (RKO) (revival). Sock $18,000 for new house record by wide margin. Holding. Opening here on Washington's Birthday keyed 60-city, four-state showing sponsored by WLW, which put on terrif three-week advance campaign. Exploitation in all towns bolstered by p.a. of separate units of seven dwarfs, original Snow White voice, etc. Deems Taylor picked new Snow White voice from four state finalists. Winner was crowned by Ohio's Governor Bricker at banquet in Netherland Plaza. Last week, "Cry Havoc" (M-G), slow $3,000 in five days of third week.

Keith's (United) (1,500; 35-65)—"Happened One Night" (Col) and

'Lifeboat' N.S.H. $10,000, Prov.; 'Seabees' Fast 14G

Providence, Feb. 29.

Loew's State's "Guy Named Joe" shares the holdover spot with Strand's "Fighting Seabees" this week and both are doing nicely. The first runs aren't up to snuff. "Lifeboat" is a bit disappointing at the Majestic.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—"Women Bondage" (Mono) and "Sultan's Daughter" (Mono). Not too strong at $8,500. Last week, "Ali Baba" (U) and "Moonlight Vermont" (U) (2d wk), great $10,000.

Carlton (Fay-Loew) (1,400; 30-50)—"Happy Land" (20th) and "Weekend Pass" (U) (2d run). Nice $3,800. Last week, "Frisco Kid" (WB) and "Million Dollar Baby" (WB) (reissues), ditto.

Fay's (Fay) (2,000; 30-50)—"Pride of Plains" (U) and vaude on stage. Neat $7,000. Last week, "Men on Mind" (PRC) and vaude, good $6,000.

Majestic (Fay) (2,200; 30-50)—"Lifeboat" (20th). A bit disappointing at $10,000. Last week, "Happy Land" (20th) and "Weekend Pass" (U), so-so $9,000.

Metropolitan (Snider) (3,200; 36-59)—"Silent Barriers" (Indie) and Louis Prima orch heading stage show. All right $8,000 on 3-day weekend run. Last week, "Whispering Footsteps" (Rep) and Marcy McGuire heading stage show, slow $5,000 three-day weekend run.

State (Loew) (3,200; 30-50)—"Guy Named Joe" (M-G) (2d wk). Present pace holds out hope for swell $15,000 after knocking off block-buster $23,000 opening sesh.

Strand (Silverman) (2,000; 30-50)—"Fighting Seabees" (Rep) (2d wk). Stepping right along after snappy $14,000 for first seven days.

First Runs on Broadway

(Subject to Change)

(Week of March 2)

Astor—"Lifeboat" (20th) (8th week).
(Reviewed in "Variety" Jan. 19)

Capitol—"The Bridge of San Luis Rey" (UA).
(Reviewed in "Variety" Feb. 2)

Criterion—"Standing Room Only" (Par) (2d week).
(Reviewed in "Variety" Jan. 5)

Globe—"The Uninvited" (Par) (3d week).
(Reviewed in "Variety" Jan. 5)

Hollywood—"Passage to Marseille" (WB) (3d week).
(Reviewed in "Variety" Feb. 16)

Music Hall—"Up in Arms" (RKO-Goldwyn).
(Reviewed in "Variety" Feb. 9)

Palace—"Jack London" (UA).
(Reviewed in "Variety" Nov. 24)

Paramount—"Lady in the Dark" (Par) (2d week).
(Reviewed in "Variety" Feb. 16)

Rialto—"The Curse of the Cat People" (RKO) (3).
(Reviewed in "Variety" Feb. 23)

Rivoli—"Song of Bernadette" (20th) (6th week).
(Reviewed in "Variety" Dec. 22)

Roxy—"The Sullivans" (20th) (4th week).
(Reviewed in "Variety" Feb. 9)

Strand—"In Our Time" (WB) (4th week).
(Reviewed in "Variety" Feb. 2)

'Ali Baba' Rich $21,000, Denver

Denver, Feb. 29.

"Ali Baba" is leading the picture pack this week, day-date at Denver and Esquire. "Girl Crazy" also is big at Orpheum, and holds. "Miracle of Morgan's Creek" is strong enough for third session at Denham.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—"Fighting Seabees" (Rep) and "Beautiful But Broke" (Col), after a week at each Denver, Esquire. Fine $7,000. Last week, "Lifeboat" (20th) and "Swingtime Johnny" (U), after Denver and Esquire, good $6,500.

Broadway (Fox) (1,040; 30-65)—"Fantasia" (RKO). Nice $6,000. Last week, "Cry Havoc" (M-G) and "Career Girl" (PRC), after week at Orpheum, good $4,000.

Denham (Cockrill) (1,750; 30-60)—"Miracle Morgan's Creek" (Par) (2d wk). Fancy $12,000, and stays a third. Last week, smash $17,000.

Denver (Fox) (2,525; 30-65)—"Ali Baba" (U) and "Casanova Burlesque" (Rep), day-date with Esquire. Smash $17,000. Last week, "Fighting Seabees" (Rep) and "Beautiful But Broke" (Col), also at Esquire, nice $14,500.

Esquire (Fox) (742; 30-65)—"Ali Baba" (U) and "Casanova Burlesque" (Rep), also at Denver. Nice $4,000 or over. Last week, "Fighting Seabees" (Rep) and "Beautiful But Broke" (Col), also Denver, about same.

Orpheum (RKO) (2,600; 30-65)—"Girl Crazy" (M-G) and "Escape to Danger" (RKO). Grand $14,500. Last week, "Ghost Ship" (RKO) and George White "Scandals" on stage, smash $18,000.

Paramount (Fox) (2,200; 30-50)—"Rains Came" (20th) and "Under Two Flags" (20th) (reissues). Good $8,000. Last week, "Around World" (RKO) and "Racket Man" (Col), fine $10,000.

Rialto (Fox) (878; 30-65)—"Lifeboat" (20th) and "Swingtime Johnny" (U), via Denver, Aladdin, Esquire route. Okay $3,500. Last week, "Desert Song" (WB) and "Whispering Footsteps" (Rep), after Denver, Aladdin, Esquire, about same.

B'way Slower But 'Lady' Plus Cugat Huge $130,500, All-Time High; 'S.R.O.' Fat 35G, 'Greater Love' Rich 14½G

With a few exceptions, business on Broadway is off keel this week, first of the Lenten season. While that may not be hurting so appreciably, since it hasn't in recent years, bad weather over the weekend brought a sharp letdown in most spots.

However, nothing stopped the Paramount show of "Lady in the Dark" and Xavier Cugat band plus Dean Murphy. Brought in on Washington's birthday (22), when $22,000 was grossed, house ended the first week Monday night (28) at $130,500, new all-time high. Old record was the $112,400 grossed New Year's week in 1943 with "Star Spangled Rhythm," Benny Goodman band and Frank Sinatra. Par on last Saturday (26), when doing seven shows and grinding until 4 a.m. at a $1.50 top, took in $24,000, highest for any Saturday. In order to get in seven stageshows that day and six on all others, which will continue, Walter Dare Wahl is being cut from some performances.

Another new show of past week was "Standing Room Only," which finished its initial seven days at the Criterion Monday evening (28) at $35,000, very good. The Globe, previously on Saturday (19) brought in "The Uninvited" and with aid of Washington's birthday struck $35,000, a record for that operation. "Uninvited," now in its first holdover session, is bucking the general downward trend admirably and should hit $27,000 or near to that, going further. "No Greater Love," Russian-made which opened at the Victoria last Thursday (24) is doing exceptionally well and on the first week will hit $14,500.

Among holdovers retaining fine pull is "Bernadette" which ended its fifth week at the Rivoli at near to $53,000, big. Another exhibiting good strength in the face of conditions is the Cap bill of "Song of Russia," Lionel Hampton orch and others. On current (3d) week, the gross should get to $55,000. Other holdovers are down. "A Guy Named Joe," on second run at the State, with Benny Carter orch on stage, is doing very well at $35,000 or thereabouts.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—"Lifeboat" (20th) (8th wk). Dropped to $23,000 on seventh stanza through last night (Tuesday) but okay. Sixth week hit $27,000. Will be replaced March 21 by "See Here Private Hargrove" (M-G).

Capitol (Loew's) (4,820; 35-$1.10)—"Song Russia" (M-G) plus Lionel Hampton orch, Buck and Bubbles, Mills Bros., Pops and Louie on stage (3d-final wk). Looks good $55,000 this week, while last (2d) went close to $72,000, immense. "Bridge San Luis Rey" (UA) and Will Osborne orch, Larry Adler, Four King Sisters, others, on stage open tomorrow (Thursday).

Criterion (Loew's) (1,700; 35-$1.25)—"Standing Room Only" (Par) (2d wk). Wound up first seven-day stint Monday night (28) at strong $35,000. Fourth week for "Gung Ho" (U), in ahead, was near to $25,000, big.

Globe (Brandt) (1,416; 35-85)—"Uninvited" (Par) (2d wk). Standing up very smartly at indicated $27,000 or near, while first week set record for house at giant $35,000. Looks in for good run.

Hollywood (WB) (1,499; 44-$1.25)—"Passage Marseille" (WB) (3d wk). Slid on first holdover session, ended last night (Tuesday), to $32,000 but still plenty satisfactory. First week over Washington's birthday hit $54,200 to establish new high for theatre. Remains on indefinitely.

Palace (RKO) (1,700; 35-$1.10)—"Action Arabia" (RKO) (2d-final wk). Closes tonight (Wednesday), one day short of a week and on six days only about $15,000, weak. Initial seven days hit close to $23,000, okay. "Jack London" (UA) opens tomorrow (Thursday).

Paramount (Par) (3,664; 35-$1.10)—"Lady in Dark" (Par) and Xavier Cugat orch, plus Dean Murphy, others, on stage (2d wk). Went into first holdover frame yesterday (Tuesday) after breaking all records for house by wide margin on initial seven days when gate was sensational $130,500. Show teed off on Washington's birthday, day ahead of regular schedule. Final six days on fifth week of "Miracle Morgan's Creek" (Par), Johnny Long orch and Hazel Scott was good $62,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—"Jane Eyre" and stageshow (4th-final wk). This house perhaps hurt more by Lent than others, that and bad weather holding current (4th) week's gross to about $91,000 but satisfactory. The third was particularly fine $110,000. "Up in Arms" (RKO) opens tomorrow (Thursday).

Rialto (Mayer) (594; 28-65)—"Calling Dr. Death" (U) (3d-final wk). Blowoff will be only around $6,000 or bit over, mild, while last week (2d) struck $9,000, stout.

Rivoli (UA-Par) (2,092; 75-$1.65)—"Bernadette" (20th) (6th wk). Advanced-price run continues at very strong gait, fifth week having ended last night (Tuesday) at near to $53,000; fourth over last week's holiday soared to more than $60,000, socko.

Roxy (20th) (5,886; 55-$1.10)—"Sullivans" (20th) and, in person, Martha Raye, Rosario and Antonio, others (4th-final wk). Suffered on third stanza through last night (Tuesday), descending to $60,000 but okay, as against excellent $92,500 previous week.

State (Loew's) (3,450; 35-$1.10)—"Guy Named Joe" (M-G) (2d run) and Benny Carter orch. Doing very nicely at $35,000 or near. Last week, "Phantom Lady" (U), here first-run with Louis Prima band on stage, scored $32,000, a bit under hopes for a holiday week but solid.

Strand (WB) (2,756; 35-$1.10)—"In Our Time" (WB) and Ina Ray Hutton, Three Stooges, others, on stage (3d wk). Slowed up considerably from earlier smash pace and this week (3d) will be around $43,000, entirely satisfactory. Last week (2d) over Washington's birthday, socko $54,200. Holds further.

Victoria (Maurer) (720; 55-$1.10)—"No Greater Love" (Artkino). Russian-made, first with dubbed-in English dialog, hitting strong stride and on week ending tonight (Wednesday) will bring this small-seater a fancy $14,500. Concluding five days on 16th week of "North Star" (Goldwyn-RKO) was $11,000, good.

'BERNADETTE' $27,700, BALTO

Baltimore, Feb. 29.

This is a week of extra big grosses here, where big business has come to be taken for granted. Unusually strong lineup of product is helping. Upped scale for "The Song of Bernadette" helped it to a very strong week at the New. Big trade also for "Tender Comrade" at combo Hipp, and "In Our Time" at the Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—"Guy Named Joe" (M-G) (2d wk). Holding very nicely at $15,000 after chalking smash $22,200 last week.

Hippodrome (Rappaport) (2,240; 17-66)—"Tender Comrade" (RKO) plus vaude. Registering biggest doings here in weeks, big $20,000 is likely. Last week "Nine Girls" (Col) plus Bobby Sherwood orch, Virginia Weidler, on stage, strong $18,800.

Keith's (Schanberger) (2,460; 17-55)—"Ali Baba" (U) (2d wk). Started second sesh yesterday (Mon) after great intial round at $16,300.

Maryland (Hicks) (1,240; 25-50)—"Ghost Ship" (RKO). Slightly above average, $4,500. Last week "Saludos Amigos" (RKO) and "Gildersleeve's Bad Day" (RKO), nice $4,400.

Mayfair (Hicks) (980; 25-50)—"Nabonga" (PRC). Fairish $3,500. Last week "Something About Soldier" (Col), in similar groove at $3,700.

New (Mechanic) (1,680; 55-$1.10)—"Bernadette" (20th) (2d wk). Started second round yesterday (Mon) after ringing up massive $27,700 on opener.

Stanley (WB) (3,280; 20-60)—"In Our Time" (WB). Drawing excellent $18,000 indicated. Last week, third of "Desert Song" (WB), stretched a bit thin at $11,400.

Valencia (Loew's-UA) (1,480; 17-55)—"Flight Command" (M-G) (reissue). Getting some action at $4,000. Last week "Cry Havoc" (M-G), in moveover from downstairs Century, fair $3,700.

T. Dorsey Ups 'Jingle' to 30G, Indpls.; 'Snow White' 12G, 'Joe' 11½G, 2d, Big

Indianapolis, Feb. 29.

Biz here is hotter than the current spring-like weather. "Sing a Jingle," powered by Tommy Dorsey's band, on stage, is giving the Circle its biggest week in nearly two years. "Snow White" is taking firstrun dough in a current revival at the Indiana.

Estimates for This Week

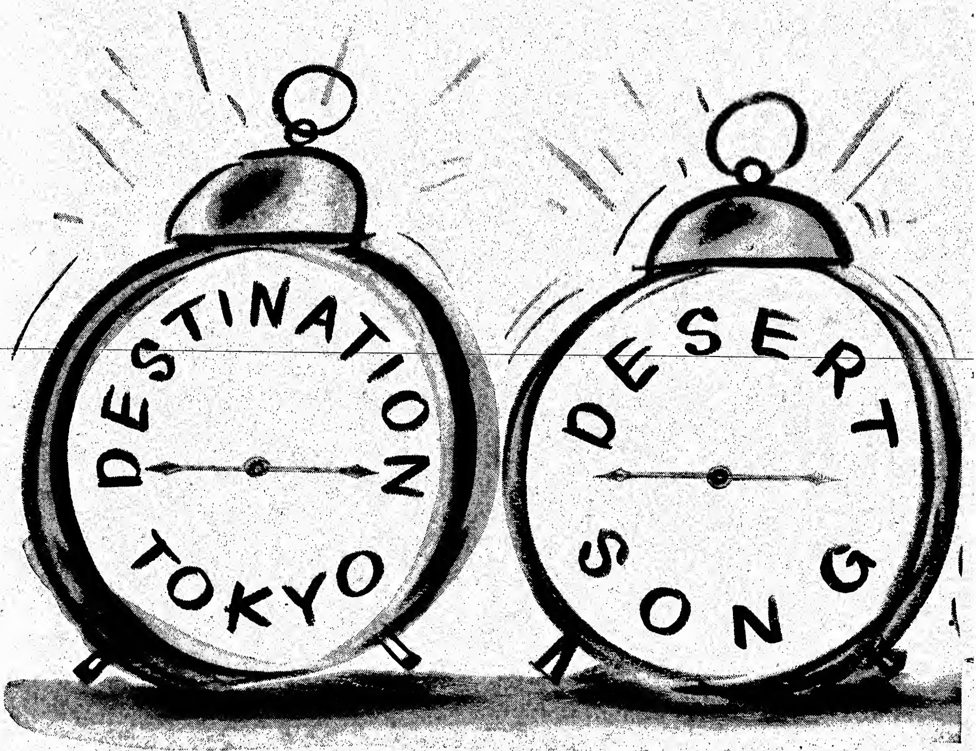
Circle (Katz-Dolle) (2,800; 40-65)—"Sing a Jingle" (U) with Tommy Dorsey orch. Hepcats are raising roof to tune of giant $30,000. Last week, "Fighting Seabees" (Rep), playing single at 55c top, fine $13,000.

Indiana (Katz-Dolle) (3,300; 30-50)—"Snow White" (RKO). Swell $12,000 solo. Last week, "Lifeboat" (20th) and "Weekend Pass" (20th), a bit disappointing at $10,000.

Keith's (Indie) (1,200; 30-55)—"Drums Fu Manchu" (Rep) with vaude. Nifty $6,000 on four-day run. Last week, "Mystery Broadcast" (Rep) and Renfro Valley Barn Dance, oke $5,700 in same time.

Loew's (Loew's) (2,450; 30-50)—"Guy Named Joe" (M-G). Hefty $11,500 in second stanza after smash $17,000 first week.

Lyric (Katz-Dolle) (1,600; 30-50)—"Fighting Seabees" (Rep). Okay $4,000 in five-day moveover. Last week, "Where Are Children?" (Mono) and "Voodoo Man" (U), nine days first-run, stout $7,900.



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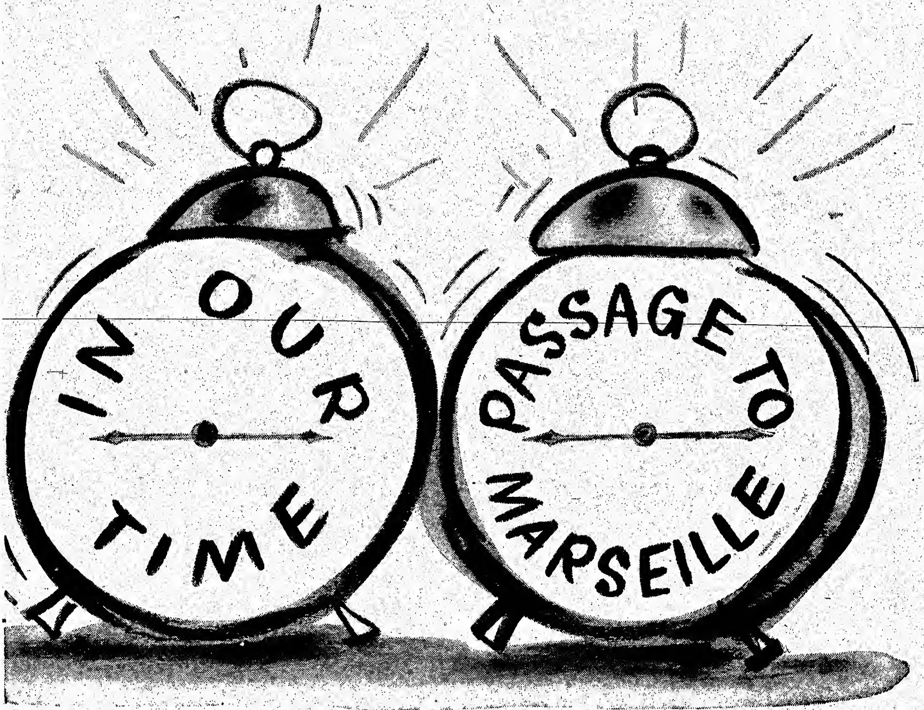
REMEMBER! March 15th Deadline for Honored Hundred Bond Reports to State Chairmen!

Jack L. Warner, *Executive Producer*



same time!!!

THIS IS TYPICAL WARNER STUFF!

L. A. Up After Storm But 'Sullivans' N.S.H. $45,000; 'Children' Stout 38G, 'Lady' Hot 37½G, 3d, 'Time' 40G, 2d

Los Angeles, Feb. 29.

First-run biz is perking up with skies clearing but still not completely recovered from last week's storm. Nineteen first-runs and moveovers will hit an estimated $230,000 or near this stanza with only two new films. Light openings on "The Sullivans," in four houses, is holding down total, this doing about $45,000 or a bit better, not rated sock by any means.

"Where Are Your Children?" is standout with strong $38,000 in three spots. "Lady in Dark" still is going over big with rousing $37,500 for third session at two Paramounts. "In Our Time" looks forte $40,000 on second week in three theatres. "What a Woman" heads for okay $30,500 in two spots on third and final stanza after doing better than forecast in second frame.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 45-90)—"Sullivans" (20th). Okay $6,000. Last week, "Song Russia" (M-G) and "Whispering Footsteps" (Rep), healthy $6,800.

Chinese (Grauman-WC) (2,034; 45-90)—"Sullivans" (20th). Fair $11,000. Last week, "Song Russia" (M-G) and "Whispering Footsteps" (Rep), light $10,800.

Downtown (WB) (1,800; 45-90)—"In Our Time" (WB) (2d wk). Nice $16,000. Last week, held to $18,900 by storm.

Egyptian (F-WC) (1,535; 45-90)—"Where Are Children?" (Mono) and "Chan in Secret Service" (Mono). Good $8,000. Last week, "Iron Major" (RKO) and "Escape to Danger" (RKO) (2d wk-4 days), okay $3,500.

Four Star (UA-WC) (900; 85-$1.10)—"Bernadette" (20th) (3d wk). Steady $4,500, with last week near same figure.

Hawaii (G&S) (1,100; 40-85)—"Return of Vampire" (Col) and "Crime Dr.'s Strangest Case" (Col) (5th wk). Fine $3,500. Last week, went to $3,600.

Hollywood (WB) (2,756; 45-90)—"Our Time" (WB) (2d wk). Fancy $14,000. Last week, lowered by storm to $15,000 but still okay.

Los Angeles (D'town-WC) (2,200; 45-90)—"Where Are Children?" (Mono) and "Chan Secret Service" (Mono). Great $23,500. Last week, "Iron Major" (RKO) and "Escape to Danger" (RKO) (2d wk-4 days), finaled with $8,300.

Orpheum (D'town) (2,200; 45-85)—"Drums Fu Manchu" (Rep) and vaude. Robust $19,000. Last week, "Smart Guy" (Mono) and Cab Calloway orch, boffo $29,700 despite cloudburst.

Pantages (Pan) (2,812; 45-90)—"What a Woman" (Col) (3d wk-7½ days) and "Passport Destiny" (RKO). Stout $14,500. Last week, with "She's for Me" (U), held up to dandy $14,000 despite rain.

Paramount (F&M) (3,389; 45-90)—"Lady in Dark" (Par) (3d wk). Big $24,000. Last week, rain cost picture a good $6,000, but still hit boffo $27,200.

Paramount Hollywood (F&M) (1,451; 45-90)—"Lady in Dark" (Par) (3d wk). Strong $13,500. Last week, held up to wow $18,800.

RKO Hillstreet (RKO) (2,890; 45-90)—"What a Woman" (Col) (3d wk-8 days) and "Passport Destiny" (RKO). Healthy $16,000. Last week, with "She's for Me" (U), above hopes at about same.

Ritz (F-WC) (1,372; 45-90)—"Where Are Children?" (Mono) and "Chan Secret Service" (Mono). Average $6,500. Last week, "Iron Major" (RKO) and "Escape to Danger" (RKO) (2d wk-4 days), okay $2,800.

State (Loew's-WC) (2,204; 45-90)—"Sullivans" (20th). Not strong at $21,000. Last week, "Song Russia" (M-G) and "Whispering Footsteps" (Rep), pleasant $24,400.

United Artists (UA-WC) (2,100; 85-$1.10)—"Bernadette" (20th) (10th wk). Still paying off at $6,500 after last week's good $7,000.

Uptown (F-WC) (1,715; 45-90)—"Sullivans" (20th). Slow at $7,000. Last week, "Song Russia" (M-G) and "Whispering Footsteps" (Rep), nifty $8,500.

Wilshire (F-WC) (2,296; 45-90)—"Song Russia" (M-G) and "Whispering Footsteps" (Rep). Rugged $9,000. Last week, "Jane Eyre" (20th), neat $6,100.

Wiltern (WB) (2,500; 45-90)—"Our Time" (WB) (2d wk). Rousing $10,000. Last week, held well in face of storm at $13,000.

Did Have, But Haven't

Hollywood, Feb. 29.

Wartime diplomatic kinks are delaying the start of "To Have or to Have Not," Humphrey Bogart starrer at Warners. Script is back in the writing mill to change the locale from Cuba to an island in the French West Indies group.

Original plot will be retained but the shift in locale necessitates rewriting many of the character roles.

Broadway Grosses

Estimated Total Gross
This Week **$618,000**
(Based on 14 theatres)
Total Gross Same Week
Last Year **$468,300**
(Based on 13 theatres)

'TOKYO' TOPS CLEVE., 27G

Cleveland, Feb. 29.

First touch of spring weather looks golden for key spots, despite Lent. "Destination Tokyo" proving to be dynamite, registering biggest score for Hipp. Vaughn Monroe band is upping "Beautiful But Broke" to another smart figure at Palace. State's second stanza of "Guy Named Joe" still is hefty.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—"North Star" (RKO) (2d wk). Oke $6,000. Last week, "Ali Baba" (U) (2d wk), strong $9,500.

Hipp (Warners) (3,700; 35-55)—"Destination Tokyo" (WB). Walloping $27,000. Last week, "North Star" (RKO), satisfactory $18,000.

Lake (Warners) (800; 35-55)—"Ali Baba" (U) (3d wk). From Allen, extra good $3,000. Last week, "Sahara" (Col) (3d wk), $3,700.

Ohio (Loew's) (1,200; 40-60)—"Where Are Children?" (Mono). Off on wrong foot, but $6,500 is still above average. Last week, "Lost Angel" (M-G) (3d wk), sweet $7,500 on moveover.

Palace (RKO) (3,700; 35-85)—"Beautiful But Broke" (Col) with Vaughn Monroe orch on stage. Band's the magnet, neat $26,000. Last week, "Lodger" (20th) plus Beatrice Kay, Grace McDonald, D'Artega orch, built to terrific $36,000.

State (Loews) (2,700; 35-55)—"Guy Named Joe" (M-G) (2d wk). Doing powerful biz at $17,000 after smash $28,000 last week.

Stillman (Loew's) (2,700; 35-55)—"Cry Havoc" (M-G). Nice $8,000. Last week, "Song Russia" (M-G) (2d wk), worthwhile $9,000.

'Miracle' Tall $12,000, Mpls.; 'Butler Sis' Stout 13G, 'Old Okla.' 4G, 3d

Minneapolis, Feb. 29.

Two newcomers, "Miracle of Morgan's Creek" and "His Butler's Sister," have boxoffice their own way currently. Both are showing strong pulling power. Biz still good here.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—"Return Vampire" (Col) and "Sultan's Daughter" (Mono). Good $2,800 in five days. "Crime Doctor" (Col) and "What a Man" (Mono) open Wednesday (1). Last week, "Calling Dr. Death" (U) and "Sing Jingle" (U), $2,500 in five days.

Century (P-S) (1,000; 40-55)—"What a Woman" (Col) (2d wk). Moved here from State. Neat $6,500 indicated. Last week, "Destination Tokyo" (WB) (2d wk), fine $7,000.

Gopher (P-S) (1,000; 35)—"Corvette K-225." (U). On nine days looks good $5,000. Last week, "Everybody Happy" (Col), yanked after five days, sad $2,000.

Lyric (P-S) (1,100; 40-55)—"In Old Oklahoma" (Rep) (3d wk). Has been one of the season's boxoffice surprises here. Looks like good $4,000 on six days after dandy $7,000 second week.

Orpheum (P-S) (2,800; 40-55)—"Butler's Sister" (U). Soaring to fine $13,000. Last week, "Around World" (RKO) and Ink Spots, Ella Fitzgerald, Cootie Williams orch, others, on stage (40-65), sock $25,500.

State (P-S) (2,300; 40-55)—"Miracle Morgan's Creek" (Par). Helped by plenty of praise from the reviewers and word-of-mouth. Wham $12,000. Last week, "What a Woman" (Col), fine $14,000.

Uptown (Par) (1,100; 30-40)—"Thank Lucky Stars" (WB). First neighborhood showing. Looks good $3,200. Last week, "Guadalcanal Diary" (20th), healthy $3,700.

World (Par-Steffes) (350; 40-75)—"No Time Love" (Par) (4th wk). Brisk $2,500 on moveover. Last week, big $3,500 after $23,000 in first two weeks at other houses.

'Our Time' Lush 35G, Tops Philly; 'Song' Loud 26G

Philadelphia, Feb. 29.

Boxoffice honors are being divided this week between "In Our Time," at the massive Mastbaum, and "Song of Bernadette," preeming at the comparative small-seater Aldine. Both are getting a brisk play on the wave of raves from crix.

Also making debut is Sinatra's "Higher and Higher," playing to okay total at the Fox. Ace holdover is "Ali Baba" at the Stanley, after terrific opening session.

Estimates for This Week

Aldine (WB) (1,303; 75-$1.10)—"Song of Bernadette" (20th). Hypoed prices for premiere is shooting take to husky $26,000 for initial week. Last week "Lost Angel" (M-G), okay $14,200 for holdover at regular scale.

Arcadia (Sablosky) (600; 35-75)—"Riding High" (Par) (2d run). Nice $5,000. Last week "Thousands Cheer" (20th), sweet $8,000 for second week of second run.

Boyd (WB) (2,500; 35-75)—"Jane Eyre" (20th) (2d wk). Torrid $24,500 on heels of giant $33,200 for bow-in last week. Long stay looms.

Earle (WB) (2,760; 35-85)—"Rookies Burma" (RKO) plus "Latin Quarter Revue" on stage. Heading for fine $21,500, and top business for non-band show here. Last week "Tarzan's Desert Mystery" (RKO) plus Shep Fields orch, Mary Healey, others, fairly good $19,800.

Fox (WB) (2,245; 35-75)—"Higher, Higher" (RKO). Sinatra drawing them in despite pans from crix. Shapes as okay $21,500 plus nice $4,000 at one-day stand at Earle Sunday (27). Last week "Lifeboat" (20th) sailed through holdover week at good $16,800.

Karlton (Goldman) (1,000; 35-75)—"Cry Havoc" (Par) (2d run) (5 days of second week). Fine $5,800. Last week $7,000.

Keith's (Goldman) (2,220; 35-75)—"Madame Curie" (M-G) (2d run). Continuing zingy pace at $11,500 on moveover from Boyd. Last week "North Star" (RKO) solid $8,000 for second run.

Mastbaum (WB) (4,692; 35-75)—"In Our Time" (WB). Teeing off at socko $35,000. Last week "Desert Song" (WB) (3d wk), mild $19,800.

Stanley (WB) (2,915; 35-75)—"Ali Baba" (U) (2d wk). Still sturdy at $17,000 or near after husky $28,500 last week in addition to neat $4,300 on Sabbath showing at Earle. First session considerably higher than hopes.

Stanton (WB) (1,475; 35-75)—"Where Are Children?" (Mono) (2d wk). Still paying off at $10,500 after unprecedented $17,800 initial week.

'Miracle' Sockeroo $35,000 in Hub; 'Phantom'-Spivak-Vaude Terrif 36G

Key City Grosses

Estimated Total Gross
This Week **$2,862,300**
(Based on 24 cities, 187 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$2,582,000**
(Based on 26 cities, 179 theatres)

'ANGEL'-LONG HOT 22G, PITT

Pittsburgh, Feb. 29.

Holdovers dominate town this week. Stanley, with one of few new films, "Lost Angel," teamed with Johnny Long's band, is doing nice week. "Guy Named Joe," in second week at Penn, is still strong. "Fighting Seabees," at Fulton, likewise is showing considerable strength.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—"Fighting Seabees" (Rep) (2d wk). This one still has plenty of stuff left at $7,000; easily merits another h.o. However, house plans to open "Jane Erye" (20th) tomorrow (Wednesday). Last week, "Seabees," smash $14,000.

Harris (Harris) (2,200; 30-60)—"Lifeboat" (20th) (2d wk). Getting only four days on h.o., after which Alfred Hitchcock meller moves over to Senator to continue downtown run. Highly-controversial film should do okay $6,000, okay on short sesh. Last week, big $11,500.

Penn (Loew's-UA) (3,300; 30-60)—"Guy Named Joe" (M-G) (2d wk). First picture in a long time to stay here for second week. First-rate $15,000. Last week, great $25,500.

Ritz (WB) (800; 30-60)—"Desert Song" (WB) (3d wk). Windup of operetta at smallseater, after successive weeks at Warner and Penn. N.s.h. at $2,200. Last week, "Curie" (M-G), fourth week also, only $2,000.

Senator (Harris) (1,750; 30-60)—"Footlight Glamour" (Col) and "Something About Soldier" (Col). "Lifeboat" (20th) opens Wednesday, so double feature will go four days for nice $3,000. Last week, "Ali Baba" (U) (3d wk), fine $4,000.

Stanley (WB) (3,800; 30-75)—"Lost Angel" (M-G) and Johnny Long orch plus Hal LeRoy. Excellent $22,000. Last week, "Woman of Town" (UA) plus Latin Quarter Revue, fair $19,000.

Warner (WB) (2,000; 30-60)—"Frisco Kid" (WB) (reissue). So-so $5,700. Last week, third of "Curie" (M-G), dropped down to $5,500.

Boston, Feb. 29.

Again it's holdover week in the Hub, with only one new bill, but biz is terrific. "Phantom Lady" with stage combo featuring Spivak orchestra at the RKO is headed for a mammoth $36,000. "Miracle of Morgan's Creek" is drawing big totals at the Met., where it starts on second stanza tomorrow. "Lassie" caught the school trade last week and remains plenty strong at the Loew houses.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—"Phantom Lady" (U) plus Charlie Spivak orch, Marcy McGuire, others, on stage. Rocking the town for a record-nudging $36,000. Last week "Swingtime Johnny" (U) plus "Pin-Up Girls" unit, stout $31,500.

Fenway (M-P) (1,373; 35-65)—"Lodger" (20th) and "Career Girl" (PRC) (2d wk). Big $6,500. Last week, mighty $7,700.

Majestic (E. M. Loew) (1,600; 28-65)—"Jeannie" (M-G) and "Cowboy Canteen" (Col) (2d wk). Mild $8,000 after about same on first week.

Memorial (RKO) (2,900; 44-75)—"Butler's Sister" (U) and "Weekend Pass" (U) (3d wk). Lively $18,000 on following gigantic $28,000 last week.

Metropolitan (M-P) (4,367; 35-65)—"Miracle Morgan's Creek" (Par) and "Ghost Walks Alone" (Rep) First seven days, ending Feb. 29, clocked huge $35,000. Remains nine more days, and should equal this.

Orpheum (Loew) (2,900; 44-65)—"Lassie" (M-G) (2d wk). Singled here, which is unusual. Solid $25,000 after great $32,000 last week.

Paramount (M-P) (1,700; 35-65)—"Lodger" (20th) and "Career Girl" (PRC). Still clicking at fine $15,000, following smash $17,000, and close to capacity all first week.

State (Loew) (3,200; 44-65)—"Lassie" (M-G). Like old days here, and still good for a big $12,000 after giant $15,000 first stanza.

Translux (Translux) (900; 28-65)—"Return Vampire" (Col) and "Whispering Footsteps" (Rep) (2d wk). Good $6,900 after trim $8,000 in first session.

'Crazy House,' Potent $16,000, Heads Buff. Pix

Buffalo, Feb. 29.

Biz still is potent despite many holdovers. Top newcomer is "Crazy House" at Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 35-65)—"Lifeboat" (20th). Dandy $15,000. Last week, "Happy Land" (20th) and Jimmy Dorsey orch, gigantic $30,000, and way over estimate.

Great Lakes (Shea) (3,000; 35-65)—"Madame Curie" (M-G) (2d wk). Satisfactory $14,000. Last week, rousing $21,000.

Hipp (Shea) (2,100; 35-65)—"Three Russian Girls" (UA) and "Timber Queen" (Par). Stout $10,000. Last week, "Lodger" (20th) and "Aldrich, Boy Scout" (Par) (2d wk), okay $5,500 in three days, but yanked.

Lafayette (Basil) (3,300; 35-65)—"Crazy House" (U) and "Holmes Faces Death" (U). Hefty at $16,000. Last week, "None Shall Escape" (Col) (2d wk) and "Has What It Takes" (Col), neat $9,000.

20th Century (Ind.) (3,000; 35-65)—"Desert Song" (WB) and "Gangway Tomorrow" (RKO) (2d wk). Snug $13,000. Last week, powerful $19,000.

'Butler's Sis' Wow 12G, Mont'l; 'Baba' 11G, H.O.

Montreal, Feb. 29.

Brace of h.o.'s will not cut down grosses much currently. "Butler's Sister" at Palace, one of newcomers, is hot $12,000. "Ali Baba" is nearly as strong on second week at Loew's.

Estimates for This Week

Palace (CT) (2,700; 30-62)—"Butler's Sister" (U). Smash $12,000 ahead. Last week, "Girl Crazy" (M-G), repeat handsome $8,000.

Capitol (CT) (2,700; 30-62)—"Top Man" (U) and "Holmes Faces Death" (U). Trim $8,500. Last week, "Riding High" (Par) and "Submarine Alert" (PRC), big $10,000.

Loew's (CT) (2,800; 35-67)—"Ali Baba" (U) (2d wk). Pacing hot $11,000 following terrific $13,000 first sesh.

Princess (CT) (2,300; 30-52)—"Tarzan's Desert Mystery" (RKO) and "Gangway Tomorrow" (RKO) (2d wk). Crack $6,500 after torrid $8,000 opening session.

Strand (United Amusements) (750; 35-45)—"Million Dollar Kid" (Mono) and "Sultan's Daughter" (Mono). Pointing to sock $5,000. Last week, "Hands Across Border" (Rep) and "Casanova Burlesque" (Rep), fine $4,000.

Orpheum (CT) (1,100; 30-60)—"Happy Land" (20th). Handsome $4,500. Last week, "Around World" (RKO), $4,000.

St. Denis (France-Film) (2,500; 30-40)—"Feu La Mere de Madame" and "Piege." Shaping for nifty $4,500.

NATIONAL BOXOFFICE SURVEY

Not many new entries currently with majority of biz fairly well split up among previously tested product. Newcomers that look likely are "Phantom Lady" (U), "Lady in Dark" (Par), "Snow White" (RKO) (reissue), "In Our Time" (WB), "No Greater Love" (Artkino) and "Standing Room Only" (Par). "Lady in Dark," which previously had rocked Los Angeles with sensational biz (now big $37,500 in third week, two spots), soared to an all-time high at N. Y.'s Paramount, registering a colossal $130,500. Looks like one of biggest pictures this season. "Phantom Lady" is smash $36,000 in Boston.

Three-state preem of "Snow White" was sold with terrific exploitation campaign, going for new record in Cincinnati at $18,000, solid $12,000 to pace Indianapolis filmers and sock $7,500 in Louisville. "Our Time" shapes as a new winner for Warner's, being fast $20,000 in Newark, sock $18,000 in Baltimore, smash $35,000 to top Philadelphia and forte $40,000 in three L. A. spots, second stanza. "Greater Love" heads for fancy $14,500 on N. Y. preem while "S.R.O." hit stout $35,000, also in N. Y.

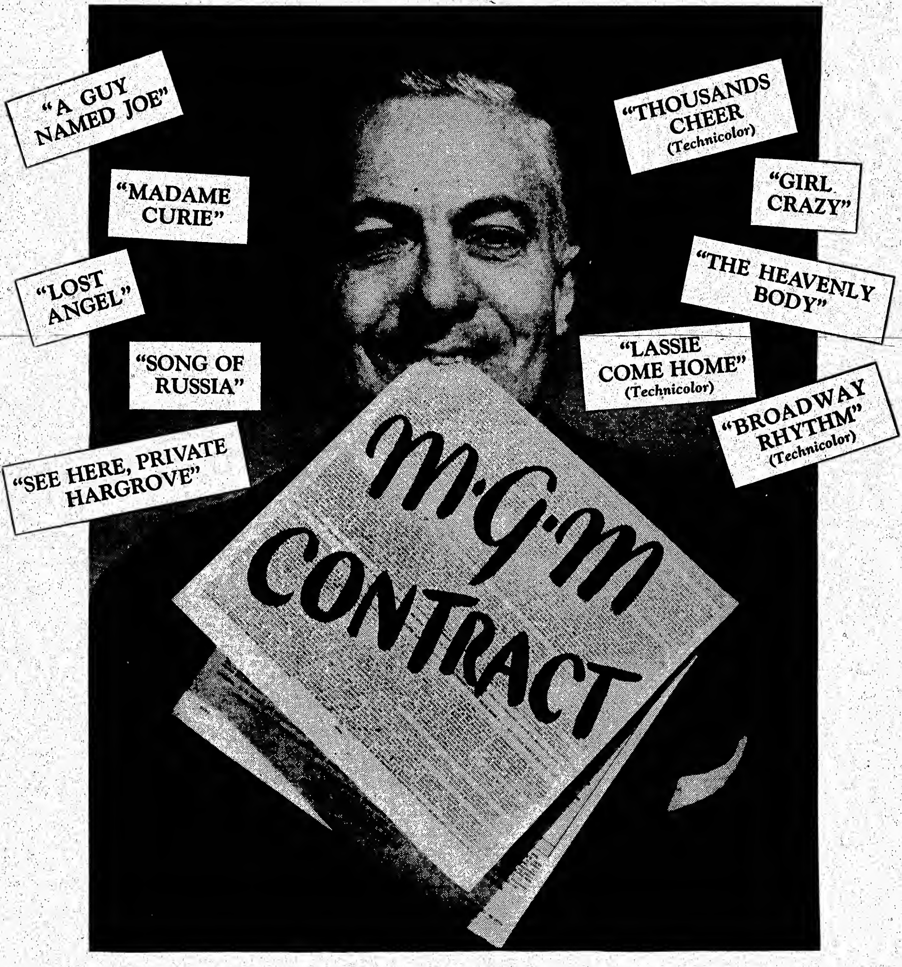
Batch of new dates for "Lodger" (20th), "Butler's Sister" (U), "Bernadette" (20th), "Ali Baba" (U), "Desert Song" (WB), "Guy Named Joe" (M-G) and "Miracle Morgan's Creek" (Par) are keeping exhibs and distribs both happy. "Lodger" is big $21,500 in two Boston spots on holdover, husky $14,000 to top Portland and sensational $12,500, Seattle. "Bernadette" heads for giant $28,000 in Balto, tall $26,000 in Philly and still is strong in N. Y. Rated only fair in second and final Ciney week, however.

"Butler's Sis" continues to roll though on release for some time. It's pacing Detroit with wham $35,000, leader in Montreal with hot $12,000, fat $11,000 in Minneapolis, great $10,000 in Omaha, fancy $10,000 in Port. smallseater and lively in third Boston week. "Desert Song" still is stacking up robust on holdovers in Chicago, Brooklyn, Buffalo, Port., and Seattle.

"Joe," also with a batch of great second stanzas, in K. C., Louisville, Providence, Pitt, Newark, Indianapolis, Cleveland and Balto, shapes sock $19,500 in Ciney to top city. "Ali Baba" looms as another coin-getter for Universal. Besides sturdy second sessions in Montreal and Philly, it's leading Louisville at $12,000. "Miracle" is terrif $35,000 in Boston, lofty $15,000 in K. C. and fancy $13,000 in Minneapolis.

"Tender Comrade" (RKO) also shapes better, being big $20,000 in Balto and smash in Omaha. "Fighting Seabees" (Rep) continues its winning ways as does "Gung Ho" (U), latter being outstanding at wham $25,000 in Chi. "Where Are Children?" (Mono) is best in L. A. at stout $38,000 in three spots.

"Lifeboat" (20th) rates N.S.H. $10,000 in Prov., but is forte in Buffalo on second week. "Woman of Town" (UA) looms fine $24,000 in Chi with vaude. "Sullivans" (20th) looks a bit disappointing with $45,000 or near in four L. A. houses, but proved okay on third N. Y. stanza. "Crazy House" (U) is Buffalo's ace at potent $16,000.



ARMED TO THE TEETH!

"Calling All Patriotic Showmen! Red Cross Drive March 23rd Through 29th"

'Snow White' Socko $7,500, L'ville Reissue; 'Ali Baba' Tops Pix at 12G

Louisville, Feb. 29.

New product is ringing the bell this week, even though paced strongly by h.o.'s and smash reissue of "Snow White." Both Mary Anderson with "Desert Song" and Rialto with "Ali Baba" are going in for Technicolor pics, with business plenty strong. "Baba" is the big grossing film this week. Strand, participating in 60-theatre preem Feb. 22 of "Snow White" is responding to big publicity campaign stemming from station WLW. Earl Carroll's "Vanities" is tilting "Find Blackmailer" to fancy returns at National.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 30-50)—"Lifeboat" (20th). Tepid moveover from Rialto at $3,000. Last week, "Government Girl" (RKO) and "Weekend Pass" (U), sturdy $4,500, moveover.

Kentucky (Switow) (1,200; 15-25)—"Rosie O'Grady" (20th) and "Jack London" (UA). Fine $1,800. Last week, "Happy Land" (20th) and "In Old Oklahoma" (Rep), $1,700.

Loew's State (Loew's) (3,300; 30-50)—"Guy Named Joe" (M-G) (2d wk). Getting fine play on h.o. stanza, with signs pointing to solid $11,000. Last week, smashed record for Sunday biz, and got terrific $14,000. House dropped night balcony prices last week.

Mary Anderson (People's Theatres) (1,000; 30-50)—"Desert Song" (WB). Shooting for satisfactory $7,000 and probable holdover. Last week, "Frisco Kid" (WB) (reissue) (2d wk), satisfactory $3,500.

National (Standard Theatres) (2,400; 50-75)—"Find Blackmailer" (WB) and Earl Carroll "Vanities" on stage. Stage show responsible for draw, with healthy $12,000 in sight. Last week, "Career Girl" (PRC) and Smiley Burnette, others, on stage, oke $11,000.

Rialto (Fourth Avenue) (3,400; 30-50)—"Ali Baba" (U) and "Swingtime Johnny" (U). Finding opposish potent but still an improvement over last week at bright $12,000, tops for pix currently. Last week, "Lifeboat" (20th), opening with bond showing, only a medium $11,000.

Strand (Fourth Avenue) (1,400; 30-50)—"Snow White" (RKO) (reissue). Breezing on strength of WLW promotion to best house has had in years, sock $7,500. Last week, "Spider Woman" (U) and "Calling Dr. Death" (U), swell $6,000.

'Bridesmaid'-'Scandals' Torrid $20,000, Omaha; 'Comrade' Terrif 9½G

Omaha, Feb. 29.

Boxoffice is plenty hot currently. George White's "Scandals," unit helped by "Always a Bridesmaid," at Orpheum, is headed for sock $20,000, mainly on terrific weekend biz. "Tender Comrade" is also jumping at the Brandeis, and may top the 10-year record at house. Holds over. Paramount's "His Butler's Sister" is also a smash.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 15-55)—"Tender Comrade" (RKO) and "Swing Out the Blues" (Col). Smash $9,500, and may break 10-year record. Holds. Last week, "Oklahoma Kid" (WB) (reissue) and "Pistol Packin' Mama" (Rep), $5,300, fairly good.

Orpheum (Tristates) (3,000; 20-65)—"Always a Bridesmaid" (U) and George White's "Scandals" on stage. Reaching for terrif $20,000 or near after big weekend. Last week, "Miracle Morgan's Creek" (Par) and "Larceny Music" (U) plenty big $13,200 at 15-55, tops for straight film program.

Paramount (Tristates) (3,000; 15-55)—"Butler's Sister" (U). Soloed and may hit great $10,000 or near. Last week, "Destination Tokyo" (WB), big $10,800.

Omaha (Tristates) (2,000; 15-55)—"Destination Tokyo" (WB) (2d wk). Moveover, a nifty $8,500. Last week, "Northern Pursuit" (WB), sock $9,000.

Charlie Skouras Feted (Double-Feature) in L.A.

Hollywood, Feb. 29.

Los Angeles Chamber of Commerce at its regular board meeting Thursday (2) will honor Charles P. Skouras for his work as chairman of the film industry Fourth War Loan compaign.

Luncheon for Skouras was also given today (Tues.) at the Beverly Wilshire hotel, which was attended by around 500 industry reps.

JOHNSON P.A.'S REPUBLIC

John LeRoy Johnson has been appointed national director of public relations of Republic Pictures.

He starts March 6.

'Lodger' Husky $14,000, Port.; 'Sister' Fast 10G

Portland, Ore., Feb. 29.

"His Butler's Sister" is standing them up at J. J. Parker's United Artists while "The Lodger," at the larger Orpheum, actually has top coin currently. "Fighting Seabees" still is strong on second session at the Broadway.

Estimates for This Week

Broadway (J. J. Parker) (1,900; 40-75)—"Fighting Seabees" (Rep) and "Casanova Burlesque" (Rep) (2d wk). Strong $11,000. Last week, great $16,000.

United Artists (Parker) (900; 40-75)—"Butler's Sister" (U) and "Spider Woman" (U). Fancy $10,000. Last week, "Flesh Fantasy" (U) and "Moonlight Vermont" (U) (2d wk), fair $7,000.

Orpheum (Hamrick-Evergreen) (1,800; 40-75)—"The Lodger" (20th) and "Beautiful But Broke" (Col). Husky $14,000. Last week, "What a Woman" (Col) and "Something About a Soldier" (Col) (2d wk), strong $10,000.

Paramount (H-E) (3,000; 40-75)—"Desert Song" (WB) and "Timber Queen" (Par) (2d wk). Fine $10,500. Last week, lusty $17,000.

Oriental (H-E) (2,040; 40-75)—"Desert Song" (WB) and "Timber Queen" (Par) (2d wk). Good $5,500. Last week, neat $7,500.

Mayfair (Parker-H-E) (1,500; 40-75)—"Heat's On" (Col) and "Everybody Happy?" (Col). So-so $8,000. Last week, "North Star" (RKO) and "Ghost Ship" (RKO) (2d wk), six days, slow $6,000.

D. C Full of Holdovers; 'Russia'-Vaude $24,000, 'Eyre' $16,000, Both 2d

Washington, Feb. 29.

Holiday prices sent last week's grosses soaring and the upsurge continues. Town is full of holdovers, best being "Song of Russia," with vaude on second week at Capitol.

Estimates for This Week

Capitol (Loew) (3,434; 30-66)—"Song Russia" (M-G). Plus Kathryn Grayson heading stage bill (2d wk). Splendid $24,000. Last week, huge $31,500.

Columbia (Loew) (1,234; 30-66)—"The Lodger" (20th). Headed for red hot $8,500 on moveover. Last week "Riding High" (Par), also m.o., $6,000.

Earle (WB) (2,240; 30-90)—"Desert Song" (WB) with vaude (2d wk). Nice at $19,000. Last week wow $26,500.

Keith's (RKO) (1,800; 40-65)—"Tender Comrade" (RKO) (2d wk). Excellent $14,000 after opening week's boffo $18,000.

Metropolitan (WB) (1,800; 30-55)—"Nine Girls" (Col). Slugged by crix, but good $7,500 in sight. Last week "Miracle Morgan's Creek" (Par), hot $9,500 on moveover.

Palace (Loew) (2,242; 30-66)—"Jane Eyre" (20th) (2d wk). Headed for nice $16,000 after opening week's smash $22,500.

CASHIER KIDNAPPED IN SEATTLE HOLDUP

Seattle, Feb. 29.

Delma Gustavson, 17-year-old petite cashier at the Venetian (Jensen & von Herberg), had a bit of experience that isn't in her chores. The other night a robber made her divvy over all the dough in the b.o., and forced her to take a walk with him.

The kidnapping was for protection, in case someone took a shot at him. Fortunately, a street railway traffic car, with radio equipment, passed at the time and radioed the route of the thief to police headquarters, following the pair until police arrived and took the culprit into custody without any shooting.

Par to Distrib 'Belle'

Paramount has agreed to distribute on a non-profit basis a four-reeler made by the Office of War Information under auspices of the War Activities Committee known as "Memphis Belle." It was produced by Col. William Wyler.

Picture is the story of the flying fortress known as Memphis Belle, which is now back in this country following the carrying out of 25 different missions. Film is built around the 25th mission.

Par is getting out an elaborate pressbook on "Belle" and plans having the picture ready for distribution sometime in March.

Admish Tax

Continued from page 8

crease in practice as result of the new tax schedule, despite the problem and trouble over pennies.

In addition to the increased tax bite April 1, theatres are affected by other heavier levies, including corporation taxes, upped levies on light bulbs, projector equipment, telephone calls, postal service and some minor items.

D.C.'s Stance on Veto

Washington, Feb. 29.

Show biz takes a 20% admissions tax April 1 because of the toughness of the message President Roosevelt sent along when he vetoed the tax bill on Feb. 22. Had the message been a mild one, or had there been no message at all, Congress would have upheld the veto in the opinion of Capitol Hill leaders.

Prior to the reading of the message, House Republicans were not making all-out efforts to line up votes to override. They admitted privately it was an election year and they were not going to try too hard to ram additional taxes down the throats of the voters. Then came the message, Senator Alben Barkley's explosion in the Senate, and ——

Commencing April 1, the admissions tax becomes 1c on each 5c, or major fraction thereof, instead of the present 1c on 10c or fraction thereof. Other changes made by the law:

The tax on season tickets goes up from 11 to 20%.

Tax on ducats bought from agencies or scalpers ups from 11 to 20%.

Nitery bite jumps from 5 to 30%.

Tax on bowling goes from $10 to $20 annually per alley; and on billiards increases from $10 to $20 per table per annum.

Social security tax, which would have doubled if the President's veto had been sustained, remains at 1% for both employer and employee. There will be comparatively minor increases in the income taxes and, in a few cases, slight decreases will work out in the upper brackets.

The President's veto message came through on Tuesday (22). On Thursday (24) the House overrode 299—95, or better than three-to-one, a higher ratio than most Congressional leaders predicted. Following day, the Senate took the bit between its teeth and overrode 72—14, or better than five-to-one, making the new tax bill law.

Ky. Has Its Own Tax Bill

Louisville, Feb. 29.

Revenue bill which would increase the present 10% State tax on theatre tickets to a graduated levy of approximately 20% passed the Kentucky House at Frankfort Friday (25) by a vote of 64 to 25. Bill provides that all funds over $750,000 a year collected from the theatre tax are to be earmarked for building of tuberculosis sanatoriums.

Under provisions of the tax bill, 1c will be added to each 10c paid by theatre-goers. Levy starts with 10c children's ticket, now tax exempt. Promoters of the measure estimate the tax will extract $1,750,000 a year from the pockets of film patrons.

Screen Readers Guild Has Own CSU Ideas

Hollywood, Feb. 29.

Irked over refusals of producers to hike their 80% union shop and to permit sliding scale for minimum wages, Screen Readers Guild is mulling affiliation with Conference of Studio Unions.

Florence Mischel, SRG prexy, and Herbert Sorrell, CSU chief, huddling over possibilities of Guild's joining American Federation of Labor, after Readers turned down all counter proposals of minor companies. According to top Guild officials, producers offer virtually the same contract now in effect. AFL affiliation is being sought in belief that bargaining power will be thereby strengthened.

Wooing Wilkie Back

Bob Gillham, in charge of publicity-advertising for Paramount, has asked Al Wilkie, publicity manager, to remain on the job until he returns next Monday (4), when it is possible the matter of Wilkie's resignation two weeks ago may be ironed out.

Wilkie has previously been prevailed upon to reconsider leaving by Neil F. Agnew, v.p. over distribution.

'Butler's Sis' Rousing $35,000, Det.; 'Govt. Girl' Strong 22G, 'Crazy' 19G

'Our Time' Speedy At $20,000 in Newark

Newark, Feb. 29.

Snow and rain last Saturday will not dent grosses much this week. Holdovers of "Miracle of Morgan's Creek," at Paramount, and "Guy Named Joe," at State, continue strong. "In Our Time" did smash $20,000 at Branford on first week, ended Monday (28), and holds.

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99)—"Girl Monterrey" (PRC), with "Truth and Consequences" and Dean Hudson orch on stage. Gratifying $21,000 or a bit over. Last week, "Darling Clementine" (Rep) and Charlie Spivak orch, brisk $19,500, but considerably under hopes.

Branford (WB) (2,800; 20-90)—"In Our Time" (WB) and "She's for Me" (U). Opened Tuesday (22). Gaudy $20,000 and holds. Last week, "Desert Song" (WB) and "Moonlight Vermont" (2d wk), terrif $19,500.

Proctor's (RKO) (3,400; 35-$1.10)—"Higher Higher" (RKO) and "Action Arabia" (RKO). Opens tomorrow (Wed.). Last week "Government Girl" (RKO) and "Rookies Burma" (RKO), splendid $25,000 for nine-day run.

Paramount (Adams-Par) (2,000; 35-85)—"Morgan's Creek" (Par) (2d wk). Breezy $18,000. Last week, satisfactory $23,500, but a bit under expectancy.

State (Loew's) (2,600; 35-85)—"Guy Named Joe" (M-G) and "Beautiful but Broke" (Col) (2d wk). Stout $15,000, and may hold again. Last week, sizzling $24,000.

'Miracle' Lofty $15,000 In Better K. C.; 'Baba' Loud 13G, 'Joe' 16G, 2d

Kansas City, Feb. 29.

Biz is regaining its stride following sub-zero weather that hurt. Only holdovers in many spots. "Guy Named Joe" is hot on second round at the Midland. "Miracle of Morgan's Creek," at the Newman, is topping the new fare. "Ali Baba" also is strong day-and-date at Esquire, Uptown and Fairway.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—"Ali Baba" (U). Healthy $13,000. Last week "Lifeboat" (20th, vigorous $12,700, about as hoped.

Midland (Loew's) (3,500; 35-55)—"Guy Named Joe" (M-G) (2d wk). Hot $16,000 after terrific $21,000 initial session, much better than expectations.

Newman (Paramount) (1,900; 40-60)—"Miracle Morgan's Creek" (Par). Prime $15,000. Last week "No Time Love" (Par) (3d wk), satisfactory $9,000, making a total of $39,000 for the three-week run.

Orpheum (RKO) (1,500; 40-60)—"North Star" (RKO) and "Gildersleeve on Broadway" (RKO). Strong $11,000. Last week "Spitfire" (RKO) and "Aldrich Haunts House" (RKO), good $10,000.

Tower (Fox-Joffee) (2,100; 35-50)—"Swingtime Johnny" (U) and "Chance of Lifetime" (Col) with stage show. Pleasant $9,000. Last week "Spider Woman" (U) and "Return of Vampire" (Col) and vaude, nice $9,500.

Rita Back at Work

Hollywood, Feb. 29.

Rita Hayworth returns to Columbia's payroll tomorrow (Wednesday) after months of suspended animation.

Picture is "Tonight and Every Night," to be produced and directed by Victor Saville.

Detroit Church

Continued from page 1

same class now has put through another youngster, Alyce Zodick, sending her to the most expensive teachers and grooming her for a professional appearance.

One of the odd factors in the tutelage provided by the Sunday Schoolers is that their proteges are not necessarily of the same religion.

The new protege now is 20, endowed with good looks as was the classes' first bid for fame, and according to the musical experts, has a rare coloratura voice that hits A above high C and permits her to warble such difficult numbers as the "Bell Song." The class will be bringing her out in public recitals shortly after footing the bills for not only vocal but dramatic, ballet and instrumental lessons.

Detroit, Feb. 29.

Plenty of fresh bills break into Detroit for the first full week of Lent with little evidence of any marked decline in biz. After hitting a high level last week, loop continues strong. Fox will lead city at sock total with "His Butler's Sister" and "Mad Ghoul." Palms-State with "Government Girl" and "Tarzan's Desert Mystery," and the United Artists with "Girl Crazy" and "Man from Down Under" both are above average.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—"Jane Eyre" (20th) and "Sing Jingle" (U) (2d wk). Moved over from Fox for rich $10,500. Last week, "Gung Ho" (U) and "Cowboy Canteen" (Col) (2d wk), about same.

Broadway-Capitol (United Detroit) (2,800; 55-75)—"North Star" (RKO) (2d wk) and "Swing Fever" (M-G) (3d wk). Combination bill taken over from United Artists and Palms-State should see bright $15,000. Last week, "Voodoo Man" (Mono) and "Ghost Ship" (RKO), fair $10,000.

Fox (Fox-Michigan) (5,000; 55-75)—"Butler's Sister" (U) and "Mad Ghoul" (U). Wham $35,000. Last week "Jane Eyre" (20th) and "Sing Jingle" (U); great $37,000.

Madison (United Artists) (1,800; 55-75)—"Mr. Lucky" (RKO) and "Above Suspicion" (Par). Back in loop at fair $4,500. Last week, "Princess O'Rourke" (WB) and "Johnny Come Lately" (UA), $4,800.

Michigan (United Detroit) (4,000; 55-75)—"Riding High" (Par) and "Mine Sweeper" (Par) (2d wk). Should tuck a fine $18,000 behind last week's bangup $26,000.

Palms-State (United Detroit) (3,000; 55-75)—"Govt. Girl" (RKO) and "Tarzan's Desert Mystery" (RKO). Strong $22,000. Last week, "Cry Havoc" (M-G) and "Swing Fever" (M-G), okay $15,000.

United Artists (United Detroit) (2,000; 55-75)—"Girl Crazy" (M-G) and "Man Down Under" (M-G), Sound $19,000. Last week, "North Star" (RKO) and "Timber Queen" (WB), good $17,000.

EXTRAS' EARNINGS SLUMPED IN JAN.

Hollywood, Feb. 29.

Extras' earnings for January slumped heavily after scoring a record take for 1943. Normally a low month, January placements were only 19,635, and income was $243,000, approximately $100,000 less than December, 1943.

However, more calls were registered for $10.50 and $16.50 than $5.50 extras.

Total wages for film extras in 1943 amounted to $4,190,000, a new yearly high in the history of the motion picture industry. Atmospheric payroll was $801,000 above that of 1942, the highest previous year, according to figures released by Central Casting Corp.

Complete data on average daily wages has not been compiled, but it is known to be higher than in past years, with $5.50 extras growing fewer and $10.50 and $16 calls on the increase.

'Swing Fever' Title Suit For $50,000 on M-G Film

Suit for $50,000 against Loew's, Inc., alleging piracy of title, "Swing Fever," was filed Wednesday (23) in N. Y. supreme court by Esther E. Olson, who claims authorship of a play of that name. Claims the play was written prior to November, 1940, and licensed for public performance by the Dramatists Play Service and has been shown at various theatres in this country. She also alleges the title was lifted with full knowledge of the existing copyright.

Miss Olson says that use of the title constitutes a violation of her property rights and seeks an accounting of the Metro film's profits as well as $50,000 damages.

Loew's is charged with lifting the title alone. The play and film, it is alleged, do not resemble each other. The playwright also charges that Loew's violated her property rights, although notice of the alleged infringement was given.

Rogell's RKO Quartet

Hollywood, Feb. 29.

Sid Rogell will supervise production on four features slated to go into work during March on the RKO lot.

Films and their producers are "Mlle. Fifi," Val Lewton; "Cocktails for Two," John Auer; "The Falcon in Mexico," Maurice Geraghty, and "The Pumpkin Shell," Adrian Scott.

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Photographed by Combat Photographers of the Second Marine Division
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Miniature Reviews

"Knickerbocker Holiday" (UA). Nelson Eddy, Charles Coburn in smash adaptation of Broadway musical, top grosser.

"You Can't Ration Love" (Par) (Musical). Moderately entertaining college story; moderate b.o.

"The Navy Way" (Par). Good service melodrama about Great Lakes Naval Station; profitable for regular runs.

"Voice in the Wind" (U). Francis Lederer and Sigrid Gurie starred in morbid, romantic drama; doubtful b.o.

"Beautiful, But Broke" (Songs) (Col). Joan Davis in slap-happy jive musical, okay for lesser duals.

"Sweethearts of the U.S.A." (Mono) (Songs). Flimsy fantasy about femme war worker; dualer.

"No Greater Love" (Artkino). Russian-made, dubbed into English, should do good biz.

Knickerbocker Holiday
(MUSICAL)

United Artists release of Harry Joe Brown (PCA) production. Stars Nelson Eddy, Charles Coburn, Constance Dowling; features Ernest Cossart, Shelley Winter, Johnnie "Scat" Davis and Fritz Feld. Directed by Harry Joe Brown. Adaptation, Thomas Lennon; screenplay, David Boehm and Rowland Leigh, from stage play by Maxwell Anderson and Kurt Weill. Additional music, Forman Brown, Werner R. Heymann, Franz Steininger, Jule Styne and Sammy Cahn; music direction, Jacques Samossoud; editor, John F. Link; camera, Phil Tannura. Previewed in N. Y., Feb. 28, '44. Running time, **85 MINS.**

Brom Broeck.....Nelson Eddy
Peter Stuyvesant.....Charles Coburn
Tina Tienhoven.....Constance Dowling
Tienhoven.....Ernest Cossart
Ulda Tienhoven.....Shelley Winter
Tenpin.....Johnny "Scat" Davis
Jake.....Percy Kilbride
Roosevelt.....Otto Kruger
Tammany.....Richard Hale
Poffenburgh.....Fritz Feld
Town Crier.....Chester Conklin
Carmen Amaya and Her Company.

"Knickerbocker Holiday" may not have been much for the b.o. as a Broadway stageplay with music some five years ago, but as filmed by Producers Corp. of America it is a rousing escapist musical geared for top grosses in all situations.

Sig Schlager, Producers Corp. of America prexy, has not spared the budget in readying this adaptation from the original by Maxwell Anderson and Kurt Weill. Harry Joe Brown, who produced and directed for the screen, has done much to emphasize the film's humor, gaiety and songs in a fast-moving pic that will find a ready audience of all ages.

The marquee has not been neglected, either. Nelson Eddy, Charles Coburn and Constance Dowling, plus a supporting cast of sturdy character actors, will aid plenty in bringing the customers into the theatre.

A comedy set to music, film is laid in old New Amsterdam of Peter Stuyvesant's day. It deals with a gay, singing but fighting newspaper publisher who fights for freedom in the colony and relief from the oppressed from conniving politicians. He crosses the path of the crafty, humorous Governor Stuyvesant in his political and newspaper crusading, and also in his desire to wed the daughter of a politician.

Eddy is given seven vocal opportunities. As the crusading, happy-go-lucky publisher, he gives a neat performance. Charles Coburn, in the role of the governor played on the stage by Walter Huston, portrays a roue, impishly and in topflight fashion. Miss Dowling, the sought-after young lady, follows her initial film smash in Danny Kaye's "Up in Arms," with another forthright portrayal. Ernest Cossart, Shelley Winter, Johnnie "Scat" Davis, Otto Kruger, Percy Kilbride, Fritz Feld and others turn in workmanlike characterizations.

Film has nine songs, five more than the Broadway show. The music ties the production together neatly. Four songs—lyrics by Anderson, music by Weill—are carried over from the original. They are "Nowhere to Go But Up," "It Never Was Anywhere You," "Indispensable Man" and "September Song," first two sung by Eddy, last two by Coburn. Eddy also breaks into song with "Love Has Made This Such a Lovely Day," by Jules Styne and Sammy Cahn, in a duet with Miss Dowling. Several other substantial numbers have been written by Werner Heymann, Forman Brown, Franz Steininger and two by Eddy himself, "Oh, Woe!" and "Holiday," latter sung by Johnnie "Scat" Davis.

Two of the outstanding scenes in "Knickerbocker Holiday" are the gypsy dances of Carmen Amaya and her troupe. She stamps and terps through her dynamic routine to the accompaniment of guitarist Sabicas.
Sten.

You Can't Ration Love
(SONGS)

Paramount release of Michel Kraike production. Features Betty Rhodes, Johnnie Johnston, Bill Edwards, Marjorie Weaver, Marie Wilson, Johnnie "Scat" Davis, Mabel Paige, Jean Wallace, Roland Dupree, Christine Forsythe, and D'Artega's All-Girl Orchestra. Directed by Lester Fuller. Story, Muriel Roy Bolton; adaptation, Val Burton and Hal Fimberg; editor, Tom Neff; songs, Lester Lee and Jerry Seelen; camera, Stuart Thomson. Previewed in N. Y., Feb. 24, '44. Running time, **78 MINS.**

Betty.....Betty Rhodes
John.....Johnnie Johnston
Pete.....Bill Edwards
Marian.....Marjorie Weaver
Bubbles.....Marie Wilson
Kewpie.....Johnnie "Scat" Davis
Miss Hawks.....Mabel Paige
Madge.....Jean Wallace
Pickles.....Roland Dupree
Christine.....Christine Forsythe
Band.....D'Artega All-Girl Orch

This one bubbles over with youth and escapism, aided by several light, airy songs, but on the whole it adds up only moderately well and cannot be expected to do much more than that at the boxoffice unless cleverly exploited.

This is another of those stories based upon college life. Cast, while suiting the requirements of the story and the songs, offers nothing for marquee lettering.

Mythical Adams college provides the background, while the somewhat unique wartime idea behind the story is the rationing of dates with boyfriends. It's a co-ed institution and the point value of the remaining males in school ranges downward from 30 points for the more desirable guys to "Two-Point" Simpson, a chemistry student who's anything but a lady's man. However, out of jealousy, one of the girls decides to make a big play for Simpson, glamourizing him and finally developing him into a swoon-crooner who takes the school by storm. While the original intent was a prank, the girl, Betty Rhodes, falls for "Two-Point" (Johnnie Johnston) after he has become a quarry for every girl in the college, even to one scene where they gang up on him a la Sinatra. This sequence provides one of the few laughs in the picture, comedy values being generally lacking.

A varsity show and rehearsals for it, in addition to other backgrounding, pave the way for the several songs, best-sounding being "Love Is This," a ballad which is reprised for the finish, and "Ooh-Ah-Oh." These, plus others, were written by Lester Lee and Jerry Seelen, while also thrown in is "Louise," by Leo Robin and Richard A. Whiting, which originally was written for "Innocents of Paris," first American vehicle for Maurice Chevalier and released in 1929 by Paramount. Number is done by Miss Rhodes and Johnston as a double. Together they also do "Look What You Did to Me."

Miss Rhodes solos "Nothing Can Replace a Man" early in the proceedings, topped by a dancing chorus, which also vocalizes. Possessing a good crooning type of voice, Johnston scores nicely on "Ooh-Ah-Oh," playing the guitar, while several gals mix into the number with him for bits. His "Love Is This" sells very nicely. He does this solo, number being reprised at the end with Miss Rhodes. "How Did It Happen?" is nicely done as a double by Marie Wilson and Johnnie "Scat" Davis, with a novelty acrobatic dance team (Roland Dupree and Christine Forsythe) topping. The D'Artega all-girl orchestra, backgrounding on the music, has the spotlight to itself for a medley of three numbers, "I Don't Want to Walk Without You," "Oodles of Noodles" and "One O'Clock Jump."

In addition to Miss Rhodes and Johnston, good performances are given by Bill Edwards, Marjorie Weaver, Miss Wilson, Davis, Mabel Paige and Jean Wallace. *Char.*

The Navy Way

Hollywood, Feb. 25.

Paramount release of Pine-Thomas production. Directed by William Berke. Screenplay, Maxwell Shane; camera, Fred Jackman, Jr.; editor, Howard Smith; music, Willy Stahl. Tradeshown in L. A. Feb. 24, '44. Running time, **74 MINS.**

Johnny Jersey.....Robert Lowery
Ellen Sayre.....Jean Parker
Mal Randall.....Bill Henry
Frankie Gimble.....Roscoe Karns
Trudy.....Sharon Douglas
C. P. O. Harper.....Robert Armstrong
Steve Appleby.....Richard Powers
Billy Jamison.....Larry Nunn
Agnes.....Mary Treen

Another in the series of service action dramas contributed by the Pine-Thomas organization for Paramount release, and backgrounded at the Great Lakes Naval Training Station, "The Navy Way" hits fast pace and is cinch for smart exploitation. Picture can be easily sold for bill-topping position in the regular runs for profitable returns.

Group of recruits from all walks of life are thrown together for training at Great Lakes. Robert Lowery, fighter who has had to battle his way through childhood and youth, resents induction when ready to hit heavy coin in fight with the champ. He's a recalcitrant inductee, but gradually transformed into a fine graduate, guided along the way by romance with Wave Jean Parker. But, at the finish, latter decides she's in love with Bill Henry and Lowery becomes reconciled and ships out with his unit for duty aboard a new ship.

Lowery, under termer to Pine-Thomas for buildup, neatly handles the lead assignment and demonstrates ease of performance and good screen personality. Miss Parker fills in nicely as the girl, and support consisting of Henry, Roscoe Karns, Richard Powers, Larry Nunn, Robert Armstrong, Sharon Douglas and Mary Treen provides well-rounded cast.

William Berke directed at a good clip, ably dovetailing the characterizations with the highlights of Great Lakes training. Virtually all exterior footage was shot at Great Lakes, with Navy extending fullest cooperation. *Walt.*

Voice in the Wind

United Artists release of Rudolph Monter-Arthur Ripley production. Stars Francis Lederer and Sigrid Gurie; features J. Edward Bromberg, J. Carroll Naish and Alexander Granach. Directed by Arthur Ripley. Screenplay, Frederick Torberg, from original story by Ripley; music, Michel Michelet; editor, Holbrook N. Todd; camera, Dick Fryer. Premiered at Lyric, Camden, N. J., Feb. 26, '44. Running time, **85 MINS.**

Jan Volny / El Hombre.....Francis Lederer
Marya.....Sigrid Gurie
Dr. Hoffman.....J. Edward Bromberg
Luigi.....J. Carroll Naish
Angelo.....Alexander Granach
Marco.....David Cota
Anna Hoffman.....Olga Fabian
Captain Von Neubach.....Howard Johnson
Piesecke.....Hans Schumm
Bartender.....Luis Alberni
Detective.....George Sorel
Policeman.....Martin Garralaga
Portuguese Girl.....Jacqueline Dalya
Novak.....Rudolph Myzet
Vasek.....Fred Nurney
Guard No. 1.....Bob Stevenson
Guard No. 2.....Otto Reichow
Refugee.....Martin Berliner

Because of a morbid theme, bleak lighting that adds to the moroseness of the entire picture, and direction that slows the action throughout, "Voice in the Wind" will be a tough one to sell.

Francis Lederer and Sigrid Gurie, who are starred, are over-dramatic at times in this pointless, romantic, tragic drama. Camera work and lighting, in endeavoring to put over the sadness of theme, actually shroud some of the action, and during flashbacks, when full lighting is used, makeup and background react to detriment of both stars. Angles at which Miss Gurie is caught by photog Dick Fryer fail to do her justice in the majority of sequences. She's much more of a looker than pictured.

Notable are the excellent musical score and musicianship of whoever played the piano for Lederer, who portrays a Czech concert pianist banished to a concentration camp for playing Smetana's "Moldau" during one of his engagements despite specific instructions from Nazi agents barring playing of the song.

Film opens with a shot of the ocean at night, dark and bleak, and a voice, that of Arthur Ripley, who directed, pointedly informing audience the picture concerns those who have not been fortunate enough to get out of Europe from under the Nazi heels. Told by flashback, story deals with a musician, obviously a victim of mental depression, a resident of Guadalupe—which might be any haven beyond the reach of the Nazis—who is attracted to a piano in a saloon because of his love for music. Film then segues back to Czechoslovakia shortly after German occupation.

Despite being ordered not to play "Moldau," the concert artist does and is arrested, but not before making arrangements for his wife (Sigrid Gurie) to escape. On the train to the Nazi concentration camp, the musician becomes incensed at his guards for taunting him, battles with them, escapes to a coastal town, stows away on a boat which runs the blockade and reaches the island haven. There he works for Angelo (Alexander Granach) at times, one of a sinister brotherhood who traffics in smuggling and murdering refugees. In a lucid moment, the musician opens the sea-cock of their ship, which is tied to a dock, and it sinks. He is shot by Luigi, brother of Angelo (J. Carroll Naish). Both brothers quarrel over this act, Angelo killing Luigi but not before he, too, is fatally wounded.

Physical violence of the tussle snaps the musician's mind back to normal. He makes his way to the bedside of his wife, who has just died from an unknown malady, in a house across the street from the saloon. He joins her in death.

"Voice in the Wind," initial independent production from Rudolph Monter and Arthur Ripley, originally was to be distributed by Producers Releasing Corp. but will now be released by United Artists. It was made in 12 days on a comparatively small budget.

Even three veteran character actors, J. Edward Bromberg, who plays the role of a doctor in whose apartment Miss Gurie is bedded during the illness which results in her death; Alexander Granach and J. Carroll Naish, appear stumped by the whole thing. *Sten.*

Beautiful But Broke
(SONGS)

Columbia release of Irving Briskin production. Stars Joan Davis; features Jane Frazee, Judy Clark. Directed by Charles Barton. Adapted by Manny Seff, based on story by Arthur Housman; camera, L. W. O'Connell; editor, Richard Fantl. At Strand, Brooklyn, week Feb. 24, '44. Running time, **74 MINS.**

Dottie.....Joan Davis
Bill Drake.....John Hubbard
Sally Richards.....Jane Frazee
Sue Ford.....Judy Clark
Jack Foster.....Bob Haymes
Rollo.....Danny Mummert
Maxwell McKay.....Byron Foulger
Station Master.....George McKay
Mayor.....Ferris Taylor
Mrs. Grayson.....Isabel Withers
Waldo Main.....John Eldredge
Biddle Brown.....Grace Hayle
Pittman.....John Dilson
Willie, West and McGinty

"Beautiful But Broke" proves again that it takes more than a radio comedienne to make a solid screen vehicle. Also that even Joan Davis, crackerjack airwaves comic, and Willie West & McGinty, hilarious vaude combo, can't prevent this from being other than a commonplace "B" entry.

Miss Davis does a workmanlike job with her funny antics and facial gyrations but she can't overcome the familiar fable of the stranded theatrical act. This time, it's the theatrical agent who specializes in name bands that figures in this formula. Miss Davis takes over agency when her boss is called to the colors, but she soon finds out that there aren't many male bands around. Getting together a femme orchestra, she lands a Cleveland nitery date. Then her screwball mentality leaves her two pals, femme singers, and the girl band stranded in a Nevada warplant community. Payoff is that the outfit never reaches the remunerative playdate, various gals going romantic and even Miss Davis falling for a prankster. It's all pretty haphazard.

Joan Davis is standout as the agent who has her troubles with the all-femme band. Jane Frazee and Judy Clark are her two crooning assistants, both doing well with stuff like "Shoo Shoo Baby" and "Pistol Packin' Papa." Willie, West & McGinty, aided by Miss Davis, who's an added entry to their standard bricklayer routine used for years in vaude, hit the laugh peak. Act is even more ludicrous on the screen than on stage. John Hubbard heads the obviously subordinated male portion of the cast. Unbilled girl band does okay, and has several lookers.

Charles Barton is happiest when he is directing familiar slapstick scenes but gets small help from the Manny Seff adaptation of Arthur Housman's story. Richard Fantl has done a neat cutting job, but L. W. O'Connell's cameraing is only fair. *Wear.*

Sweethearts of U. S. A.
(SONGS)

Monogram release of Lester Cutler production. Stars Una Merkel; features Parkyakarkus, Donald Novis, Lillian Cornell and Jan Garber, Henry King, Phil Ohman orchestras. Directed by Lew Collins. Screenplay, Arthur St. Claire, Sherman Lowe, Mary Sheldon, based on original by Mary Sheldon; editor, George M. Merrick; camera, Ira Morgan; music director, David Chudnow; songs, Lew Pollack, Charles Newman, Joe Goodwins. At New York, N. Y., week Feb. 22, '44; dual. Running time, **63 MINS.**

Patsy.....Una Merkel
Parky.....Parkyakarkus
Don Clark.....Donald Novis
Helen Grant.....Lillian Cornell
Loretta.....Judith Gibson
Bill Craige.....Joel Friend
Mrs. Carver.....Cobina Wright, Sr.
Josephine.....Marion Martin
Clipper.....Vince Barnett
Gilhooley.....Ralph Sanford
Napoleon.....Joseph Kirk
Also, Georgann Smith, Joe Devlin, Edmund Cobb, Dorothy Bradshaw and Charles Williams.
Jan Garber orchestra.
Henry King orchestra.
Phil Ohman orchestra.

Flimsy fantasy, in the serio-comic vein only makes a stab at continuity. It's a dualer that's lacking in good comedy and fails to get over its serious premise—the job being done by women defense workers. The songs are somewhat redeeming.

Plot deals with the dream of a woman defense worker (Una Merkel) after she knocks herself out while demonstrating to her foreman what's wrong with the contraption she's working on. Dream mechanism permits the entry of the nonsense purveyed by Parkyakarkus, as an addlepated detective on the hunt for some bank robbers and a lover of bands on the side. Interplay of the cops-robbers and patriotic themes leads to confusion and makes the proceedings generally ridiculous.

Jan Garber, Henry King and Phil Ohman orchs provide what little amusement there is in the 63 minutes. *Turo.*

No Greater Love
(RUSSIAN-MADE)

Artkino release of Central Artfilm Studios-Frederick Ermler production, directed by Ermler. Story and adaptation, M. Bleiman and I. Bondin; English version, I. E. Lopert and W. A. Pozner; English dialog, William C. White, Alexander Bakshy and I. Elman; dialog director, Peter Frye; editor, Geraldine Lutten; camera, V. Rappaport and A. Zavialov. At Victoria, N. Y., week Feb. 24, '44. Running time, **76 MINS.**

Pasha.....Vera Maretskaya
Fenya.....Anna Smirnova
Senya.....Peter Aleinikov
Nikolai.....Alexander Violinov
Lukyanov.....Nikolai Bogoliubov
Orlova.....Irina Fedorova
Stepan Orlov.....I. Peltzer

A starkly realistic account of guerrilla warfare against the Nazis in Russia shortly after that country was invaded and Moscow was threatened. With the picture dubbed into English, first time this has been done with a Russe import, it has much more than the average appeal for the American market and should do well.

The title, "No Greater Love," brings to mind the quotation of John the Baptist, "Greater love hath no man than this, that a man lay down his life for his friends," except that in this case it also strongly means country as well as friends or relatives. In 1932 Columbia made a picture also called "No Greater Love," while away back in 1915 Selig produced one called "Greater Love Hath No Man." This Russian-made could also have been titled "No Greater Hate" since it deals with a group of partisans who are grim in their determination for vengeance against the Nazis in the face of the atrocities visited upon their land.

The band is organized and led by Pasha who is implacably resolved to wreak vengeance on the invaders for the brutality of which they stand accused, including the wanton murder of her husband and child, latter being run over by a tank. Ultimately, Pasha catches up with the driver of that tank, crushing him against a mountainside with it. These and several other scenes are not only stark but also quite gruesome, including one shot in which Pasha sinks an axe into a German she catches up with. There is one spot where a censorial cut was imposed. It's where Pasha is left alone with a captured Nazi general. Shot that was knocked for exhibition on this side is one in which she goes to work on the German in an unladylike manner. A brief subtitle is thrown on the screen after the cut to the effect that "he talked."

Picture goes over considerable ground and includes some excellent war action shorts in which a tank column figures. Gaining wide prominence throughout the land as a crusader, the Nazis finally take Pasha into custody and are about to hang her when partisan followers effect her rescue, living to see the tide turned against the Nazis and recapture of invaded territory.

The English-dubbing job, exceptionally well done, adds much to the worthiness of the import, but some of the photography is below par. Performances are generally good, although Vera Maretskaya, playing Pasha, is often quite theatrical. Love interest is carried by Anna Smirnova and Peter Aleinikov, whose jobs are over average. Others include Alexander Violinov, Nikolai Bogoliubov, Irina Fedorova and I. Peltzer, members of the partisan group led by Pasha. *Char.*

Scroll of Honor

Continued from page 1

the fact that too much of the credit for the show biz morale pitch is being channelled in the wrong direction, feel it's time the "little guy" came into his or her own, so far as national recognition is concerned. They're the kids, as pointed out by the Fredric Marches, the Ray Bolgers, the Al Jolsons and the host of other stars back from the foxholes, who has been quietly going about the job of making life a bit more pleasant for the GI's on the far-flung battlefronts, with nothing more to gain than the satisfaction of knowing he or she is giving of talents where most needed. As such the unpublicized USO troupers, month in and month out, have been going from one overseas base to another, aware of the fact that had they chosen to stay at home they could have reaped the benefits of top wartime coin on vaude and nitery dates, but perferred to remain one of the unheralded "soldiers in greasepaint."

The "Scroll of Honor" would contain the names of the hundreds of such performers—a number which in the approaching months will multiply rapidly as USO-Camp Shows gears its overseas setup to the coming invasion of western Europe. It's planned to keep the scroll as a perpetual memorial, probably to be put in permanent possession of the World War II American Legion show biz post. Formation of such a Legion post, with its membership rolls culled from among the thousands in show biz currently in uniform, is already under consideration.

Blanket Insurance

Continued from page 1

of actors who may lose their lives regardless of the circumstances while under assignment by USO. Same amount covers soldiers, sailors and marines, but those in the services must pay premium to the Government, which issues the insurance.

USO obtained insurance for $10,000 covering entertainers killed or injured by accident while in performance of duty soon after the Lisbon clipper crash, but death from natural causes was not included in the policies. Matter was brought to particular attention by the recent demise of Charles King, who died in England of pneumonia after having been sent there by USO at a weekly salary of $250. New insurance coverage was not in force, but USO paid King's widow four weeks' pay, or $1,000, he being reportedly destitute at the time of death. Reported that the actor's kin may start suit against USO for a higher amount on the ground that had he not gone on the entertainment mission, he probably would not have contracted the fatal illness.

The Spanish have a name for this woman . . La Perichole. Certain restrictions prevent our translating it for you. So let's just say she's box-office. Ben Bogeaus has produced a whale of a picture about her and U.A.'s releasing it—

"The Bridge of San Luis Rey"

Broadway

Eddie (Leon &) Davis Lake Placiding.

Paul Small due back from the Coast March 20.

Bennett Cerf and the missus vacationing in Florida.

Freddie Schader now ahead of "A Connecticut Yankee."

Wally Jordan will vacation in Florida now instead of Hollywood.

Flock of seafood eateries springing up as result of the meat rationing.

Raymond Spector's daughter Gloria engaged to Lt. Henry L. Sondheim.

Charles Coburn due Friday (3) from Coast for three-week vacation.

Martin Gabel on several radio shows, sometimes giving out with dialect.

Jerome Weidman, writer, now with OWI, has unveiled the cast from his busted wing.

Geraldine Stroock in "Follow the Girls," giving impression of Katharine Hepburn.

Pete Harrison and Al Steffes return today (1) from one month in the Florida sun.

Lee Shubert wanted to return from Miami Beach last week but couldn't get train accommodations.

Frank Menke again sending out breezy horse talk anent the Kentucky Derby, to be held May 6.

Sid (Columbia Pics) Buchman's medico-brother, Major M. R. Buchman, in N. Y. on army business.

Dr. Leo Michel has new artist protegee, whose oils are mystery paintings. Billy Rose slipped him the dauber.

Mel Hammett crushed finger in taxi door while out of town as agent for Katherine Dunham's "Tropical Revue."

Elsie Janis, Bob Hope and Fred Waring will do their stuff for the White House Correspondents this weekend.

Artie Auerbach had fun with another guy with the same monicker registered in the same hotel—he was a cracker from Atlanta.

Ed Lowry, Coast head of USO-Camp Shows, Inc., in town for a short visit. Will confab with CSI execs on routine matters.

Max Gordon could only stand Miami Beach for a week. He's back after being a house guest at the Baruch estate, in the Carolinas.

Joe Seidelman, U v.p. in charge of foreign distribution, back at his homeoffice desk after a month's Coast trip and Arizona vacation.

Sol Jacobson, Broadway p.a. recently inducted by the Army, sent to Camp Croft, S. C., for a four-month training stint as rifleman.

Doc Bender joining Wally Downey in the Robbins Artists Management, with Chucho Martinez, Luba Malina, Gloria Warren, et al., under their wing.

Phil Dunning, playwright, on a Latin-America tour for background for his new George Abbott play, "King Coffee," due back in about a month.

Allan Jones had doctor backstage at Alvin ("Jackpot") Thursday (24) because of bad throat and didn't sing. Same reason kept Kenny Baker at home.

Unaffiliated Independent Exhibitors, of which Jesse L. Stern is president, has moved headquarters to 625 Eighth avenue, which is the Arena theatre.

Guy with five kids who has competed in Daily News' Golden Glove boxing contests for 16 years, again in finals at Madison Square Garden Monday (28).

John Monks, captain in the Marines, reported seriously ill with tropical fever in the South Pacific. He collaborated in the writing of "Brother Rat" with Fred Finklehoffe.

Motion Picture Bookers Club of N. Y. conferred honorary membership on Max A. Cohen, president of Cinema Circuit, at a special open meeting at the Hotel Astor Monday (28).

Comics at the Ruban Bleu seem to be making a habit of going from the nitery into "Early to Bed," for Bernie West, the club's new comic, has just replaced Eddie Mayehoff in the cast.

"Dario's Discoveries" is a forthcoming Collier's piece by Henderson & Shaw on Danny Kaye, Danny Thomas and kindred new faces who first came to prominence at Dario and Jim Vernon's La Martinique nitery.

Musicraft has signed Georgia Gibbs to a four-platter recording contract.

When Phil Spitalny's orchestra goes back into the Capitol in April, the gals will be sporting Kathryn Kuhn creations, the order totaling around $18,000.

Minneapolis

By Les Rees

Curly's nitery holding over Good & Goody.

Claude & Andre headlining at Andy's night club.

Barney Rapp bringing new orchestra into Happy Hour nitery.

Variety club presented Bill Elson, retiring chief barker, with friendship ring.

W. H. Workman, M-G branch manager, confined to home by illness.

Phyllis Betz resigning from Universal office staff to become a WAC.

Shriners' annual indoor [illegible]

goes into Auditorium week of March 13.

Golden Gloves tournament at Auditorium set all-time high in attendance and receipts.

Kenny Brenna, burlesque comic, quitting burley circuit to go overseas with USO show.

Curley's night club featuring Bobby Clark puppets and Jacques & Charmaine, dance team.

State theatre, using lobby set piece for first time in several years to plug "Jane Eyre," coming attraction.

Charlie Jackson and Herb Blass still holding lead in eighth week of Warner Brothers "Roundup" sales drive.

Julie Dawn into Minnesota Terrace with DeMar & Denise, Selma Marlowe Dancers and Perry Martin orchestra.

Anita Colby here to beat the drums for "Cover Girl" and landed some nice newspaper stories and radio time.

Because of heavy advance sale, "Ice Follies" adding three matinees to local three-week run at Arena, starting March 21.

Northwest Variety Club had Jolly Miller Trio from Hotel Nicollet to provide dance music at Saturday night open house.

In ninth week of Warner Brothers' "1944 Round-Up" sales contest, Charlie Jackson and Herb Blass still lead local salesmen.

For 19th successive year, Harry Hirsch, Alvin operator, chosen to stage Police Officers' Federation annual benefit show at Auditorium March 20.

Irving Grossman and Dinah Goldberg of Hebrew Actors' Union gave two Twin City concerts to raise funds for unoccupied Europe's underground.

Reel Fellows club put on show for Variety club's Saturday open house.

Georgie Price scheduled to follow Marjorie Garretson at Hotel Radisson Flame Room.

Bud Krohn, 20th-Fox head shipper, presented with fountain pen and pencil set by fellow employees at dinner given for him prior to departure into armed forces.

GI Revue Project

Continued from page 1

so, too, is it anxious to perfect the entertainment setup for morale purposes, since obviously USO-Camp Shows, despite its far-flung activity, is in no position to service all the men in uniform on a continuous basis.

Guiding spirit in the new GI theatrical activity is George S. Kaufman, who has volunteered to coordinate the productions in this country and put the final stamp of approval on the blueprint before being sent to the various bases covering the globe. Assisting Kaufman, also on a voluntary basis, are a number of show people from Broadway who are writing original scripts, music, aiding in production, etc.

Camp Shanks GI talent, many of them from show biz, will be used exclusively in the initial production now under way, and the same process of recruiting talent from specific camps will be followed in future revues.

When the folios reach the boys overseas, they will contain complete instructions, to the last cue, on staging the various productions.

Among writers already lined up by the War Dept. for initial show are Howard Harris and Syd Zelinka, scripters of the Jimmy Durante-Garry Moore radio show; Abe Burrows, of the "Duffy's Tavern" program; Dave Schwartz, gagman on the Phil Baker broadcast, and Mort Lewis. Tunesmiths include Jerry Livingston and Frank Loesser, last named the composer of "Praise the Lord" and "In My Arms."

Understood that all shows will be operated on low-scale budgets and that little or no scenery will be utilized. Productions will be of a satirical nature and will kid G.I. health lectures and other pertinent army topics.

B'way Legit

Continued from page 1

at least one stagehand and a scenic artist. No company manager would be required, one of the cast acting in that capacity, since there will be no admission and, therefore, no receipts to be counted.

Wing will not decide what salary the stock players are to receive, but it is figured they will get between $100 and $150 weekly, the Army being expected to take care of board and lodging, as it does with USO units and individuals going to the fighting fronts. That also applies to transportation. Among the information sought is the title of plays proposed to be given, and it is expected [illegible]

London

Victoria Hopper entertaining troops in Sicily.

Chili Boucher returning after six months in the Middle East.

Mabel Constanduros contemplating a sequel to "Acacia Avenue," current at the Vaudeville, for Gordon Harker.

Henry Kendall's production of "The Dark Potential" set to succeed "This Time It's Love" at the Comedy.

Jack Tracy has formed new act with Joan Edwards, former chorine at Whitehall theatre. Act is set to go into the Phyllis Dixey revue.

"The Gay Follies," Liversidge and Oliphant's first West End venture at Cambridge theatre, did a fold after 10 days. Show is being rewritten and recast for tour.

Bert Errol is still in hospital with broken ankle sustained while playing Widow Twankey in pantomime "Aladdin," with wife Ray Errol aged 59, taking up role at minute's notice.

Max Milder gathered all the supervisors and London area managers and house managers of Associated British Picture Corp. for pep talk at Regal, Marble Arch, last week.

George King, having completed "Candlelight in Algeria," has started on his next, "Gaiety George," founded on the life of George Edwardes, famous Edwardian musical comedy impresario.

George Black's new costume show, by unknown author, is play with a few murders and Scottish background. It will star Ann Todd, and probably goes to the Prince of Wales, after tryout out-of-town and following "Strike a New Note," the Sid Field's starrer.

Cleveland

By Glenn C. Pullen

Orlin May, drummer for Sammy Watkins, undergoing op.

Art Tatum trio doing gold-rush biz at Golden Dragon Club.

F. Hugh Herbert, author of "Kiss and Tell," visiting Violet Heming troupe here.

Hartmans—Paul and Grace—starting new show policy for Statler's Terrace Room, staying through March 8.

Canteen Playhouse, non-profit musical stock venture for servicemen, which hit rocks in December, reorganized by Bob Chatterton.

William F. McDermott, Plain Dealer drama critic, who turned war correspondent, sending back daily copy under an Algiers dateline.

Eddie Foyer promoted B'nai B'rith to sponsor "Doughgirls" at Hanna week of March 6, with group's percentage used to build recreation room at General Crile Hospital.

B. Iden Payne, British guest-director of Play House's revived "Love For Love," undecided as to whether to return to England or visit more U. S. university theatres.

John McGee, movie supervisor for Treasury Department, putting on national preem of his musical tagged "Figure It Out" with local cast of 234. Intends stocking it in each city to promote War Bond-Stamp sales if experimental production is a clicko here.

Australia

"Peter Pan" revival at Minerva, Sydney, is major click for Alec Coppel.

Kirsova Ballet will play in Melbourne for Williamson-Tait after successful Sydney run.

John Wayne made special broadcast in Sydney before commencing New Guinea trek for USO.

Fight promoters are finding glove talent among U. S. troops in this area for matching with local boys.

"Behind Rising Sun" is a smash hit in Melbourne. Exploitation was handled by Jack O'Callaghan and Percy Curtis.

Big conference to set post-war plans will be held by Hoyts circuit in Sydney under direction of Ernest Turnbull.

Indications are that Warners will approach Hoyts circuit shortly on new contract terms in an endeavor to end present deadlock.

Some cinemas, following official request, are playing "God Save the King," "Star Spangled Banner" and "Advance Australia Fair" at the end of each show. Managers hope no request comes for other Allied national anthems, figuring they'd have to cut the first feature to keep within running time.

Mexico City

James A. Fitzpatrick back here for a new series of Mexican scenic shorts in color.

Irina Zarova, can-can dancer, featured with current show at Follies Bergeres.

Sara Garcia, picture character woman, heads current show at Teatro Ideal, legit house.

Clasa Films has just produced a novelty film, "Caminito Alegre" ("Merry Little Road"), story of an old-folks home here.

Clasa Films has started 1944 with four producers, five directors and 17 exclusive artists, largest lineup of any Mexican pix producer.

There are 75 picture theatres running here, with four more, all big, coming up, announces National Cinematographic Industry Chamber.

Town now has but one femme radio announcer, Srita. Elena Baz, niece of Dr. Gustavo Baz, Minister of Public Health and Welfare. She's at station XELA.

Abel Salazar, film actor, and Alicia Cardenas, non-pro, daughter of Gen. Lazaro Cardenas, ex-President of Mexico and now Minister of National Defense, married.

"Random Harvest" in its eighth week at the swanky Cine Metropolitan, and Dolores del Rio's "Maria Candelaria," her second film made in Mexico, in its fourth week at Cine Palacio. "Harvest" is longest run foreign picture at one stand here in many years.

Chicago

George Olson orch follows Bernie Cummins into the Boulevard Room at the Stevens hotel March 24.

John Farrow, author and movie director, in town for a few days. Heads back to the Coast from here.

Gail Russell, Chi born film actress, in town to visit some of her old friends. Treks back to the Coast next week.

Variety Club of Chicago celebrated its first birthday last Sat. (26) with a big party at the club quarters in the Blackstone hotel.

Mike Todd in town for the opening of his show "Something for the Boys" at the Civic Opera House tonight (29). Joan Blondell heads cast.

Shrine circus opens at the Medinah Temple for a 10-day run March 3. Show is held each year to raise funds for the Crippled Childrens Hospital.

Phil Regan, the singer who is a grandfather and in 1-A at 37, celebrated his 20th wedding anniversary at the Mayfair Room of Chicago's Blackstone hotel last week.

Mark Fisher, singer and bandleader, left for New York last week to join Danny Thomas for an overseas USO-Camp Show tour. Thomas and Fisher played the 5100 club for several years together.

Dottie Dotson, who was the featured singer with Chuck Foster's band at the Blackhawk, is in the Walker Air Field Hospital at Victoria, Kan. Her husband, Capt. James Byrd is stationed there.

Premier performance of "Gung Ho," at the Palace theatre here last week was a sell-out. Entire proceeds of the show went to the Marine Corp league. Grace McDonald, who was featured in the picture, headed a long list of show folk who appeared for the benefit.

Showfolks, Inc., organized several years ago to care for sick and needy actors has applied to the Secretary of State to change the name of their organization to Showfolk of America. Membership has grown from an original 60 to more than 1,000. New charter will allow them to organize chapters in other cities.

Withheld Tax

Continued from page 1

Act of 1943, and to make returns and payments of such taxes to the collector of Internal Revenue. Operator also is required to pay employers' tax under the Federal Insurance Contributions Act with respect to wages paid by him for the musicians' services and to include such wages in his annual return under the Federal Unemployment Tax Act if he is an employer of eight or more (including the musicians) as defined in the Act. This rule also applies to any entertainer or actor who performs services for an operator under provisions of a Form B contract or other contract having substantially similar provisions.

"In general, variety entertainers, with respect to whom operators have made inquiries, are those who acquire and perform their own repertories in a series of short-term engagements for a number of different operators under contracts which ordinarily specify only the time remuneration, place and duration of each engagement.

"The Bureau is unable, at this time, to rule conclusively on the status of variety entertainers. Until a conclusive ruling is made, operators of theatres, nightclubs, restaurants and similar establishments may consider such entertainers to be independent contractors and will not be required to collect tax from such entertainers, or report, or pay, taxes with respect to the remuneration of entertainers, unless the Bureau determines in a specific case that taxes should be collected, reported and paid. Each operator should keep records of entertainers' names, account numbers and wages, however, for the purpose of enabling the operator to make such returns or reports as may be required of him if the operator is subsequently determined to have been the employer of the entertainer."

Hollywood

Elizabeth Meehan, scripter, hospitalized with pneumonia.

Walter Lang on two-month leave of absence from 20th-Fox.

James Hilton flew to Washington for launching of the U.S.S. Shangri-La.

Joan Carroll home from the hospital to recuperate from appendectomy.

Bob Hope planed to Mobile, Ala., on the first leg of a five-week camp tour.

Joe E. Brown returned from around-the-world tour of camp entertainment.

Jack Skirball left for the Washington opening of "Jacobowsky and the Colonel."

Rise Stevens goes into seclusion here to await arrival of child early this summer.

Eleanor Powell's illness delayed production of Andrew Stone's "Sensations of 1944."

N. Peter Rathvon, RKO chief, flew in from Mexico City for huddle with Charles Koerner.

Robert Dann named v.p. and general counsel for Vanguard Films by David O. Selznick.

Charles P. Skouras guest of honor at testimonial for his work in the Fourth Loan Drive.

George Brent, Paul Henried and Ann Sheridan victims of property damage caused by storm.

Lieut. Commander G. Abalmazov, Russian Navy, honored at the Hollywood Canteen, with Bette Davis presiding.

Cecil B. DeMille shifted to the front of the camera for a special trailer plugging "The Story of Dr. Wassell."

William Rodgers, distribution v.p. of Metro, arrived for confab with studio execs on summer shooting schedule.

Jennifer Jones and William Perlberg handed awards by Foreign Correspondents Committee for "Song of Bernadette."

Jack B. Tenney, former head of the musicians' union and now state senator, announced his candidacy for United States senate.

Florine Bale, western director of American Guild of Variety Artists, in Seattle to avert a strike threatened at the Palomar.

South Africa

By J. Hanson

"Stage Door Canteen" doing capacity business on United Artists-20th circuit.

Otto Bolle left for Australia to take up his new assignment as 20th-Fox rep.

Richard Spierman, representing Warners, arrived from U.S. via Argentina for survey of territory.

"Du Barry Was a Lady" and "Adventures of Tartu" are coining big money for Metro in this territory.

Manager of Century Cinema Roodepoort (near Johannesburg) shot in his office during attempted robbery.

Opening of South Africa parliament in Cape Town in January brought usual influx of visitors which helped all show business.

Pantomime "Dick Whittington" playing to extended season at Empire Johannesburg and shortly transferring to Alhambra, Cape Town.

"Fortress Cavalcade," Army stage show produced by African Theatres at Alhambra theatre, Cape Town, grossed £4,000 ($16,150) for Army funds.

New cinema, Empire, opened by African Theatres at Muizenberg, suburb of Cape Town. House seats 1,200 and is probably last new theatre to be built for duration.

Noel Coward due in Johannesburg from Middle East. Playwright-songster comes on three-month tour of troop centers as guest of Union Defense Force Entertainment Units.

Gwen Ffrangcon-Davies and Marda Vanne heading company composed mostly of South African actors doing short stands in larger towns with three plays, "Watch on the Rhine," "Flare Path" and "What Every Woman Knows." Biz good.

Two Cities Films Unit arrived in Cape Town from England en route to wilds of Tanganyika for intensive location work on new British film "Threshold." Overcoming all wartime difficulties, unit of 17 men and one girl has full okay of authorities on long trek to Tanganyika.

Reno

By Ted Friend

Club Fortune, Joe Zemansky's spot, is once more doing a full-house business with Bob Harris's orchestra, Harry and Loretta Pearle, clowns; Jean Louise, dancer; Flying Buddies, roller skaters, and a canine turn known as the Bouncing Toy Manchester Terriers.

The Dog House, popular-priced spot, has the Three Osmond Sisters headlining a seven-act show. Columbo's has Jean Lynn, vocalist, as its top act. Among the gaming places, Harold's Club and the Bank Club are doing the top business, with the Palace Club a runner up.

Benny Rubin smash click at swank Trocadero in the El Cortez hotel. Business good. So is music by Daryle Harpa and band, and singing by Margo Paige. Rubin, incidentally, is working on a radio stock company show idea to be produced by Mel Shauer, Hollywood agent.

State, N. Y.

Benny Carter Orch (15) with Savannah Churchill, Evelyn Ware; Ted & Flo Vallett, Carr Bros. (2); Leon Navarra, "Guy Named Joe" (M-G).

State has used bands onstage rather consistently lately, this week bringing in Benny Carter, who is playing his first theatre booking in N. Y. in a long time. Carter's band is used as an act, however, since the theatre's pit outfit is present. Three other turns on the bill precede the band presentation.

Ted and Flo Vallett open with a good speedy act, that sets a nice pace. Meat of it all is baton twirling, which the two have reduced to a science. They spin sticks in unison, in challenge routines and keep 'em going through various acrobatic tricks such as the femme's full flip with two wands going.

Carr Brothers work a lot of comedy into a hand-to-hand balancing act and draw a flock of laughs. Perform many standard tricks, some original, and dangerous ones, and get off with warm reaction.

Leon Navarra flavors his unusually fast piano-playing with tired gags, but has little trouble making the customers go for his keyboard ability. He pounds out classicals and pops and has a trick of changing key without interrupting a tune. He has been around a long time and hasn't changed the act much.

Carter's combination makes a neat enough impression. It's not a very outstanding band musically, its arrangements are overwritten and its pacing could be better for stage purposes, but all in all the customers like it and that's all that's required. Carter emcees in an unusually polished way for a leader of his type and goes a long way toward helping his cause with excellent alto-sax soloing and occasional work on trumpet. Band's composed of seven brass, four sax, three rhythm in addition to himself.

Carter has two girl singers with him, both of whom do fine work. First on is Evelyn Ware, who gets over well with "Shoo-Shoo Baby." Near the finale he brings on photogenic Savannah Churchill, blues singer, who sets herself solidly with "That Ain't Right," "Hurry Hurry" and "Hello Baby."

Biz good. *Wood.*

Gayety, Montreal

Montreal, Feb. 25.

Morey Amsterdam, Mabel Todd, Wilson Trio, Bob Coffee, Ford, Bennie & Bailey, Fields & Georgie, Francine, Ruth Craven, Len Howard Orch (8), Al Gilbert's Gayety Line (18).

Another boff week looms for this house. Sparked by Morey Amsterdam, emcee who warms up the stubholders from the opening bell, customers clamor for encores from most of the acts. Amsterdam pours out a non-stop stream of stories and gags, most of them new here, and is socko from the walk-on. Easily the most solid hit of the evening.

The Wilson Trio, teen-age youngsters, one a femme looker, opens the show and go over big with hand balancing, backflips, and pinwheel novelties to exit for a big hand and many calls.

Bob Coffee in the deuce cleans up on the harmonica. Lad looks like a good bet for theatre and cafe dates. Gets plenty response for his efforts. Mabel Todd has a dizzy dumb routine foiling to Amsterdam and reaps good applause dividends.

Fields and Georgie, in gob garb, throw a fair line of chatter and taps to exit with a hefty mitt.

Ruth Craven, dynamic redhead with rich contralto, ignites batch of sweet, swing and Irish songs for hefty palm-whacking, while Ford, Bennie and Bailey, sepia trio, score with fast intricate tap routines for a flock of calls. Francine, stripteuse, closes the show.

Al Gilbert's house line delivers solidly with neat routines and imaginative, colorful costuming. Len Howard orch flashes plenty merit on its own. *Lane.*

Keith's, Indpls.

Indianapolis, Feb. 26.

Dick Clemons Lions, 3 Cretonas, Chick Yale, Briants (2), Whitey Roberts, Jane Meredith, "Drums of Fu Manchu" (Rep).

The circus idea, which already has given Keith's a couple of its biggest weeks this winter, is again effective in the current stanza. Bill is a pleasing combo with aerialists, tight-rope performers, clowns and animals. The family trade is giving it a heavy play.

Dick Clemons and his four lions provide the highlights in the closing spot. The leos play dead, roll over, jump through hoops and perform other tricks. Head in the lion's mouth is used for a finale.

Top panto by the Briants gets plenty of laughs and Chick Yale, with his funny way of sitting down, also pleases the audience with his table-top routine.

Jane Meredith hits the mark with intricate stunts on flying bar and rings. Topper is a head spin performed on a loop. Three Cretonas click with expert work on a high wire.

Whitey Roberts, emcee, keeps the customers amused with his juggling, rope-skipping tap routine and jitterbug imitations. Uses a come-on from the audience in his plate juggling bit.

Biz over average opening day. *Corb.*

Adams, Newark

Newark, Feb. 24.

Ralph Edwards' "Truth or Consequences" (3); Dean Hudson Orch (14), Phil Michele, Frances Colwell, Lou Hoffman and Linda Moody; "Girl from Monterrey" (PRC).

This spot, which has been placing its bets with notable success, on name bands, varies the pace this week. The gamble is paying off at the boxoffice. NBC's zany Ralph Edwards' screwy quiz program, "Truth or Consequences" the piece de resistance and a torrid click.

Audience at opener was large and responsive, stubholders made it plain that this prepossessing, smooth working, s l i g h t l y acid-tongued wackeroo has the formula for building up bellylaughs. He has no trouble snaring volunteers and he puts 'em through capers which bring howls from the onlookers and no apparent resentment from the victims. Edwards occupies the second half of the bill and to coin a phrase, there's never a dull moment.

It's Edwards' show, but it would be unfair to sell the Dean Hudson orch short.

Making his debut here, Hudson has an attractive personality and a capable crew. He isn't, as yet, strong enough to yank 'em in, but his layout sends most of them away pleased. Outfit has plenty of zip. Phil Michele's crooning appeals to the bobbysoxers and brings a healthy quota of sqeals. Saucy, blonde Frances Colwell's zesty chirps sell in neat fashion. Nice comedy juggling by Lou Hoffman, and taps by Linda Moody bring friendly response. *Ring.*

Circle, Indpls.

Indianapolis, Feb. 26.

Tommy Dorsey Orch, with Gene Krupa, Sentimentalists (4), Betty Brewer, Jimmy Cook, Milton Raskin; Edwards Sisters (2), Paul Regan; "Sing a Jingle" (U).

The bobby-sox brigade is turning out in full force to give Tommy Dorsey the biggest week ever had here. Chances are that he'll approach house record held by Kay Kyser. The kids whistle and cheer at every hot break in the show. Dorsey's jive and Gene Krupa's thumping rhythms really send them. Hepcats agree the outfit is as smooth as ever despite 39 stars in the service flag Dorsey displays on the backdrop. Paul Regan and the Edwards Sisters add nifty specialties to this fast and entertaining bill.

The band comes out swinging with "Well Get It" to start things off. Dorsey aids them with his trombone, blowing sweet and hot in "Song of India" and Four Sentimentalists register smartly with vocals of "On Sunny Side of the Street" and "Shoo, Shoo Baby." After Milton Raskin grabs cheers with his sizzling piano boogie, Krupa gives with "Not So Quiet Please" and produces a terrific rise from the crowd. Band keeps them bouncing with "Hallalujah."

Betty Brewer classily puts over "Put Your Arms Around Me," "Can't Give You Anything But Love," and "No Love, No Nothing," and Jimmy Cook excites the mob with his warbling of "My Heart Tells Me." "Oh, What a Beautiful Morning" and "People Will Say" in a pleasant, romantic style. Cook also joins the Sentimentalists for some effective harmony on "Stardust" and "There Are Such Things."

Edwards Sisters share in the vocal applause for their dynamic, sure-fire taps. Paul Regan provides the comedy punch with entertaining imitations and a first rate mimicry.

Biz hot at show caught. *Corb.*

Capitol, Wash.

Washington, Feb. 24.

Kathryn Grayson, Diamond Bros. (3), Steve Evans, Jacqueline Hurley, Sam Jack Kaufman's House Orch; "Song of Russia" (MG).

Kathryn Grayson has been packing them in here. Diminutive coloratura from M-G studio is a real attraction with her classical repertoire. This week she's giving "Sempre Libera" from "La Traviata," followed by the melodious "Tales from the Vienna Woods." Singer was ordered by throat specialist to conserve her voice, so no encores. Makes a nice appearance in rust colored traveling suit.

Jacqueline Hurley, a Dresden blonde, opens the show with acro dancing, then mounts an illuminated pedestal for fine contortion work. Walks off on her hands to lusty applause.

Steve Evans with his impressions of various degrees of laughter in movie houses, followed by his satire on Mussolini, also gets off to heavy response. Diamond Bros. (3) work like beavers, trying to knock each other out in songs, dances, crossfire gags and rough and tumble acrobatics that click.

Sam Jack Kaufman's band in blazing red coats are on the stage in a stately setting provided by Gene Ford. The whole business goes over exceedingly well. *Arke.*

Stanley, Pitt.

Pittsburgh, Feb. 25.

Johnny Long Orch (14), with Patti Dugan, Gene Williams, Dave Lambert; Hal LeRoy, Whitson Bros. (2); "Lost Angel" (M-G).

Pittsburgh has a part interest in Johnny Long's climb, which always makes him a welcome visitor around here. With the top music he's now dispensing, the left-handed fiddler's welcome goes double. It was here at William Penn Hotel, in the old Chatterbox just a few years ago, that Long actually first came to attention. His rise started then, and it's been steady if not spectacular.

Long himself remains an ingratiating, self-effacing maestro who has developed a style that's highly commercial and concentrates on mass appeal. Nothing strikingly original about the set-up, just good, solid, saleable music.

Show this week could stand another act since it runs too short, and a bit of padding by the band itself would have been the ticket. That was probably taken care of after the getaway.

Only two outside turns are Hal LeRoy and Whitson Bros. LeRoy, just back from a seven-month overseas camp tour, is still a mop-up with his eccentric legmania, even if his routines have hardly been altered since he first started coming around a decade ago. Winds up, as usual, doing those taps while sitting on a chair to "Tea for Two." The mob like him. Audiences apparently don't mind sameness as long as it isn't tossed at them too often, and LeRoy wisely spaces his engagements.

Whitson Bros. are a couple of crack acrobats with a nice comedy flourish and demonstrate showily that the ways and means of risking one's neck haven't as yet been exhausted. Boys have some original stuff and they sell it smartly.

Band, made up of five saxes, three trumpets, two trombones, bass, piano, drums and violin (Long), gets away nicely with a Long standby, the George Gershwin medley, and then orch's new femme singer, Patti Dugan, a nice package, takes over briefly to reveal fair set of pipes. Another newcomer to the Long outfit, David Lambert, the crew's arranger, does a jump vocal of "Mairzy Doats" to excellent returns.

It's unusual for a band singer to get the next-to-closing spot, but Gene Williams justifies that place according to enthusiasm of cash-customers. Bobby-sock brigade gives the good-looking youngster the Sinatra treatment all the way through. He has lots of possibilities, but he's getting careless with both his diction and his scales. Off-key a lot of the time and half of the kid's words were unintelligible. He's got too much on the ball just to let well enough alone. *Cohen.*

Apollo, N. Y.

Count Basie Orch (17) with Jimmy Rushing, Thelma Carpenter, Earl Warren; Peg Leg Bates, Shorts Davis; "Smart Guy" (Mono).

Count Basie's appearance at this Harlem vauder brings an unusually heavy flow of business. Rightfully so since the orch has all the elements needed for hot b.o. and top jive dispensing. Basie's keyboard antics, together with meaty arrangements done by a solid outfit provide excellent audience fare.

Basie gets his solo fling with a well done "Basie Boogie," but band's "Swing Shift," "Andy's Blues" and the closing jump tune get as good stubholder response.

Foremost among his soloists is Jimmy Rushing, the built-like-a-barrel jive singer who puts over "I Never Knew," a blues number and "Goin' to Chicago." Big reaction while the distaff warbler, good-looking and tastefully gowned Thelma Carpenter chirps "Do Nothing" and "More Than You Know" for nice returns. Other tonsil artist is Earl Warren from the sax section who puts over "Couldn't Sleep a Wink."

Surrounding show is limited to Peg Leg Bates and Shorts Davis. Bates with his usual line of gags and ability to hoof as well as many of his two legged contemporaries bring down the house. Davis (New Acts) effectively displays a smooth line of taps.

Comedy bit this week, by Spider Bruce, John Vigal and Yak Taylor, is below par.

Standees four deep at show caught. *Jose.*

Orpheum, L. A.

Los Angeles, Feb. 23.

Great Maurice, Ade Duval, Saul Grauman (4), Rex Weber, Dr. Silkini's Asylum of Horrors, House Orch (8); "Drums of Fu Manchu" (Rep).

Orpheum is featuring horror on screen and stage this week, but has some topnotch variety acts to balance. Pic is an old Republic serial cut down to feature length. Biz was strong on opening mat as bogey fans turned out to be scared by Dr. Silkini's menacing Asylum of Horrors act. Turn plots its corny hoke well to stimulate the imagination, and carefully planted stooges key the shrieks and wails over entire house when lights are cut. It's good fun for Orpheum patrons.

Silkini starts his act bringing on eight people from audience, all of whom probably picked up a bit of loose change for cooperating so heartily as an octet of frightened lads and lassies. Act features a member made up as a Frankenstein monster while another performs as his were-wolf pal, patrolling the aisles as corpses arise from stage graves. Effect is eerie and gives the crowd its money's worth of fun. A few sleight-of-hand tricks prolog spookiness.

Show opens with the Great Maurice, crippled lad who does his entrance and exit on his hands, and continues upsidedown throughout balancing turn. Well received.

Ade Duval has a standard repertoire of magic to please and baffle and Saul Grauman does okay on a musical Stairatone, which is operated by three femmes who dance up and down on the contraption to draw out music. Girls display a fencing dance and straight tapping to get across.

Next-to-closing is Rex Weber's long-established turn, which is still a big seller. Comedy baritoning is in top form and deadpan vocals of old numbers clicks solidly. Encores with "Brother, Can You Spare a Dime" as a plug for war stamps sales. *Brog.*

RKO, Boston

Boston, Feb. 24.

Charlie Spivak Orch (17) with Irene Daye, Jimmy Saunders; Marcy McGuire, Ben Dova, Wesson Bros. (2); "Phantom Lady" (U).

Nabbing the jive trade on opening days because of school vacash, the Spivak outfit, as king pin in the holiday week show, comes through with some groovy stuff in a commercial vein to draw commensurate kudos.

Fronted by the trumpet playing maestro, the band does four numbers, in a sweet James style. Main reason band doesn't wow is the same lack of an individual personality; everything it does sounds like most of the other big bands. Arrangements are fairly stock with exception of "Besame Mucho," a tune which gets "symphonic" treatment with wide changes of pace and sonorities, and dressed up with fancy lighting effects. Gets 'em, though.

Irene Daye and Jimmy Saunders handle the vocals, each contributing pops that get a hand. Saunders encores with "Where or When," varying the tune as he goes along. This is one tune, however, which can't be touched, for its charm is its utter simplicity, and it has to be sung as it's written or not at all.

Marcy McGuire makes her initial appearance at the RKO on this bill. She draws an okay reception following her jitterbug hillbilly stuff, but her style is a little too strenuously precocious to put her over real big. She does "Touch of Texas," "Mairzy Doats" and (inevitably) an Irish medley.

Specialties get off to a great start with Ben Dova's acro-inebriations, and the Wesson Brothers kill them with imitations.

Biz sellout, house going clean before the first show at noon, Thursday (24). *Elie.*

Earle, Philly

Philadelphia, Feb. 25.

"Latin Quarter Revue" with Harris, Claire and Shannon, Billy Wells & 4 Fays, Arnaut Bros., Fontains (3), Bobby May, Dave Apollon (4), Line (16), Lou Schrader's House Orch (18); "Rookies in Burma" (RKO).

As a general rule Earle audiences don't take to tab revues. To them no stage show is complete without a name band heading the bill. But the lineup of excellent standard acts in the "Latin Quarter Revue" is netting plenty of plaudits from the payees. To the oldsters the type of talent makes them nostalgic for the old days at Keith's.

Dave Apollon and his three Filipinos are still highly entertaining. He still gives out with the same old hoke in Russky dialect to get plenty of laughs. Musical high spot is "Hawaiian War Chant" done with Kazatsky overtones.

Bobby May's dexterity with Indian clubs, billiard balls, etc., plus his nonchalance while performing complicated juggling tricks, has the crowd in the palm of his hand.

Arnaut Bros.' side-splitting bird act, the clever comic tumbling of Billy Wells and Four Fays, the graceful dancing of the ballroom trio, Harris, Claire and Shannon, and an excellent hand-balancing turn by the Fontains, add up to a neat package.

A line of lookers, costumed tastefully, do four production numbers to round out the bill.

Musical backing is ably provided by the Earle pit band, which has little chance to show its wares because of the hitherto unbroken succession of name-bands on stage.

House well-filled when caught (Friday afternoon). *Shal.*

Chicago, Chi

Chicago, Feb. 26.

Woody Herman Orch (17) with Frances Wayne, Chubby Jackson; Marion Daniels, Lenny Gale; "Whistling in Brooklyn" (M-G).

Playing their first stage date after making the Andrew Stone film, "Sensations of 1944" Woody Herman's aggregation is not only pleasing the hepcats but the oldies as well, with music that is neither too loud nor too soft. In fact most of it is soft, swingy stuff that has even the a.k.'s toe-tapping under their seats.

Herman, as usual, makes a good appearance in front of the band contributing stick solos, vocals and baton weaving. Band opens with "Swing Shift" and then into a medley of "Frenesi," "My Mamma Done Told Me," and "Amen" all sung by Herman.

Marion Daniels is brought on for excellent acro control tricks, back cartwheels and head kicks done with superb workmanship and supple ease for a big hand.

Band also puts over a nifty arrangement of "Basie's Basement" and then Frances Wayne, Herman's vocalist, does well with "The Music Stooped" and "Speak Low."

Herman vocals "Who Dat Down Dere." Chubby Jackson does "Holiday for Strings" on the bass fiddle and exits with a short eccentric dance to register heavy. Other band numbers are "Do Nothing," the Mex. handclapping song and "Woodchopper's Ball." Cliff Leemans gets feature spots with drum solos.

Lenny Gale, hits with excellent impressions of screen, radio and political personalities. He also pokes fun at the Mr. Anthony program and the soap opera for laughs and does a wow finish with an impression of the Ink Spots. *Morg.*

Tower, K. C.

Kansas City, Feb. 25.

Bob & Maxine Gates, Lou Streeter, Belmont Bros. (2), Dark & Cloudy, Donald McRoberts; Tower Orch (9) with Jack Parks & Marilyn Ballinger; "Swingtime Johnny" (U) and "Chance of a Lifetime" (Col).

Four standard acts, an air contest winner and the house orch have been blended into a breezy 40-minute stage show which has a nice balance to the contrasting themes of the accompanying screen fare.

Proceedings open as the Tower orch segues from its signature into "Besame Mucho," with Marilyn Ballinger warbling the chorus to find favor with the stubholders.

Belmont Bros. open with snappy hoop-juggling and diavolo twirling. They make the hoops do everything but talk. Their spectacular finish, with lighted diavolos on a blacked-out stage, is one of the standouts of the bill.

In the deuce, Donald McRoberts, a 14-year-old contest winner, reveals an unusually good voice in a chorus of "Beautiful Morning."

Lou Streeter, doubling as m.c., opens with a tired letter-reading monologue containing old gags, but partially redeems himself with okay hoofing.

Next-to-closing has Dark and Cloudy, black-face comics, with an old-time minstrel routine. One earns loud applause with a chorus of "Lonesome Road," while the other goes all-out with "Down in Arkansas."

Bob & Maxine Gates close with a smartly-paced dance turn, including a South American number, and a fast jitterbugging finale. *Earl.*

Hipp, Balto

Baltimore, Feb. 25.

Jean Carroll, Burton & Janet, Glenns (3), Senor Carlos, Deanne Carroll, Felice Iula & house orch. (12); "Tender Comrade" (RKO).

Abbreviated setup is necessary because of lengthy film, "Tender Comrade" (RKO). Jean Carroll, a single this time, has the emcee assignment in addition to her own slot. Does a very creditable job and shows considerable possibilities, but still remains one of a number of similar turns that never quite realizes full potentialities.

Fast opening is by the Glenns, two males and a femme, in hand-to-hand balancing and adequately routined acro stuff. Make spot for Burton and Janet, who run the gamut of impressions of screen biggies, changing makeup and costumes to complete the twist. Finishing bit, a Groucho Marx and Mae West routine, is a strong clincher.

Deanne Carroll (confusing addition to bill with Jean Carroll) is a legit vocalist with some hometown background. She gives out acceptably with "Free as the Breeze," "My Heart Tells Me" and a Victor Herbert medley to good response, to make way for Jean Carroll's major assignment, which consists of some okay gagging well timed for laughs, vocalizing and an impression of Harry James, all adding up to a strong highlight on an otherwise punchless layout.

Don Carlos, on guitar, with two male harmonica players, does a potpourrie of Latin-American tunes plus a version of "Paper Doll" as an encore, closes the show.

Biz on the terrific side. *Burm.*

THE BOX-OFFICE CONTINUES TO PROVE COLUMBIA'S NONE SHALL ESCAPE ONE OF TODAY'S OUTSTANDING MONEY PICTURES

COLUMBIA PICTURES

First check... then Date!

Steffes, Blake at Radio City, Mpls.; Other Theatre-Exchange Briefs

Minneapolis, Feb. 29.

Reopening of 4,000-seat Minnesota theatre (to be called Radio City) brings Paramount circuit managerial shift. W. A. Steffes, veteran State manager, becomes Radio City theatre managing director. William Blake, who has been State manager, will be house manager at the reopened theatre. Both appointments represent promotions. William Thayer, Lyric assistant manager, will be Radio City treasurer.

Charlie Zinn, Century manager, goes over to the State to replace Steffes, while Joe Clements moves from the Gopher to the Century as manager. Lawrence Stewart leaves the Strand, St. Paul, for the Gopher post here, while Elmer Klempke, assistant St. Paul RKO-Orpheum manager succeeds Stewart.

Edwin Goodford, treasurer of the uptown Center, St. Paul, goes to the State here as assistant manager.

Radio City theatre opens March 8 with "Lady in the Dark." It will have a straight film policy and 55c top, the same admission charged at the State, Century, Orpheum, Lyric and World.

Reopening of the 4,000-seat theatre will have a compensating feature for the independent exhibitors here who have been lamenting about "overseating" and the increased opposition and competition. It will help to "clear" more pictures sooner for the independent neighborhood houses which have been facing a product shortage later in the year.

Because there are only four "A" first-run houses in the loop now and holdovers and extended runs have been numerous, releases have been piling up on the shelves at the exchanges. At frequent intervals insufficient "A" product breaks for the neighborhoods.

John J. Friedl, Paramount circuit president, has announced there will be no change in the present policies of the other loop houses. Thus, the Minnesota's reopening will mean that an additional "A" picture will be cleared each week.

It's planned to run pictures only a single week at the Minnesota, too, moving them over to another loop house when a run is called for.

Bob Sidman's Wife Carries On

Harrisburg, Pa., Feb. 29.

Mrs. Robert C. Sidman, wife of Senate's manager, Bob Sidman, now in Army, is helping her husband's predecessor, Bill Gerst, run the theatre. She's serving as secretary.

Acute Manpower Shortage

Omaha, Feb. 29.

Omaha theatres now advertising for young men or women to be trained as managers and assistants. Many changes necessitate a drastic move to get managerial personnel. Fay Nielsen, first girl assistant manager in town, has given up her job at the Paramount and has gone back to Grand Island (Neb.), her home. Place was filled by Dale Russell from the Omaha theatre. Wayne Sweeney, manager of the Town, back to his home at La Porte, Ind., and replaced by Kenneth Yates. Help situation in theatres now at worst stage.

J. J. Thompson's House

The Maplewood theatre, Maplewood, N. J., which has been operated sporadically by the Fabian circuit and during the past summer was taken over by Cheryl Crawford for legit show presentations, has been acquired by J. J. Thompson and, following redecoration, will open under a picture policy toward the end of March.

While long with the Cocalis circuit and interested in some of the Cocalis houses, the Maplewood house has been taken over by Thompson personally rather than in association with the Cocalis chain, headed by the late Sam Cocalis. Maplewood house, now closed, seats 1,480.

Gaddoni Feted

Albany, N. Y., Feb. 29.

The Albany Variety Club honored William Gaddoni, Metro salesman, at a farewell dinner in the Ten Eyck hotel Monday night (28). Gaddoni, who was promoted last year from chief booker to salesman, will be inducted into the Navy March 4. Ralph Rippos, M-G-M office manager and brother of branch manager Herman L. Rippos, was chairman of the dinner committee.

Joe Laurie, Jr., Staging Nora Bayes-WB Shindig

Vaudevillians and musical comedy players who were friends of the late Nora Bayes and Jack Norworth, who was her husband and theatrical partner, are tossing a party in her memory next Tuesday (7) at the Murray Hill hotel, N. Y. The Warner picture, based on Miss Bayes' life and known as "Shine On, Harvest Moon," goes into the N. Y. Strand March 10.

Joe Laurie, Jr., stage contemporary of Miss Bayes and Norworth, who's now a radio headliner and "Variety" columnist, is cooperating with Warners in lining up the party.

Here We Go, Darling

Hollywood, Feb. 29.

Filming of "In the Meantime Darling," delayed for six weeks by Stanley Prager's illness, was resumed at 20th-Fox with Otto Preminger directing.

Picture will be rushed into completion in 10 days to beat the draft call for Frank Latimore, one of the cast, who has a date with the Army.

Bergman Gives Exhibs Pep Talk at AMPA Sesh

Showmanship is doing the absurd thing at the logical time, Maurice Bergman, Universal's eastern ad-publicity director, told AMPA luncheon last week at Hotel Edison, at the same time belaboring exhibitors for failing to institutionalize their theatres, make their ads refreshing, break away from conventions, spend enough money for advertising and failing to take a long-range view. Bergman claimed few exhibs spend as much as three percent of their gross on ads. He contended that the day of ballyhoo has given way to one of advertising and merchandising.

Showmen should be controlled by ideas and inspiration rather than economics, according to Bergman. He charged that few exhibs promoted goodwill via radio, and inquired what had become of institutional ads in the industry. "What has happened to that old spirit that used to tell the public that the movies are the best fun for the least money?" he asked his audience.

Having in mind post-war conditions, Bergman asked the exhibitors at the meeting six pertinent questions:

(1) What necessary investigations should be made for new markets or new patronage for motion pictures in view of the possible decline in post-war patronage?

(2) How should we change and project our advertising and merchandising to create extra markets?

(3) To what extent should we change our selling methods which may be necessary in post-war business?

(4) What should we do to create more goodwill for the local theatre and for the industry?

(5) What should be done to keep the good name of the theatre alive?

(6) What are we doing to maintain contacts in our communities for emergencies that may develop after the war?

SOEG's 7% Tilt At Pix Studios

Hollywood, Feb. 29.

Under terms of a new pact signed with the producers over the weekend, studio white collarites now have the highest prevailing wage scale in industry. A 7% increase was awarded all members of the Screen Office Employees Guild, and will be extended to 500 collarites at 20th-Fox as soon as affiliation is completed with the Guild.

Becoming effective at once, pay boost is retroactive to Jan. 15 and is expected to bring flood of affiliation petitions from indie groups. Producers are understood not opposed to such action as it would enable them to deal with all collarites under one heading, instead of several individual organizations. Herbert Sorrell, Conference of Studio Unions prexy; Pat Casey, producer labor contact; and E. J. Mannix, Metro's general manager, arranged the pact after final preparations were made earlier in the week at a parley between Casey, Sorrell and Glenn Pratt, business rep of SOEG.

Sorrell leaves for New York shortly for wage negotiations with CSU affiliates on March 10. SOEG requests for reclassification of hundreds of employees will be discussed then.

Electric Unions Settle

Fifteen-year jurisdictional dispute between Local 3, International Brotherhood of Electrical Workers, and Local 1212, IBEW, both AFL affiliates, has been settled, following confabs late last week between Harry Van Arsdale, business manager of Local 3, and Mason Escher, prexy of Local 1212.

Under new agreement Local 3 will have jurisdiction over all new construction jobs requiring electrical work, while Local 1212 will handle all maintenance, operating and re-installation work in N. Y. area.

Inside Stuff—Pictures

Signing of Thelma Schnee for a role in "Chicken Every Sunday," which Julius and Philip Epstein, WB scripters and producers, have dramatized from Rosemary Taylor novel, completes a cycle of some kind. Miss Schnee, who clicked so heavily as the trollop in "Corn Is Green" with Ethel Barrymore, is the wife of Paul F. Moss, former screenwriter, later manager of Billy Soose, ex-middleweight champion, who's now a chief petty officer in the Navy, and it is to Moss that the Epstein Twins owe their start in Hollywood. Moss had gone to college with them, at Penn State, and when he originally went to the Coast with Jerry Wald more than 10 years ago as a writing team, it was at his suggestion that he and Wald brought the Epsteins out to collaborate with them. Later the twins each took on different collaborators and eventually came together themselves.

RKO sold away Frank Sinatra's "Higher and Higher" to Warner Bros. in Washington, for exhibition at the Earle. Product is piling up at the 15th street house, which explains the switch. RKO is committed to Universal product, has "Gung Ho" ready to come in after "Tender Comrade," to be followed by Danny Kaye's picture, "Up In Arms." All are expected to run at least two weeks, which would delay the Sinatra showing. Figured Earle which has a good bobby sock and jitterbug audience, would be a natural for Sinatra feature. It also gets day-and-date booking with the Ambassador in the northwest section of the city. If "Higher and Higher" goes well, it can also move over to the Metropolitan. On such a deal RKO fares better than screening in its own Keith theatre.

Prevalent epidemic of long runs in film houses has caused a drastic change in advertising procedure among producing and distributing companies which have no theatres of their own, such as United Artists, Columbia, Universal, Republic, Monogram, PRC and various indies. New advertising is away from magazines and toward daily newspapers. Magazine space must be contracted a long time ahead, and the companies without their own theatres find it almost impossible to set up definite release dates far in advance. Result is a shift to newspaper ads breaking day-and-date with the run of picture in key cities.

Film footage of Arabian towns and deserts, made 10 years ago but never used, has been salvaged by RKO as background for its new picture, "Action in Arabia." Old footage was shot by Ernest B. Schoedsack when Merian C. Cooper was head of RKO, but sudden changes in the studio management resulted in the shelving of the picture. Maurice Geraghty, producer of "Action in Arabia," found thousands of feet of Oriental exteriors, still as good as new, and is incorporating much of it into his current production.

New York Theatres

4th WEEK
Ida LUPINO • Paul HENREID
In Warner Bros. Hit!
"IN OUR TIME"
In Person
INA RAY HUTTON and ORCH.
PLUS
GEORGIA GIBBS • CONDOS BROS.
EXTRA
THE THREE STOOGES
Doors Open 8 A.M. STRAND B'way & 47th

20TH CENTURY-FOX
Presents
"SONG OF BERNADETTE"
Continuous Performance
Doors Open 10 A.M.
RIVOLI B'way & 49th St.

ANNE BAXTER
THOMAS MITCHELL
"THE SULLIVANS"
A 20th Century-Fox Picture
Plus A Big Stage Show ROXY 7th Ave. & 50th St.

ALFRED HITCHCOCK'S
LIFEBOAT
By JOHN STEINBECK
Continuous Popular Prices ASTOR B'way & 45th St.

HUMPHREY BOGART
In Warner Bros. Hit!
"Passage to Marseilles"
with
Claude RAINS • Michele MORGAN
Philip DORN • Sydney GREENSTREET
Helmut DANTINE • Peter LORRE
George TOBIAS
HOLLYWOOD
Continuous Opens 10 A.M. • B'way and 51st St. Buy War Bonds

"LADY IN THE DARK"
(In Technicolor)
In Person
XAVIER CUGAT
And His Orchestra
PARAMOUNT Times Square—Midnight Feature Nitely
BUY MORE WAR BONDS

RKO PALACE B'WAY & 47th St.
GEORGE SANDERS
• VIRGINIA BRUCE •
LENORE AUBERT
'ACTION IN ARABIA'

RADIO CITY MUSIC HALL
"UP IN ARMS"
Spectacular Stage Productions

On Screen
Thornton Wilder's
'The Bridge of San Luis Rey'
with LYNN BARI
Tamiroff
Capitol
BROADWAY AT 51st STREET
IN PERSON
WILL OSBORN Orch
LARRY ADLER
Johnny Morgan
3 Samuels
4 KING SISTERS

LOEW'S State TIMES SQ.
Thur., Mar. 2
On Screen
'Miracle of Morgan's Creek'
BETTY HUTTON
EDDIE BRACKEN
In Person
BLUE BARRON'S ORCHESTRA
with
TOMMY RYAN

ARTKINO'S
"NO GREATER LOVE"
VICTORIA THEATRE
B'way and 46th St.

VETLUGIN WEST

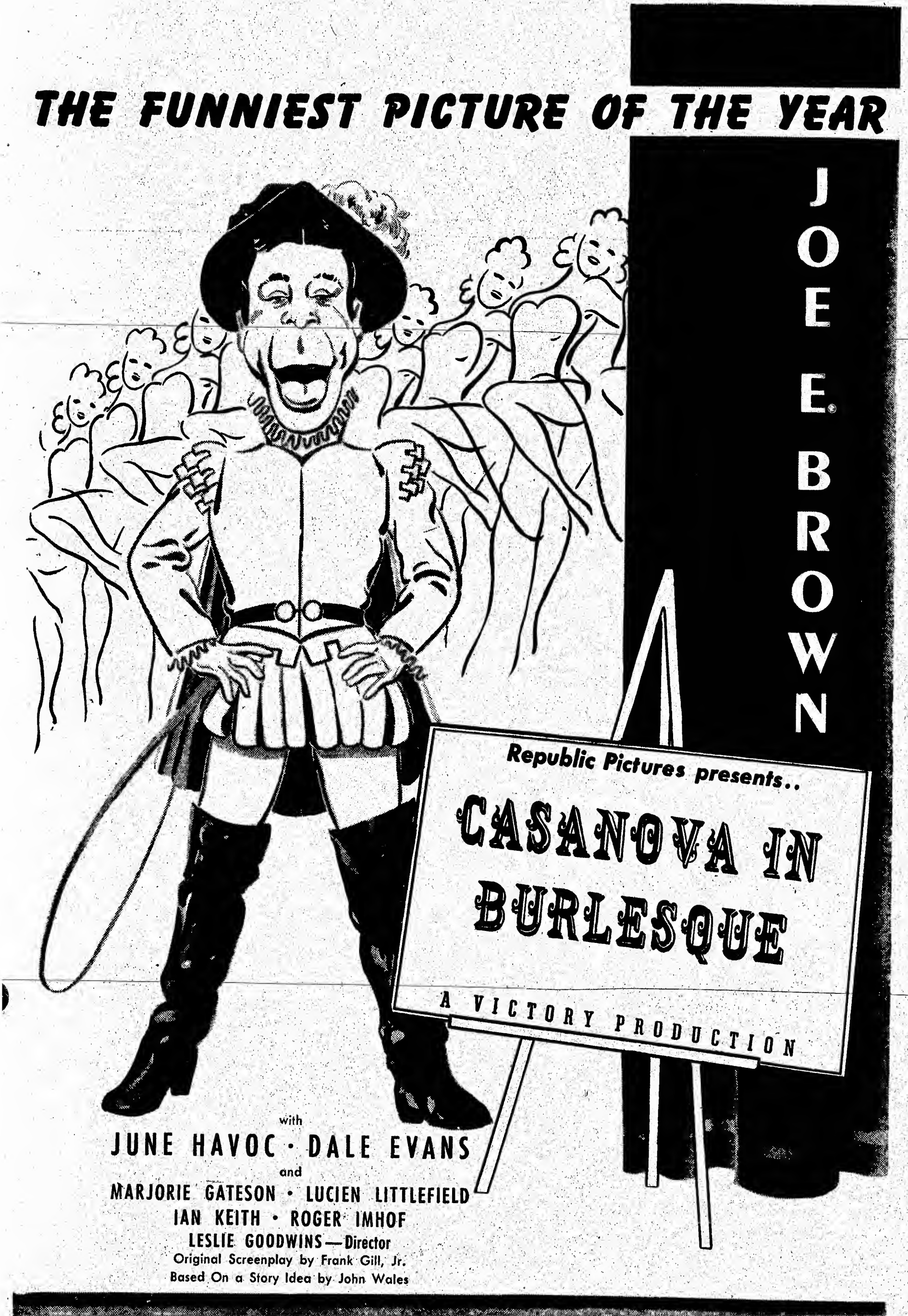
Voldemar Vetlugin leaves New York for the Coast March 10.

He plans two trips annually to N. Y. in connection with the Metro book awards.

"What a tough break. All those bananas and no Wheaties!"

It's like something out of a Russian tragedy . . . being in a Wheaties mood, and no Wheaties. Strong men sulk. Their wives cringe. Home life stinks. But why let it happen? . . . There's plenty of Wheaties. Just ask your grocer to make with The Cereal.

The Greatest Title in Show Business
EARL CARROLL VANITIES


THE FUNNIEST PICTURE OF THE YEAR
JOE E. BROWN
Republic Pictures presents..
CASANOVA IN BURLESQUE
A VICTORY PRODUCTION
with
JUNE HAVOC · DALE EVANS
and
MARJORIE GATESON · LUCIEN LITTLEFIELD
IAN KEITH · ROGER IMHOF
LESLIE GOODWINS—Director
Original Screenplay by Frank Gill, Jr.
Based On a Story Idea by John Wales

Literati

N. Y. Sun to Marshall Field?

N. Y. Sun, which the late William D. Dewart is said to have steadfastly refused to sell during his lifetime, reported now to be seeking a purchaser a month after his demise. First bidder said to be Marshall Field, with owners reported holding off for the time being, preferring purchaser of other political and social belief.

Purported plan of operation by Field if acquiring the Sun would be to return it to the morning field, daily having originally been a morning one. With even the Times, professedly independent-Democratic, now as strongly anti-Administration as the other N. Y. morning papers, Field is said to see an excellent opportunity for a liberal morning daily in the metropolis.

Acquisition of the Sun would also solve a problem for Field, that of a printing plant for his PM. Latter, quartered in Brooklyn and printed on the Brooklyn Eagle presses, is to be brought into Manhattan. Field recently purchased a building in lower Manhattan in which to install a printing plant for PM. If acquiring the Sun, he could use the Sun's presses for that purpose.

Refusal of Dewart to consider disposal of the Sun during his lifetime is declared to have been out of gratitude to the fabulous Frank A. Munsey, paper's previous owner. Dewart came out of a lowly beginning through Munsey, and he continued to respect Munsey's wishes.

Reason why the present ownership is reluctant to consider the paper's sale to one of Marshall Field's beliefs and practices is that practically every employee of the daily is a stockholder. Editorial policy instituted by Field if and when would likely be wholly at variance with that believed in and practiced so long by every member of the Sun's staff.

Should Field take the Sun, and again make it a morning paper, action would be highly coincidental. Field's Chicago daily, which he founded, also called the Sun, and is also a morning paper.

N. Y. Mirror's 4-Line Legit Ads

Cutting space for amusements in New York dailies continues and in one instance is approaching the vanishing point. Mirror recently decided that seven lines was maximum for legit shows and theatres in the daily directory insertions. Tuesday (29) it was dropped to four lines. That permits no space for the manager's name, nor that of author or name players, just the title of the show and the house appeared with little other matter getting in. Previously the tab cut all display for legit and will eliminate all national advertising. Sheet seems to be getting the worst of the deal in newsprint curtailment.

Times has not further reduced the A.B.C. or directory ads for shows but limits display to 14 lines double column. Sun, like the Mirror, had dropped legit display entirely.

Mirror also has banned all nitery and restaurant advertising during March. Ad agencies handling nitery accounts have long been under wraps as far as all paid space was concerned, but current step by the Mirror is the most drastic to date.

Fawcett's 25th Anni

Fawcett Publications celebrating 25th anniversary Thursday (16) with cocktails and dinner at the Hotel Biltmore (N. Y.) Roof.

Occasion will also serve to honor Charlie Dudrap, oldest Fawcett employee in point of service, who is marking his 15th year with the company.

Could Be!

Number of radio comics made cracks about Hollywood's really unusual snowstorm last week but it remained for a headwriter in a New York daily to cop the honors. Over the telegraphic story about the storm from the Coast, he wrote: "Can This Be a Florida Plot?"

The World Their Scoreboard

Uncle Sam moved in on the Los Angeles Daily News and practically cleaned out the sports department. Bob Hebert recently joined the armed forces and Ned Cronin, Gordon Macker and Johnny Allen face early induction.

Mabon's Metro Berth

John Scott Mabon has resigned as director of the Atlantic Monthly Press to join Metro.

He is stationed in the N. Y. home office handling Metro's book award.

Weidman's New Play

Despite broken arm, Jerome Weidman managed to finish a new play.

Incidentally, the author, now with OWI, has just unveiled his arm, which has been in a cast for some five months.

CHATTER

Isaac Macrossan and wife in Phoenix, Arizona.

L. L. Foreman, w.k. wood pulper, sells to Satevepost again.

Florence Cleveland new ed, True Confessions, Fawcett chain.

Jack Berger resigned as co-city editor of the Los Angeles Herald-Express.

Leonard Dorss going to the Coast as soon as he completes revision of his new novel.

George T. Delacorte, publisher of Modern Screen mag, in Hollywood for lookaround.

M. C. Blackman, veteran Little Rock (Ark.) newspaperman, now on N. Y. Herald Trib.

Magazine Digest has commissioned Kay Campbell to do piece on Hollywood postwar plans.

Grahame Lorimer has resigned as editor of the Ladies Home Journal. He's writing a play.

Walter Doty, editor of Sunset Magazine, in Hollywood to collect material and for pix.

Inez Wallace in Hollywood to write a series of features for the Cleveland Plain Dealer.

Mona Gardner in Hollywood to write Greer Garson's life story for Ladies' Home Journal.

Temple Bailey, the novelist, has left Washington to spend the balance of the winter in Florida.

In "Rogues' Gallery," Frank Scully's piece on F. Scott Fitzgerald is worth price of admission.

Viking is bringing out "The Letters of Alexander Woollcott" in May. First printing will go 50,000.

Max Wilkinson has resigned as fiction editor of Esquire for similar post with Good Housekeeping.

Ralph Daigh, editorial director of Fawcett Publications, in Hollywood to check up on the local mag office.

Willard Weiner, who used to be on the N. Y. Journal-American, Post and PM, now writing for the Hillman mags.

Kay Campbell's story about Hollywood fan mail, written for Family Circle, will be reprinted in National Digest mag.

Ted Collins is editing a collection of "Famous New York Murders" to be published this fall by Duell, Sloan & Pierce.

Chase Herenden has been appointed west coast rep of Coronet to replace Mary Scott Welch, who is leaving Hollywood.

First novel of Charles Jackson, the radio scribbler, "The Lost Weekend," off to such a good start, he's already begun a second.

Mary McCall, Jr., Screen Writers Guild prexy, reported planning to run for Congress seat on withdrawal of Will Rogers, Jr., from race.

John Sturdivant, American Weekly rep, now located at BevHills hotel, after spending night in his car due to room shortages in Hollywood.

James S. Thompson upped from exec v.-p. to prez of the McGraw-Hill book company, with William E. Larned named director of Whittlesey House.

Albert Guerard inducted into the Army before his new novel, "The Hunted," could appear, and taking a specialized training program in midwest.

Allen Churchill, former Putnam editor and before that managing editor of the now-defunct Stage Magazine, took leave from his Navy duties to come into N. Y. to wed.

Maj. Henry M. Paynter, former assistant publisher of PM, now chief of the special information office of the Air Service Command, has been promoted to lieutenant colonel.

Elliott Sidney's new tome, "Come, My Kingdom," to be published next month by Simon & Schuster, is being eyed by Trem Carr in galley proofs for possible filming at Monogram.

Roger Butterfield of Life has his new book, "Al Schmid—Marine" due off the presses (W. W. Norton) this week. Story is already slated for Warner Bros. filmization under producer Jerry Wald's aegis.

Dick Manson, former amusement ed of N. Y. Post and now G. I., put on the spot by other members of his outfit in Abilene, Texas, for pinups, is besieging his sister, Frances Manson, story ed at Republic Studios, to collect as much cheesecake as possible and send them on to him.

RESERVE BAIL PLEA FOR 6 'BOYS FROM CHI'

Decision was reserved Monday (28) by the U. S. circuit court of appeals on motion by former Judge John E. Mack, attorney for six Chicago mobsters convicted of extorting from the film industry, that they be admitted to bail pending their appeal to the high court from their conviction last December.

Defendants were sentenced to 10 years each.

SOPEG-Par Tilt; Wins in Exchanges

Unable on Monday (20), its deadline, to decide on an arbitrator to represent it in proceedings resulting from an impasse with the Screen Office & Professional Employees Guild, covering white-collar workers in its homeoffice, Paramount obtained a 24-hour adjournment until yesterday (Tuesday), when it named Albert G. Whaley of Chatham, N. J., an economist and labor expert.

Notifying Paramount last week that it was taking the matter of classifications to arbitration, as called for by the contract signed last May, if agreement could not be reached by Oct. 5 last, SOPEG designated H. Richard Seller to represent it. Seller, formerly of the Seattle Post-Intelligencer, is now an international organizer for the Newspaper Guild.

While a scale was agreed upon when the contract between SOPEG and Par was negotiated last May, and the War Labor Board approved the range of pay, SOPEG has had trouble trying to work out a system of classifying the employees for the proper salary grooves. Although the union could have gone to arbitration immediately after Oct. 5, under terms of the contract, it waited until last week in the hopes that this step could be averted.

Salary increases ranging to 15%, with retroactive provisions, plus other terms, have been voted for 105 front-office employees in the N. Y. Metro, 20th and United Artists exchanges by the War Labor Board following a long and hectic battle by the Screen Office & Professional Employees Guild, Local 109 of the CIO, to organize the white-collar workers in these branches.

Boost of 15% for all of the employees, retroactive to May 6, 1943, was voted, in addition to retroactivity increases from $3 to $7 weekly, an average of 12½%, from May 6 last, back "to the dates on which the original contracts between the companies and the IATSE covering front-office exchange employees were signed." In the case of Metro and 20th this goes back to September, 1942, while UA it's December of that year. When elections were held to determine bargaining agencies as between the 1A and SOPEG, the latter won out in the three exchanges.

Par's Regular 40c Divvy

Paramount maintained the dividend rate set at the last divvy session of directors when it declared the regular quarterly payment of 40c on the common last week. It is payable April 1 to stockholders on record March 10.

Paramount shares have been in demand in Stock Exchange trading for the last week or 10 days, most recent demand apparently being predicated on the belief that the company would pay the usual $1.60 on the common annually. Transactions also indicated that the Par stock now is well held.

F. P.-Canadian's Divvy

Montreal, Feb. 29.

Notice was given by Famous Players-Canadian Corp., Ltd., yesterday (25) that a dividend of 37½c per share had been declared on all issued common shares of the company without nominal or par value.

Up-Front Newshawks

Hollywood, Feb. 29.

Robert Lowery and Johnny Weissmuller (with his clothes on) will co-star in "Combat Correspondent," a tale of battle front reporters in the Marine Corps.

Bill Pine and Bill Thomas will produce on an upped budget, for Paramount release.

"I seem to be listening for a flurry and a hurry in the hall — For the sound of a bark that comes not."

All Dogs Go To Heaven

BY

Beth Brown

It isn't often that a story takes on life — captures the heart and the imagination — becomes a part of you — so much so that you don't want it to end! When Beth Brown lost her dog and brought him back to life again in story form, thousands of her readers begged and pleaded for more! And so ALL DOGS GO TO HEAVEN was born — the most unique and unusual story about dogs and humans and their undying affection for each other that has ever been written.

ALL DOGS GO TO HEAVEN is the book of books for you who have ever had a dog — a tender, deeply moving story for you who ever wanted a dog — a stirring emotional tale for you who ever loved a dog — an unforgettable inspiring message for you who ever lost a dog! As you read ALL DOGS GO TO HEAVEN, you really get to know dogs — and once you know dogs — you know people — and once you know people — you know the divine plan of the universe. Yes, you get to tell a man by his dog — and his dog by the man who owns him. And then, somehow, you get a new perspective on life—renewed faith and courage and hope.

Ever hear dogs speak? They do, you know — and in ALL DOGS GO TO HEAVEN they speak to tell you their innermost thoughts. Hobo, the black and white terrier whose love for his mistress is unfailing talks. And Gwendolyn, the pedigreed Pomeranian vamp. And Dee Dee who ruined the dancing career of his owner. And then there's Old Buck, the Collie, who talks of his house on the hill that was built out of dreams. They're all here — wistful, gay, tender, appealing as only dogs can be.

As you read ALL DOGS GO TO HEAVEN, you'll realize that there is no death. There is only life in another form. Some little dog you've lost — is not really lost. He is always with you — wherever he is — wherever you are.

WHATEVER YOU DO — DON'T MISS

All Dogs Go To Heaven

Beautifully Illustrated—$2.50

1st Printing—December, 1943

2nd Printing—January, 1944

3rd Printing—January, 1944

At All Book Stores—Or Order Direct From The Publisher

FREDERICK FELL, INC.

Book Publishers

386 Fourth Avenue — New York 16, N. Y.

East Is West!

TOPS EVEN LOS ANGELES AMAZING BUSINESS WITH BIGGEST SINGLE DAY IN HISTORY AT N. Y. PARAMOUNT—52.7% OVER CHRISTMAS HOLIDAY WEEK OPENING OF "STAR SPANGLED RHYTHM"—58.4% OVER "LET'S FACE IT"

"Lady in the

—AND, OH LADIES, WHAT REVIEWS!

" 'Lady In The Dark' is such a stunning eye-filler of color, costume and scenery that it is difficult to forget them long enough to remember that the plot is quite extraordinary too. Color effects beggar description. From almost any point of view it is a rare, rich and rewarding picture. A rousing love story. A delight."—*Archer Winsten, N. Y. Post*

"A sumptuous and satisfying show . . . as fancy as anything that has yet been achieved by Hollywood. Color photography is better than any I have seen and the backgrounds and costumes are out of this world. A dazzling and engrossing film fantasy." *Howard Barnes, N. Y. Herald Tribune*

"Never in this writer's memory has the screen mounted such a display of overpowering splash and glitter as it does with 'Lady In The Dark.' The dream scenes are done up in fantastic elegance and the purely material demonstrations are out of this world in gloss and richness. They are the ultimate in decorative chi-chi."—*Bosley Crowther, N. Y. Times*

"Gorgeous is just one of the words for 'Lady In The Dark.' Its Technicolors are dazzling and beautifully blended. Its sets are super-elaborate. All adds up to top-flight entertainment. One of Hollywood's most spectacular successes. You'll enjoy this one enormously."—*Rose Pelswick, N.Y. Journal American*

"Ginger Rogers' educated legs kick around a mink skirt which gives you an idea of lavishness and all-time opulence of 'Lady In The Dark.' Whole production is dazzling. Each dream a great production number which packs assorted and big-scale entertainment."—*Jane Corby, Brooklyn Eagle*

"As sheer splendor it is really the works. It is in iridescent Technicolor, it moves gracefully from the real into its lush and tuneful dream world and it gives Ginger Rogers an opportunity to stretch those incomparable legs of hers. Production and Ginger are both super-duper."—*John T. McManus, PM*

'Wildly gorgeous musical numbers. It was quite a holiday for anyone who went to see 'Lady In The Dark' yesterday and worthy of the anniversary of the Father Of His Country. There will be hats tossed in the air by crowds emerging from the Paramount for some weeks to come."—*Alton Cook, N. Y. World Telegram*

" 'Lady In The Dark' a Hollywood triumph. Stunning entertainment. Tops for amusement value. Should remain months. Lavish display of gowns, costumes, fun, romance and music."—*Eileen Creelman, N. Y. Sun*

Dark"

-PARAMOUNT'S

Technicolor Triumph

tarring

inger Rogers • Ray Milland • Warner Baxter • Jon Hall

h Mischa Auer • A Mitchell Leisen Production • B. G. DeSylva, Executive

roducer • Directed by Mitchell Leisen • Screen Play by Frances Goodrich and Albert Hackett

om the Sensationally Successful Stage Musical by Moss Hart • With Music by Kurt Weill and Lyrics by Ira Gershwin

Garey Resignation, New Attacks Cue Rep. Politicos Turning FCC Probe Into Whipping Boy; Campaign Issue

Washington, Feb. 29.

Resignation of Eugene L. Garey, chief counsel for the Lea Committee investigating FCC, last Friday (25) followed up by two separate blasts at the committee's Democratic majority and the administration, has converted the probe into a full-fledged political issue.

The original idea, to get James L. Fly and the FCC, has been subordinated to the job of getting Roosevelt and the New Deal. Issue will probably be a small but regular part of this year's Republican campaign.

Rep. Clarence F. Lea, committee chairman, was out of town for a couple of days so that there was no rebuttal to the new attacks. Lea is expected to name a new counsel and keep on going with the committee, first allowing FCC a day in court to answer charges which have been made against it.

The Garey resignation, accompanied by an explosive statement, was followed up on the floor of the House by Rep. Eugene E. Cox, father of the probe, who was forced to resign the committee chairmanship by public pressure, and a statement by Reps. Louis E. Miller and Richard B. Wigglesworth, the two Republicans on the committee.

Wigglesworth and Miller may dramatically toss in their resignation at a crucial moment to keep the pot boiling. Next step would be for the Republican leadership in the House to denounce the investigation and declare that no other Republicans would accept membership on it.

Ostensible reason for the Garey resignation was the action of the Democrats in halting the testimony on the sale of WMCA, at the request of counsel for Robert Noble. Counsel for Noble claimed that the hearings were prejudicing the court case now pending in New York between Noble and Donald Flamm who claims he sold the station for $850,000 under pressure from Washington.

Tele Showcase For Morris Agcy.

William Morris office has been retained by the DuMont-operated W2XV, N. Y., tele outlet to produce a regular half-hour show every Wednesday night starting in March. The Morris office series will provide the agency with a ground-floor entry in tele production and direction fields and will act as a showcase for the agency's talent.

Series will also give the agency the chance to develop makeup artists, lighting techniques and technicians and writers for the tele medium. First group in the series will be scripted by Helen Kuo, well-known Chinese author, and will try to convey a better understanding of Chinese culture to the American people via exhibits, interviews and demonstrations.

WKRC's 18-Wk. 'Peace' Series Offered Gratis On Discs to Stations

Cincinnati, Feb. 29.

Third "Problems of Peace," series on WKRC, featuring nationally known authorities speaking on postwar military, economic and social questions is being offered to any station willing to pay wire costs for the feeding. Programs are heard Sundays and new series preems March 5 for 18 weeks.

WKRC also is making available platters of the half-hour shows which will be sent gratis to any station applying with local outlet also standing charges for packing and shipping. Only requirement is that stations asking for the "Peace" platters agree to air the entire series.

"Problems of Peace" is being set up by Ken Church, WKRC general manager, working with an advisory committee of Cincinnati religious and educational officials.

Albany—Johnny Lee, one time pianist, song-plugger and, in recent years, studio manager of WOKO and WABY, has resigned.

Menkin Quits OWI For NBC Scripting

Larry Menkin has resigned his radio scripting job with the OWI and joined NBC under Richard McDonagh, acting manager of the script division. Menkin, former scriptwriter for CBS, had been with the OWI for the past two years, both on shortwave and domestic operations. His last assignment was the Jap atrocity dramatization, "The March of Death," staged on Mutual's "Saturday Night Bondwagon" program on Feb. 19.

Menkin's initial stint on NBC will be adaptation of Undersecretary of State Stettinius' "Lend-Lease" book for the "Words at War" program.

McDonagh succeeds Lewis H. Titterton who resigned to join the radio staff of the Compton agency in New York. Former NBC script head will concentrate in that field at the agency handling shows now on the air and those in the making.

No Bill at All Likely as White, Wheeler Differ

Washington, Feb. 29.

Strong prospects loom that disagreements on several points between Senators Burton K. Wheeler and Wallace H. White, Sr., co-authors of the White-Wheeler bill, may result in no bill at all. Both senators admitted as much, unless they can compose their differences.

Just what points are in disagreement have not been disclosed, but there are hints that they may include: a provision to write the FCC network regulations into the law; a provision sharply limiting the authority of the FCC; a provision providing equal time for both sides in a controversial issue.

Meanwhile, the webs and larger stations which had hoped for a strong anti-FCC bill have become concerned with what might come out of the legislative mill and some leaders are now in favor of sticking with the evils they know about, rather than taking chances on something new.

WLB Okays AFRA Pacts with WOR, WHN; Soldier Vote Backed

WLB approval of American Federation of Radio Artists contracts with WHN and WOR, N. Y., as well as the pacting of new agreements with WMCA, WNEW and NBC sound effects division, was revealed at last Thursday's (24) general meeting of the New York local of AFRA. Latter contracts are also subject to WLB approval.

AFRA passed resolutions supporting the Green-Lucas soldier vote bill and voted to send a representative to the advisory council of the OPA. A new and more effective procedure for the introduction of new resolutions was adopted and notice that the local was going to be tougher with those who failed to report rule infractions, was served on the membership.

WITHROW LEAVES WJJD FOR AD AGENCY POST

Chicago, Feb. 29.

Earl Withrow, for the past 10 years continuity chief of WJJD, is leaving the station March 1 to become head of the George H. Hartman Advertising agency radio department. Withrow's experience includes acting, directing and writing, and before joining WJJD he was stage director of a dramatic stock company here.

Margaret Leak, who entered radio in June, 1943, after seven and a half years as a high school teacher in Ottawa and Tuscola, Ill., Withrow's assistant, will succeed him at WJJD.

Ultra Realism

Sidney Fields, gag writer on the Ballantine Monday night "Broadway Showtime" program on CBS, which stars Johnny Morgan, the comedian, wrote himself into the script last week.

Comedy skit on the half-hour show had Morgan visiting an osteopath for a treatment. To achieve the proper sound effect, Fields consented to strip to the waist before the mike while the sound effects man went to work on him.

Broadcast went off okay, except that Fields later complained he had "overwritten" the part. It appears that the sound effects guy had subjected him to a slapping routine that left red imprints on his chest for 48 hours.

'Lincoln' Show Delayed Payoff For Schwimmer

Chicago, Feb. 29.

Many producers and ad agencies seeking a solution to the problem of fewer and fewer network shows originating here might take a leaf from the book of Schwimmer and Scott's case history on the development of the "Abe Lincoln" show aired over Mutual Sunday afternoons.

Walt Schwimmer got the idea for the show four years ago following the witnessing of a performance of "Abe Lincoln in Illinois" in New York. Always a lover of Lincoln, Schwimmer visualized a serial show based on Lincoln's exploits. During the plane trip back to Chicago he got acquainted with Carl Haverlin, now one of the writers of the show, and by the time they reached Chicago an outline agreement had been reached. Both subsequently started a research project that was sort of a minor league "Gone With the Wind" pre-production job on the subject. Harry Bedford-Jones entered the picture as collaborator with the result that six months later five sample 15-minute scripts had been written for audition purposes, and the show was ready for a sponsor.

Then came the job of trying to sell the show, but it was turned down by some of the biggest advertisers on the basis that, (a) subject matter would offend the South; (b) Lincoln as a radio figure would not be widely popular, even though Lincoln biographies were big sellers; (c) a serialized biog was too new an idea, and few clients were willing to pioneer such a venture; (d) talent and production costs of such a venture were too high, in view of the risks.

But Schwimmer, Haverlin and Jones, more for the love of their subject than for monetary considerations, continued their research and spent about $10,000 in out-of-pocket expense before the show was temporarily put on the shelf. Several months ago when the Small Business Men's Association were looking for a show, the trio revamped "Lincoln" into a 30-minute session which was bought and put on the air. The rest is radio history. Schwimmer believes there is enough material available to keep the show running for about three years. Production is an example of what long research, expert writing and careful casting will do for a show when big names are not available for shows originating from Chicago.

WCAU, RKO WEDDING NOW LOOKS PERMANENT

Philadelphia, Feb. 29.

WCAU last week tied up with RKO Pictures in a show to plug "Tender Comrade"—but the idea appears so good that the station may keep it as a permanent feature.

Show, which started tonight (Tues.) features the reading of a letter from a serviceman twice weekly. Listeners are asked to send in letters. Best letters are chosen to be read. Excerpts of the missive are dramatized by station's cast of actors with background music provided by an organ. Mother, wife, sister of servicemen whose letter is picked, each week appears on show at end and is presented an orchid corsage.

Saginaw—Sanford Skinner, ex-WTRY, Troy, N. Y., has joined WSAM as commercial manager.

Righty (Lefty's Partner) Thinks Laurie Was Swell in Dramatic Radio Sketch

By NAT KAHN

Dirty Streets, N. Y.

Dear Joe:

Aggie musta been tickled pink. Joe Laurie, Jr., a dramatic actor on the radio! And I remember you from your monolog days in vaudeville. When you'd sit down and knock out that "Lefty" column that usually appeared, and still does, on page six of "Variety" almost every week. I say "almost every week" because of that golfangled editor. He's still loading that page up with just news, and so your columns frequently wind up in the wings, or the overset as the "Variety" muggs would say.

Aggie wasn't the only one to be tickled. I heard that "Bondwagon" radio show the other night. I was tickled, too. And there was a mugg right beside me who liked your spiel. And did you ever hear of a "Variety" mugg liking anything?

I wouldn't be a bit surprised to find you in the "Variety" radio section now. After all, you're a radio actor. And a dramatic actor, at that.

You were great though. The wiz kid of "Can You Top This?" turning serious actor—and in a script about fascism, too! That's really a parlay. That's really the mark of a great performer, when he can do a switcheroo in just a few minutes, like you did last Saturday night almost immediately following your NBC session of "Top This." That was really topping the toppers. Kid, when vaudeville died, you never went with it. If Martin Beck were with us today he'd hand you the old Orph book and let you fill it out.

The Four Freedoms. You really made it sound real. Aw, nuts! You made it real. And those guys with you, and that OWI script by Arthur Arent—they were real, too. And that bond spiel at the end. They did something to me. And to that mugg, too. He had six bucks on him when you started, and when you finished he phoned one of those radio stations and puts those simoleons "at liberty" for some bond stamps. And boy, that's the fastest he let go of six clams since he was faded up in that fourth-floor incident years ago.

You know, kid, there's gonna be a lot of people who won't remember, or know, that Joe Laurie, Jr., was really a dramatic actor in legit once. Cripes, I remember that one at the Hudson about 15 years ago. What was that? Oh, yes! "Weather Clear, Track Fast." And that other one, "If I Was Rich" at the Mansfield. And you always had a good slice of something to say in musical comedy, like in "Plain Jane." There was a show for you!

The mugg is just looking over my shoulder and reading this, and he agrees with everything I'm saying. He says it's juht what he would have written. Sez,

Righty (Lefty's Partner).

Wildroot to Spend More Than Half Of Drive Million on Spots

Buffalo, Feb. 29.

Recent small-budget spot activities by Wildroot, local hair tonic firm, have been upped to include more than half of $1,000,000 recently appropriated for spring campaign. Agency is BBD&O.

Coast-to-coast coverage on more than 90 stations, signed individually and not on network proposition, will utilize more than 30 different spot formulae including news flashes and sports comment.

Sherman, Von Zell To Audition for 'T. or C.'

Herb Moss, director of "Truth or Consequences," left Monday (28) for the Coast to audition Ranson Sherman and Harry Von Zell for the emcee slot of that show. He will return shortly with recordings.

New quizmasters are being heard in anticipation of Ralph Edwards' induction. He auditions for the services March 8.

Sponsor also is said to be considering Olsen and Johnson and Happy Felton for show.

J. L. Halpin, Ex-N.Y. State Solon, Starts Own Agency

John L. Halpin, Deputy Commissioner of Conservation, State of New York, has resigned from public service to reenter the commercial field, with establishment of an advertising agency in Schenectady. After more than 15 years of public service as publicity director of the State Dept. of Taxation and Finance, and as Secretary, Deputy Commissioner and Commissioner of the Conservation Dept. of N. Y. State, Halpin's varied activities in outstanding state and national advertising and publicity activities will serve as a source of experienced background in the advertising and public relations field of business.

Halpin has had considerable experience on public service campaigns and directed the upstate campaign tours of former Gov. Herbert H. Lehman, and was in the newspaper field for over a decade, during which time he also assisted in and supervised advertising and publicity for numerous civic and private ventures. At the time he entered state service he was a w.k. political writer for a Schenectady daily. He also was correspondent for "Variety" for several years.

'Canteen' Set Mo. Before Option Date

Reported lack of harmony in setup of "Stage Door Canteen" has been smoothed over, and C. L. Miller agency succeeded in welding opposing factions together so that 13-week renewal for the show was arranged a month before option time rolled around. Agency set renewal deal last week for Corn Products.

Announcement maintained that Cooperative Analysis of Broadcasting and Hooper ratings for "Canteen" have been on upgrade for past three months, and latest figures represented peak audiences for show. All program personnel will be retained, including Bert Lytell, emcee; Roger White, producer; Raymond Paige orch and writers Frank Wilson and Robert Marko.

Skedded "Canteen" guesters will include Alan Ladd, Gracie Fields, Patrice Munsel, Alec Templeton and Akim Tamiroff.

Friday's (25) "Canteen" show saw a marked drop in the profusion of gags, swing toward which reportedly disconcerted professionals participating in the program. Opinion of listeners was that the "Canteen" broadcast was "back in stride again."

Understood the American Theatre Wing, chief beneficiary from the Corn Products' sponsorship, adopted a resolution complimenting the Miller agency for the climbing Crossley.

TELE BROADCASTERS NAME WILL BALTIN

Will Baltin, program manager for DuMont's W2XWV tele station since 1940, yesterday (Tues.) was appointed secretary-treasurer of the newly-formed Television Broadcasters Assn. He has resigned his post with the DuMont outfit to devote full time to his new duties.

Baltin has done considerable research and study in the field of television and has written numerous articles on advances made in the tele field. Prior to entering tele, he was a newspaperman for 12 years.

NBC's All-Femme Salute

NBC will salute women in service with an all-femme program, "Now Is the Time," to be aired four consecutive Saturdays, from 9:30 to 10 a.m., starting March 25.

Broadcasts will be series of dramatizations based on official data, compiled by scripter, Priscilla Kent and narrator Ernesta Barlow. Show will be the first all-femme undertaking ever put on over NBC.

POST-WAR AIR SINGLE LINGO

Benny's Break With General Foods, Y&R, Laid to Bad Exploitation Job

Inside story on the break between Jack Benny and the Young and Rubicam agency which resulted in the comedian's terminating a 10-year association with the agency and General Foods to go on the air June 11 for Pall Mall cigarettes and the Ruthrauff & Ryan agency, is that the gagster was dissatisfied with the agency's publicity and exploitation job. Benny thought that he didn't receive treatment comparable to that received by other radio comics who made the same sort of USO-overseas trips.

He was also griped by the agency's blue-pencilling of certain gags in his scripts. Benny felt that other comedians, Bob Hope, for instance, were permitted greater latitude by their agencies. These considerations far overshadowed the difference of $2,500 per week that his new connection will bring since taxes make this negligible and anyway, General Foods was willing to meet the tilt. However, the new deal being for three years, gives Benny a certain sense of security and the aforementioned lack of personal exploitation will be taken care of by the American Cigarette Co.'s agreement to spend $200,000 over the three-year span for personal exploitation of the comedian.

Benny himself issued a statement Thursday (24) announcing his break with General Foods and extolling "the harmonious and mutually satisfying relations" between himself, Y&R and General Foods. That relations were somewhat strained at times and that the comedian considered shifting before, is evidenced by the situation which gave Benny control over that all-important 7-7:30 p.m. Sunday slot.

This unique condition where an entertainer has control over an air time segment, grew out of a pitch made by Campbell Soup for the comedian about two years ago. At that time Niles Trammel, NBC prexy, made a verbal agreement with the comedian tying the time spot to Benny. This merely calmed the troubled waters for a time but situation finally exploded and now Y&R and General Foods are not only minus their top comedian but have lost one of the most valuable time situations in radio.

Benny Pro-Con

Whether or not a network has the right to give a performer an option on time, particularly as, in the case of Jack Benny, it involves one of the most valuable time segments in radio, caused considerable pro and con discussion throughout the trade last week.

It's reported that General Foods, which loses Benny and the 7-7:30 Sunday night NBC slot to Paul Mall ciggies next fall, is weighing the advisability of retaliation against the network by yanking its Fanny Brice Thursday night show and putting it on CBS, when and if good Columbia time becomes available.

NBC, Blue, WOR Get Petrillo Edict On Disc Jockeys

James C. Petrillo late last week dropped a problem in the laps of NBC, Blue and WOR, N. Y., officials with a demand that all record turntable handlers at the webs and WOR henceforth be members of the American Federation of Musicians or else—. Move, if acceeded to by the networks, will cost each of them anywhere from $35,000 to $50,000 a year in salary costs.

CBS will not be affected at present by the new Petrillo demand because its technicians are all members of the International Brotherhood of Electrical Workers, Local 1212, an AFL affiliate, while technicians at NBC, the Blue and WOR are members of the National Assn. of Broadcast Engineers and Technicians, an independent organization. IBEW has a three-year contract with CBS and Petrillo apparently does not wish at this time to enter into a jurisdictional dispute with a brother-AFL union.

Current Petrillo demand is within his jurisdiction, according to AFM side of the dispute, having been granted to the musicians by William Green, AFL prexy, in 1935 at which time Petrillo made agreements with radio stations in Chicago and St. Louis for members of his union to handle turntables, but now he is spreading out, despite fact that issue has been dormant since that time.

Crux of entire situation lies in whether NBC, the Blue and WOR will renew their contracts with NABET, or give in to Petrillo, with the NABET then being forced into the IBEW. Pact comes up for renewal in May.

Under present workings at NBC, Blue and WOR, turntables are in studios requiring two technicians on each transcribed show, one in control room, other in studio handling discs. Disc handlers are in the main "greenest" NABET members scaled at $50 per week. Petrillo is demanding use of AFM members with a starting scale in neighborhod of $120 weekly, with both webs and WOR using anywhere from seven to 10 men regularly.

NABET is reportedly handcuffed by new Petrillo demand, its officials unable to do anything to force the issue while radio execs are considering strategy to meet with Petrillo's ukase.

Blackton Quits Pit At 'Okla.' to Devote More Time to Radio

Jay Blackton, who conducts the orchestra in the pit for "Oklahoma" at the St. James, N. Y., plans withdrawing from the Theatre Guild musical in the near future to devote his time exclusively to radio.

Blackton, currently conducting the orch in the Ballantine Monday night "Broadway Showtime" on CBS, takes over a similar role in the new RCA half-hour "Music All America Loves" program on the Blue, which bows in Saturday night (4) as a replacement for the full-hour "What's New" show.

Blackton regards two permanent air shows and a Broadway musical as too arduous and reportedly prefers branching out more into radio. He's also wielded the baton on a number of guest air appearances.

Celeste Holm, Dean Murphy On Sobol Show Preem

Celeste Holm and Dean Murphy will be Louis Sobol's debut guests on his new "Bright Lights of N. Y." program for Borden's Milk over station WOR, commencing next Monday (6) at 7:30. Half-hour show will feature the columnist as permanent emcee, with a show biz review of the week (no gossip) plus guesters, backed by Vincent Lopez's orchestra.

He will also reprise an old-time disc, opening with "Over There," as done by Enrico Caruso and batoned by Toscanini.

FOREIGN TONGUE B'CASTS DOOMED?

Permanent shackling of radio as an international springboard for subversive propaganda will be effected by a peace treaty clause banning foreign language broadcasts on stations which vault national boundary lines, according to a well informed source on the other side of the Atlantic.

Super-effective use of this technique by cunning brains in the Nazi "information service" during the years leading up to the war, of course, is mainly responsible for the proposal. Another phase presents itself in the position of the British Broadcasting Corp. which, if it continues non-commercial after the war, will be protected against sponsored competition from European outlets such as the "pirate" programs aired from Luxembourg and other continental points in the years before hostilities commenced. American audiences in the southwest also would be protected against certain "cure-all" patent medicine shows broadcast in English from Mexican stations which the FCC has termed objectionable but has been unable to curb.

One interesting sidelight immediately presents itself in Ireland where de Valera's government has been making a strong pitch for universal use of Erse (Gaelic) as the national tongue.

Seen Cueing Plenty Beefs

Chief beef against the proposed treaty clause, of course, is expected to come from this country where many smaller stations depend for revenue on daily programs couched in Italian, Polish, French and other languages aimed at the polyglot populations to be found in big cities. Foreign tongue restrictions, however, undoubtedly will be so framed that

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Writers Yield On Hour Demands

Negotiations between the Radio Writers Guild and the nets on contracts for staff scripters are progressing smoothly with agreements due late this week. The writers last week dropped their demands for a 40-hour week and the major problem now is to reconcile the writers' other demands with the individual network company policies.

Other negotiations with the CBS shortwave and NBC news divisions are in the contractual stage with only minor differences as to wordage and treatment to be ironed out. The whole situation should be cleared up by next weekend.

Danny O'Neil Bitten By Film Bug, But CBS Pact Ties Him to Chi

Chicago, Feb. 29.

Possibility of the Great Lakes Choir, sponsored by Minneapolis-Honeywell, going off the air at the conclusion of the current 13-week period, has radio circles guessing as to the intentions of Danny O'Neil, featured tenor, now at the Columbia Pictures studio in Hollywood appearing in "Calling All Stars." Speculation as to his return here has been accentuated in the past week by the fact that he has sold his furniture and cancelled his apartment lease.

O'Neil is a publicity-built star and is the finished product of the WBBM-CBS bally department here, under Shep Chartoc's direction, which brought him up from a $50-a-week staff singer to a personality with a four figure income. Only fly in the ointment of O'Neil remaining in Hollywood is the matter of a two-year contract which Leslie Atlass, western CBS head, says will have to be fulfilled by O'Neil or else.

Small, Revere in Cincy

Cincinnati, Feb. 29.

On from New York for a visit of several days at Crosley Square are Edgar Small and Tom Revere, vice-presidents of Ted Bates.

Harry M. Smith, WLW sales manager, has them in tow.

Army May Take Over All N. Y. Tele Equipment to Entertain Wounded, Ending Video Activities for Duration

A report that the Army Signal Corps unit at Astoria, L. I., N. Y., had put out a feeler on a proposition to take over all television broadcasting equipment in the New York area on a voluntary pooling basis met with varied reactions in the industry this week. It's understood deal contemplates tele programs from Astoria studio arranged by Signal Corps personnel and beamed especially for wounded and convalescent servicemen in New York area hospitals.

Under proposed agreement NBC, CBS and DuMont labs would turn over all cameras, studio equipment and other paraphernalia to the Army and, supposedly, give up their video activities for the duration. Army likewise would make pitch for voluntary turning over of tele receivers by private owners in the metropolitan district for installation in wards and rooms of service hospitals as a patriotic contribution to provide entertainment for the hospitalized soldiers and sailors.

Similar program already is being carried out by NBC, which has installed all available receivers in hospitals hereabouts and broadcasts over its tele outlet, WNBT, various sporting events from Madison Square Garden and other points as entertainment fare for the patients. Re-

(Continued on page 40)

Knocks Self Out

Current shortage of gagwriters may find Lester Gottlieb, Mutual web's bally chief, drafted for dual assignments if production men lend an ear to his occasional flights into the funnybone department.

Gottlieb killed himself last Sunday (27) at the Barbizon Plaza, N. Y., preem of Eddie Dowling's "Wide Horizons," which staged a television repeat after the Mutual afternoon airing. Sidling up to the star, Gottlieb whispered, "Lot's of luck on the television show, Eddie; and don't forget—if you make good it means Broadway!"

'Incident' Cues Woolley's Exit From Air Show

Dissatisfaction on part of sponsors and agency over Monty Woolley's contribution to the Old Gold-Sammy Kaye Wednesday nighter on CBS reached the boiling point last week (23) because of an "incident" on the repeat broadcast for the West Coast, and the bearded comic bowed off the stanza. He preemed as co-star on the show nine weeks ago.

J. Walter Thompson agency was ready to ask Woolley for a contract release following the broadcast last week, but Joe Donahue, head of the Myron Selznick agency's radio department, beat them to the draw with a similar request which was granted.

Jack Douglas and Cass Daley share comedy spot tonight (1) and if they click may remain as permanent cast members. Otherwise format will be revised to resume former musical routine on which Kaye orch was featured prior to signing of Woolley.

Move to Quash Koehne Lawsuit for $25,000,000 Against Drew Pearson

Washington, Feb. 29.

Motion was made this week to quash the $25,000,000 suit filed by Ira Chase Koehne in U. S. District Court here against Drew Pearson, Blue network commentator. Koehne alleges 16 counts in which he claims he was damaged during a broadcast alleged to have been made by Pearson March 28, 1943. He claims that Pearson damaged his reputation as an attorney by saying over the air that Koehne's Washington office was used as headquarters in a drive to raise funds for the defense of the 33 persons under indictment for sedition.

Koehne in his briefs denied the charges and declared that he was libeled and that his livelihood was endangered by the statement.

Named along with Pearson as co-defendants are RCA, NBC, Blue Network, Serutan, Inc., Pearson's sponsors; Evening Star Broadcasting Co., owners of WMAL, Washington, origin of the broadcast in question, and Henry Souvaine, producers of the Pearson show.

Van Heflin Narrator On Ft. Worth Base Program

Fort Worth, Feb. 29.

Lt. Van Heflin, the film star, has taken over as narrator for the weekly radio program of the Air Training Command here.

He replaced Corp. George Montgomery, radio and pictures, who has returned to Hollywood.

Paul White Vs. Winchell—Again?

Reports that Paul White may exit as CBS director of news and special events, to become a Blue network v.p. and rule the news roost for the latter web when Henry B. Luce, of Time-Life, steps into the Blue's newsgathering setup, is causing considerable speculation along Radio Row on the attendant repercussions seen inevitably stemming from such a move.

For one thing, the trade is reminded of the CBS censorship controversy of several months back which culminated in the withdrawal of Cecil Brown as a Columbia network commentator. Of particular pertinence to the White-Blue-Luce proposed tieup, however, is the fact that the censorship row also resulted in White being subjected to a castigation by Walter Winchell.

Just how Winchell, whose "Jergen's Journal" is one of the Sunday night Blue web standbys, would react to the stepping in of White, thus giving White final say on Winchell's air script, is offering one of those posers that has the trade guessing. Some, arguing that Winchell has never retracted a principle or backstepped on an issue, see it as possibly cueing Winchell's withdrawal from the Blue should the setup eventually materialize. Others, however, contend that it's a situation that can be ironed out to everyone's satisfaction.

Lorillard Again Pacted As Sponsors of Wash. Senators Ball B'casts

Washington, Feb. 29.

Washington Senators baseball games will be broadcast again this year by WOL, Mutual station, with the Lorillard Co. sponsoring the broadcasts to plug Old Golds. Arch MacDonald and Russ Hodges, who did the play-by-play last summer, will repeat this year.

Contract calls for the airing of 136 games, 89 by day and 47 at night. Day games will go out over WOL but the night games will originate over WWDC. Deal was worked out this way because WOL, which has the Lorillard contract, has other commitments for its night hours.

NBC's $2,308,800 Talent Outlay Tops Webs in Chi; All Nets Total $4,799,600

Chicago, Feb. 29.

With an estimated $4,799,600 being spent annually on 43 network shows originating from Chicago over the four networks for a 12-month period, NBC is far out in front of the others with a total talent expenditure of $2,308,800 a year. The Blue is second with $1,162,000, CBS third, $891,800, and Mutual last, $436,800.

Soap operas are far ahead of any other type show with 12 on the air. Musical shows of various types are a close second with 10, with the rest a mixture of comedy kid shows, sports, religion, drama and hillbilly.

Figures, which include the cost of actors, musicians, scriptwriters directors, producers, soundeffects men, research and arrangers, were figured on a 52-week basis when a survey showed that most shows being aired from Chicago will remain on the air during the summer months.

Broken down by weeks, NBC expends $44,400 a week, the Blue $22,350, CBS $17,150 and Mutual $8,400, or a total per week for the four networks of $92,300.

Top show here in terms of money expended is "Beat the Band," aired over NBC with Hildegarde as the star. Show costs $5,500 a broadcast. Close second is the Blue Breakfast Club program with Don McNeill with an estimated $5,450 talent cost for the sponsored half of the hour-long show (unsponsored half was not compiled).

"National Barn Dance" spends about $5,000 a week, with the all-musical "Carnation Contented Hour," with Percy Faith heading the show, not far behind with $4,000 a week.

Daytime serials run between $1,800 and $3,200, with most of them closer to the lower figure. Lowest network show in talent costs is the American Radio Warblers show over Mutual.

Of the 23 agencies handling the 43 Chicago network shows, Dancer, Fitzgerald & Sample is tops with seven shows. Of the two national leaders in terms of billing J. Walter Thompson has only two shows and Young & Rubicam none.

Of the national agencies whose home offices are in Chicago, 15 have a total of 45 shows on the air. "Fibber McGee and Molly," usually in the number one or two spot in national ratings, is handled by Needham, Louis & Brorby, which also takes care of "The Great Gildersleeve."

Other important shows handled by agencies with home offices in Chicago are: "Famous Jury Trials," Aubrey, Moore & Wallace; H. V. Kaltenborn and "Life of Riley," Leo Burnett; Union Pacific's "Your America," Caples Co.; Red Skelton, Russel M. Seeds; "Quiz Kids" and "National Barn Dance," Wade.

Marshall Field's WJJD Buy Set

Chicago, Feb. 29.

While deal is not officially announced as yet, Marshall Field has all but put the final signature on the purchase of WJJD, owned by Ralph Atlass.

Field admitted that he was dickering with two Chicago Stations but that he could not make any comment as yet. Atlass admitted that deal might be announced hourly but said that until the deal was final, he could not comment. Gene Ryer, owner of WAIT, only other station for sale, said that his station was not being considered.

Atlass and Dyer have until May 31 to divest themselves of all but one station under the dual ownership edict of the FCC.

UNCLE SAM GRABBING CHI AIR TALENT FAST

Chicago, Feb. 29.

With at least 100 actors and announcers slated to don khaki within the next few weeks, agency and radio execs are slightly groggy trying to figure out personnel replacements for shows being stripped of talent almost weekly. Among important acting talent scheduled to enter the armed forces or leave for other fields shortly are Marvin Mueller, Fred Howard, Harry Elder, Charles Flynn, Ralph Camergo, Ed Prentiss and Bob Jellison.

Over one quarter of the announcers here are in 1-A.

Time-Life Post-War Talks Auditioned on Blue

Time and Life have put together a 30-minute, once-weekly roundtable post-war discussion stanza auditioned by Blue network for possible spot on the web in the near future.

Program's spielers include Gerard Swope and Joseph Barnes, recently an OWI official and before that with the N. Y. Herald Tribune.

Petrillo Seen Topping Webs

Chicago, Feb. 29.

Removal of musicians from the War Manpower Commission's job freezing list apparently has turned the tide against the networks in their battle with AFM chief James C. Petrillo over adding men to the musical staffs here. Union czar has threatened a strike against the webs unless boosting demands are met by midnight tonight (29).

Original deadline was set for last Thursday at midnight but Petrillo extended this for daily meetings which have been held for past four days. Union wants 30 men each added to the NBC, Blue and CBS staffs with Mutual being ordered to put 20 more men to work in its studios.

Removal of musicians from job freeze list was ordered yesterday (Mon.) after a meeting between WMC area director Lester Brown and Dave Katz, lawyer for the union. Move threw a monkey wrench into network exec's plans inasmuch as they thought they had things under control on account of Chi being a "critical labor zone."

Les Atlass, CBS exec, is conducting negotiations with Petrillo via long distance phone to N. Y. General feeling among network negotiators now is that some sort of a compromise will be worked out although no one is willing to estimate just how many musicians will be hired in conformation with Petrillo's orders. Webs are trying to cut number down as much as possible from union's original demands.

NBC OPENS 3-DAY WAR CLINIC IN N. Y.

Topped by prexy Niles Trammell and going right down the line to include all the top executive and engineering brains at NBC, the net's regional war clinic for affiliates, a three-day session, got under way at the Waldorf-Astoria, N. Y., Monday (28). NBC station personnel from the eastern area attended.

Although the meetings were restricted to members of the web organization, it was learned that post-war plans for FM, television, facsimile and other expected new ventures loomed large in the discussions. Trammell, chief engineer O. B. Hanson and other topflight execs explained the web's policy with regard to these developments and others.

Vimms-Sinatra Show In March Eastern Shift

The Vimms-Frank Sinatra Wednesday night CBS show, heard from the Coast since it bowed in early in January, moves east the last week in March.

Accompanying The Voice to New York will be Bert Wheeler, comedian on the program, who also has a Broadway musicomedy lined up. Program has been emanating from the Coast because of Sinatra's picture commitment.

Dougall Vice Langan

Script department shift at NBC and the Blue network effective Monday (6) will see Tom Langan, now at the Blue, joining the NBC writing staff.

To replace Langan script editor Stuart Buchanan has named Bernard Dougall, freelancer.

Toledo.—Glenn C. Jackson, program director of WSPD, has been sworn into the Navy and reported for training at Great Lakes.

Premieres

(*March 1-11*)

March 1

"**You Judge the News,**" with Foster Williams; 6:15-6:30 p.m., Wednesdays - Saturdays; WINS, N. Y.; Skouras Theatres War Effort Dept.; no agency.

March 4

"**Grand Central Station**" drama; 1-1:25 p.m., Saturdays; WABC - CBS; Pillsbury Flour Mills; McCann-Erickson agency.

"**The Music America Loves,**" musical; 7:30-8 p.m., Saturdays; WJZ-Blue; RCA; J. Walter Thompson agency.

March 6

"**Bright Lights of New York,**" with Louis Sobol; 7:30-8 p.m., Mondays; WOR, N. Y.; Borden's Milk; Young & Rubicam agency.

March 7

"**Columbia Presents Corwin,**" dramatic series; 10-10:30 p.m., Tuesdays; WABC-CBS; sustaining.

March 11

"**Mayor of Our Town,**" with Lionel Barrymore; 7-7:30 p.m., Saturdays; WABC-CBS; Noxema; Ruthrauff & Ryan agency.

WJR Gets Dizzy Detroiters Out Of Tough Tax Spot

Detroit, Feb. 29.

Rushing to the relief of thousands of Detroiters standing in line in snow, sleet and hail to get income tax advice, WJR here launched the first of a double-header series of programs by which the taxpayer does it by radio last Sunday (27).

The programs during which the taxpayer sits down and works out his tax return as the broadcast goes along was devised after the Detroit Free Press, which joins with WJR in a Sunday forum broadcast, started a campaign to get relief for the hundreds of thousands of war-wealthy workers here have been lining up for hours, fainting, losing valuable man-hours from the war plants, catching cold and beefing like steers about the Treasury Dept. bottleneck.

The new device is a lulu and has the cooperation of the Treasury Dept. which is sending Gerald W. Evans, deputy tax collector, to the Sunday half hours in which George Cushing, news editor of WJR, and William Coughlin, tax expert of the Free Press, take the listeners through a "step by step" preparation of their returns.

Arthur Hopkins Air Series Set

"Arthur Hopkins Presents," weekly series of condensed plays produced on Broadway under the Hopkins aegis, bows in April 12, from 11:30 p.m. to 12:30 a.m. over NBC.

Radio versions by Wyllis Cooper, will include "Burlesque," "Anna Christie," "Philadelphia Story," "Liliom," "Our Town," "Farmer Takes a Wife" and "A Successful Calamity."

No Sunday Religious Airers on Mutual After 1 P.M.; Sponsors Co-op

All commercial religious programs carried by the Mutual Network will be confined to the period before 1 p.m. on Sundays effective Sept. 15. The web will also prohibit the solicitation of funds on such sessions and will limit them to no more than a half-hour in length.

New policy is the outgrowth of a recent board meeting, with all sponsors involved indicating their willingness to cooperate. Idea behind time limitation on programs is to give the web's program structure a stronger line of continuity and also to provide a block audience for such programs which are of necessity limited in their individual audience appeal.

From the Production Centres

IN NEW YORK CITY . . .

Alan Kent and Austin Johnson (Kent-Johnson, Inc.), in cooperation with WAVES' recruiting headquarters of Third Naval District, assisting in production of 10 one-minute spots for recruiting of WAVES. They will be aired on 30 stations....Ray Knight, Blue production manager, has written a sketch based on "Three's a Family" for the annual Lambs' Gambol, March 19....George Putnam, WEAF newscaster, reports for induction March 14....Coleman Jacoby, ex-Bob Hope gagwriter, who returned to New York from Coast two weeks ago, has joined Fred Allen's jokester staff.

Joe Seiferth, audience promotion manager at WJZ, back following a two-week siege of flu....WJZ Victory Troupe booked for its first pro vaude engagement at Mosque theatre, Newark, March 11....Irving Berlin sang "My British Buddy" on NBC's Army Hour Sunday (27) in first radio appearance since return to States and in first airing of song.... Richard Hubbell is authoring a column on television in the March issue of Mademoiselle, on newsstands this week. He's television producer and consultant at N. W. Ayer's agency.

"Victory Through Air Power" tag for preface to 11th annual "Variety" Showmanagement Survey in this week's issue is with all due apologies to Alexander deSeversky, Simon & Schuster and Walt Disney.

Carlos Franko, director of station relations for Young & Rubicam, fell and fractured his ankle last week....Howard Riley, producer of the "What's New" show, which wound up for RCA Saturday night (26), reports for induction March 11.

Bessie Beatty forced out of her WOR show Wednesday (25), because of strep throat, due to return shortly. Her first program absence....Russ Johnston, radio director for McCann-Erickson, leaves for Hollywood, Saturday (4), after preeming "Grand Central Station." He'll remain on the Coast a month during which he'll handle the new Westinghouse "Top of the Evening" series originating there.

Liza Barrett Drew, recently kudoed by the National Conference of Christians and Jews, has scripted "Courage Is Their Badge" for NBC airing Sunday (5) to commemorate Jewish feast of Purim...."March of Time" hosting Wendell Willkie tomorrow (2)....Frank Parker, starring in "Follow the Girls," which opens in New Haven tomorrow (2), trains into New York Sunday (5) for guest shot on Andre Kostelanetz's CBS show....Blue web has set up new department, Program Information division (combining functions of research division and info department). Ed Evans, research manager, will supervise vice George Olenslager, former head of info department, who resigned to join armed forces....Mrs. Jimmy Doolittle guesting on "Broadway Matinee" Friday (3)....Robert Shaw, choral director of Fred Waring's organization, will represent his boss at the Music Educators National Conference in St. Louis, March 2-8, to demonstrate technique developed by Waring during his years on the air.

Mark Woods, Blue web president, hosted Dr. Julio Barta, chief consultant for the Brazilian section of the CIAA and other South American dignitaries at the Rockefeller Centre clubroom, Thursday (24). Dr. Barta and Ramundo Magalhaes, one of his co-workers and also a guest, returned to Brazil, Saturday (26).

Tom Vietor, Ruthrauff & Ryan producer, is 1-A...."Double or Nothing" stanza on Mutual Friday nights for Feen-a-Mint renewed as of March 1, but WLB ruling awaited concerning pay hike for John Reed King, quizmaster on show....Joan Brooks, singer on CBS in 11:15-11:30 p.m. slot across the board, doing weekend vaudeville bookings. Opening date March 4 in Providence.

IN CHICAGO . . .

Fred Allen's "The Confession," which appeared in the 38th anni number of "Variety," was read by Nelson Olmstead on a Roy Shields program over NBC last week....Paul Brentson, WBBM announcer and newscaster, is spending a month in Mexico....Merritt Schoenfeld, Blue Network sales manager, also vacationing there....Bill Thompson, formerly heard on Fibber McGee and Molly show, was elected honor man of his company at the Great Lakes Naval Training Station. Thompson will soon be transferred to Bainbridge, Md....Cliff Johnson, former WBBM announcer, showed up at the Wrigley restaurant with a GI haircut and scared the daylights out of his radio pals....Pete Smythe and Hugh Terry of KLZ, Denver, visitors here....Norman Heine, assistant to Ross Metzger, radio head of the Ruthrauff-Ryan agency, has heard from the President with the usual greetings....The Russel M. Seeds office reports that Red Skelton sold a total of $14,000,000 in War Bonds to 15,000 people during his recent appearance at the Grand Prairie Naval Station at Dallas....Robert Yoder, Chicago Daily News columnist, who has been heard on the "Sez You" broadcasts over the Blue Network, reported for duty as a Navy lieutenant Monday (28).

The Nate Gross gossip program, heard over WBBM Saturday afternoons, has been renewed for another 13 weeks....Chicago Theatre of the Air will originate in the main studio of WGN for the March 4 and 11 broadcasts and then return to the Medinah Temple, where the productions will be staged for the balance of the season....The National Small Business Men's Assn. has renewed "Abe Lincoln's Story" for another 13 weeks over MBS effective March 5, through the Schwimmer and Scott agency ....Les Weinrott, who can't waste his time riding on trains, waited three days in Washington for a plane reservation home....Bob Miller, formerly chief engineer of KXOK, St. Louis, has joined the WLS engineering staff ....Jerry Walker, WLS educational director, will have an article titled "The Art of Story Telling" in the April issue of The Grade Teacher.... Wayne Nelson has replaced Bob Cunningham, now in the Navy, on the "First Line" show....Caeser Petrillo, WBBM-CBS musical director, has postponed his trip to Arizona until such time as his ailing son can make the trip....Jess Pugh has cancelled his New York plans....John McParlin has joined the NBC local and spot sales department replacing Philip W. Steitz, who resigned....Richard Faulkner, WBBM announcer, is entering the Merchant Marine in a few weeks.

IN HOLLYWOOD . . .

Jack Benny tried to take on too much of a load in one week and being only human and not superman had to scratch "Three Men on a Horse" for Screen Guild Players. That gave him a breather in a full week of miking for the government, Red Cross, Academy Awards and his own show.... Cecil Underwood, after years of solo production on "Fibber and Molly" and "The Great Gildersleeve," has taken on an assistant in Frank Pittman, who moved over from NBC just as he did many years ago....Reason Penny Singleton gave way to Florence Lake on "Blondie" last week was that great gobs of moisture kept her marooned on her valley ranch.... Joan Davis takes her Sealtest troupe east March 16 for a month of broadcasts and camp calls....Bette Davis emotes in "The Letter" for Lux March 6....Gordon Cates, account exec on Swan Soap for Young & Rubicam, around for a few days. Deposed that he was not in on the Jack Benny pitch. So did Tom Luckenbill; for that matter, but he got out here awful fast when the news leaked out back east and got busy pronto for Colgate ....Phil Harris drew a dead mike for 40 seconds when he dropped his baton and mounted a soap box to let go at power strikers. Tom Hanlon, KNX night supervisor, flipped the switch when the bandman, on his remote from Slapsy Maxie's nitery, gave vent to his feelings which Hanlon possibly shared but the log called for music and not forensics. Incidentally, it was revealed by Chief Engineer Les Bowman that KNX lost only 27 minutes the entire year of '43 through power breaks, other mechanical difficulties and just such incidents as the Harris sound-off...."Furlough Fun" moves to Frisco for one shot so Spike Jones can get in some one-nighters....Al Levy parted with Jimmy Saphier and joined up with Frank Sinatra as his business manager.

11th ANNUAL

VARIETY SURVEY OF SHOWMANAGEMENT

VICTORY THROUGH AIR POWER

By GEORGE ROSEN

A pale-faced crooner whose anemic shape corresponds in width and height to the microphone he swoons into, keeps up a dusk-to-dawn vigil, to sell the bonds of freedom. . . a pop-eyed comedian matches the marathon contribution with a 24-hour performance in San Francisco. . . a large-sized girl, whose girth is matched only by her talents, stirs a nation's heart and bankroll.

A gum-chewing gagster dons seven-league boots and tours the war fronts, bringing momentary cheer to a guy who needs it most. A dry-voiced citizen from Waukegan follows in the former's wake and even gets the stone-faced sphinx to laugh at his redundant version of The Bee.

An aggressive station manager in Charlotte, N. C., does such yeoman work for various civic enterprises that the city fathers duly reward his efforts with an accolade as that community's outstanding young man.

A radio station in the midwest conceives the simple but stirring idea of paying daily tribute to the colors, and the people solemnly doff their hats and halt their steps. Another, not satisfied with its network's foreign coverage, devises its own far-flung facilities.

A New York outlet, primarily associated with spot announcements for furs and frenzied finances, gives the people the best Christmas present of all, the voices of its loved ones in the service, speaking from battle-grimed, distant shores.

Multiply these achievements ten-fold and a rough but accurate average can be found to show how the American radio industry in 1943 used its head, its heart and its cosmic tools to serve the people during the second year of the war.

The results epitomize the qualities sought for in "Variety's" 11th annual SHOWMANAGEMENT survey, dedicated to perpetuating the ideals of showmanship through radio. For this is the only basis upon which the achievements of radio stations can best be judged.

On the following pages can be found a studied analysis of the entries submitted. They came from all types of stations and from all parts of the United States and Canada. From these examinations, the more outstanding and purposeful ones have been duly nominated and elected for official recognition, symbolized by the "Variety" SHOWMANAGEMENT plaques.

From the welter of material submitted one basic factor stood out—proudly and firmly. Those stations that had the initiative to submit entries represented the kind of radio stations doing inventive, ingenious and aggressive jobs during the most critical crucial days of our nation. They have, through these efforts, made their stations community landmarks as vital to the progress of Their Town as the Government post office, the Rotary Club, the churches and the public squares. They helped radio come of age. They became not only the hubs for the various civic enterprises, but the motivating forces for the expression of clear-thinking, patriotic citizens. No longer did the city fathers direct their various committees to seek out the support of the radio stations. The procedure was outmoded. For now it was the radio station and its manager that sparked the city fathers. The civic shoe was on the other foot, and the foot kicked powerfully.

For bond sales, blood plasma appeals, fighting juvenile delinquency, exposing racial discrimination, recruiting and all the programs and problems that enmesh a community at war, it was the radio station that not only ignited the spark, but held the torch high.

For many it was a belated realization of what the basic reasons are for operating a radio station in a democracy. The cold words of the F.C.C. licenses breathed renewed life and became an actuality. And the task was not a thankless one. Those who did wake up won the well-earned respect and loyalty of their listening public. Yes, radio stations came of age in 1943, and had they not heeded this clarion call, they might have stunted radio's growth indefinitely. But by following the signs, they boosted radio a few pegs in the esteem of the nation. In direct ratio to the initiative and courage exhibited in entering the battles of their community and their nation, the radio stations have received returns in prestige and immeasurable growth.

"Variety" is cognizant that exasperating manpower shortages might have prevented many a station from submitting an entry. It was for that reason that we told the stations to keep their reports short, clear, concise. The fancy-trimming boys were still in there pitching, but the cellophane wrappers failed to influence our hardened judges. But certainly the manpower shortage was not a peculiar problem confined to those stations that failed to enter the survey. The stations that did enter the competition did not receive any additional priorities. They just burned the midnight oil a little longer, toiled a bit more diligently, and took time out to put some postage stamps on their efforts and mail them in for whatever source of satisfaction it could give them.

In addition to the individual awards made, "Variety" takes this means of acknowledging the general merit of the station entries submitted. Let this, then, serve as a general tribute in recognition of their alertness, their aggressiveness and their abilities. Let them be known as leaders in the field serving all radio and giving to radio as much as they get from it. By their initiative they didn't let radio down. Nor did they sell short their country or their conscience.

Citations: 1943 Showmanagement Review

FOR OUTSTANDING WAR BOND PROMOTION

WABC, New York

Radio stations, faced with the ringing challenge of the United States Treasury to help inspire American civilians to subscribe to the staggering quotas set for the 3rd and 4th War Loan drives, met the challenge with flying colors. Shades of P. T. Barnum, emulated by less inventive but equally enthusiastic publicists, left no stone unturned. Radio even made a performer of the dignified but stage-struck Secretary of the Treasury and he made more star-spangled appearances than Lucy Monroe.

The marathon broadcasting hijinks of Kate Smith, Eddie Cantor and other microphonic mahouts helped swell the coffers of the government. Zany Ralph Edwards made more one-night stands than Corse Payton and all the tricks of the trade heretofore used for such lesser products as soap and suds were now put into play for the greatest buy in the world.

No radio station neglected its participation in the war bond drives, and the accumulation of showmanly ideas conceived by independent radio station operators can well be set as a standard in ballyhoo bond benefits for all future drives. But from this mass of inventiveness, one concentrated operation stood out—and stood out for a variety of reasons. And "VARIETY" SHOWMANAGEMENT, after studied deliberation, tossed the accolade to WABC, New York.

WABC raised the staggering pledges of $85,055,750 in 24 days, the largest fund-raising for any station in the nation.

Backbone of the WABC bond drive was like a press agent's dream come true—a tieup with seven metropolitan newspapers, ranging from the promotion-minded Journal-American to the Herald Tribune. Others included PM, the Post, the News, the Mirror. These journals worked with the station in promoting individual bond broadcasts over WABC, plugging the newspapers' personalities and drafting major talent from the entertainment world. To round out this mutually advantageous promotion, a third instrument was utilized—New York's countless boites and bistros. This merger carried a showmanly impact not equalled by any other station. Realistically the effort did WABC no harm for itself, for it won the station a welter of goodwill from its keenest competitors, the newspapers.

And WABC did not rest on its laurels. It took the most potent of its CBS personalities—Kate Smith, and one Frank Sinatra, and put them on their own, giving these air artisans a microphone and 12 telephones ably staffed by AWVS volunteers. The swooner raffled off his personal belongings to bobby-sock bond buyers, and Kate took care of the more mature metropolitans.

WABC had to step, and step fast, to come out the winner in this showmanagement classification, for hard on its progressive heels was Earle Anthony's twin L. A. stations (KFI-KECA) with its Hitler Birthday stunt (Angelinos bought bonds on Adolf's natal date—the gift a bursting blockbuster delivered by the Air Corps on some vulnerable part of the Reich). And there was Denver's KOA, which enlisted the help of that state's Governor Vivian and wounded servicemen to impress upon Colorado the need for war bond purchases.

FOR FOSTERING RACIAL GOOD WILL AND UNDERSTANDING

WOV, New York KNX, Los Angeles
CKLW, Windsor-Detroit

The complete coverage American radio has given to the people on the war against fascism abroad needs no repetition or explanation here. A cursory twisting of your radio dial will answer the question far better than words. But this vast, vital job cannot be credited to any one station or individual. The source belongs to the national network, with its far-flung facilities and the cooperative and unified efforts of the Government, the friendly BBC, and the inter-related communication systems like RCA, AT&T, and Press Wireless.

But what about the battle against fascism at home? Let no one close an eye to this cancer. Cancer spreads if not healed by courageous medicos at the early stages, and notwithstanding a lethargic Congress that applauds rankin-vile rabble rousers like a ham actor in front of gaslights, most American radio listeners look to its progressive and liberal servants for the truth.

Stimulating and proud it was for "Variety" to find so many of its SHOWMANAGEMENT entries dedicated to the task—often so thankless and unrewarding—of fostering racial goodwill and understanding—among its fellow listeners.

When the Mexican patriot Juarez planned his strategy to rid the homeland of Maximilian he told the peons to "start small fires everywhere and they will be as good as one large one." The fascists at home used this blueprint. In New York, subversive elements tried to befuddle those ignorant and innocent Italians when Mussolini toppled from his paper-mache balcony. In Los Angeles fifth columnists tried to paint the zoot suit as American-style brown shirt. In war-swollen Detroit, in Philadelphia, and in the deep south, the Negro once again had to dust off the yellowed pages of an oft-forgotten document known as Emancipation Proclamation.

And the fires still flame and the firemen are still around (we hope in most cases) to put them out. Heartening it is, then, that a great many American radio stations in the third year of war were these fire-fighters. Instead of rubber hoses they used microphones and calm, wise words.

One of the stations that had to act if it was to save its very own existence was WOV, New York, an independent that carried on most of its broadcasting in Italian; 1943 saw the collapse of Fascism in Italy and Musso's obliteration. The Italian-born New Yorker could try to hear and read in English what he wanted to find out. But he was confused. His neighbors were no help. Misinterpretation, the whispers of renegades, heightened the dilemma. To put him on the right track—the only track—was to talk to him clearly and bluntly and honestly in his native tongue. This WOV did, checking all the way with OWI experts. Had WOV failed to convince its preponderantly Italian-American audience, WOV, as a station might well have thrown in the sponge. That WOV did win the confidence of its listeners is tribute enough, testifying to the toughest public relations job of any American radio station in 1943. Under its new ownership, let us hope WOV does not sway from its vital purpose.

When the zoot-suit war broke out in real ferocity in Los Angeles last year, it was time for some public instrument to act and act quickly. KNX, CBS's Los Angeles flagship, did so, in the form of a stirring but calm series of six 15-minute programs called "These Are Americans." Pounding away at the basic theme that all of us who live here—whether of Mexican, Negro or Polish stock—are Americans, the riot subsided. The zoot suit was put into harmless camphor-balls along with Harold Teen's bell-bottom trousers and Clara Bow bangs, loud but funny fashions of the times.

And in Detroit, "arsenal of democracy," there was another—if not the greatest—conflagration, a three-headed monster taxing the war nerves of millions. There was the Negro war worker problem smack up against the commuters from across the border in friendly Canada. CKLW, the Mutual network's half-American, half-Canadian stockholder station, because of its dual purpose, had the physical advantage and CKLW's operators added the moral advantage, turning over its facilities in the terrible days following the sickening race riot, to plead, to warn, to help the populace.

These then were the stations—WOV, New York; KNX, Los Angeles, and CKLW, Detroit-Windsor—whose lofty transmitters filled the air with democracy. Let their efforts not go unrewarded.

And let us not forget WQAM, Miami, which had the courage to rid its airwaves of a fascist-minded member of the clergy; of WBNX, New York, and its unceasing efforts to weld stronger the friendship of Christian and Jew; of WCAU, Philadelphia, where efforts were made to cleanse the color line; of WBT, Charlotte, last year's winner in this category, where enterprising A. D. "Jess" Willard continued to give the Negro in the Deep South freedom of the airlanes via the "Community Crusades" program conducted by the Negro minister and educator, Dr. K. S. Nathaniel Tross, a WBT feature since 1938.

FOR INDIVIDUAL ENTERPRISE ON WAR ISSUES

WLW, Cincinnati

WLW isn't a radio station anymore. It's a midwest institution, a powerful voice that talks right back to Radio City, Hollywood and other lush, lavish lairs of big-time operations, and more often than not, has the final word.

WLW wins "VARIETY" SHOWMANAGEMENT awards with painful regularity, painful because its competitors can't stop the tide. Again in 1943 it went out in front by developing the most staggering war operation any independent radio station ever devised. Believing that the shortwave pickups of its network affiliation (NBC) were not enough—and certainly not specifically keyed for the type of listeners WLW serves—the Crosley station arranged for its own individual pickups from all the major global war fronts of the world, fitted them to its own peculiar and particular pattern. Ohio lads spoke to their native hearths from England, China, India, Australia, Africa. Farmers in Wales and Chungking compared their crops with farmers in Indiana and Kentucky. These programs weren't brought in and squeezed into commercially packed schedules. They were smartly allocated and inserted into standard WLW features.

WLW didn't trust to luck. It sent missions to London, Canada, Africa and Washington, told its story to embassy heads and radio officials here and abroad. WLW's James Shouse went to London, first independent radio station head to get such an invitation. WLW knew how to tell its listeners about the war—in a way they were accustomed to hearing it—and spared no cost to bring it to them.

There were other key radio stations not content to rely on their powerful network affiliations, ready to develop their own programs, a task that spells initiative and produces results. WSFA, Montgomery, concocted a novel "Letter From Home" series based on V-mail letter exchanges with Alabamans in the service. WOR in New York had its able Dave Driscoll conduct several documentary series on black-marketing, mileage waste and first-hand reports on U-boat killings in the North Atlantic; even dispatched Driscoll to the war fronts to experiment with recorded eyewitness accounts of the grimmer war phases—an experiment that did not come off but was, nevertheless, a bold try. WKY, Oklahoma City, imported a smart, swank fashion editor who gave Oklahoma a chic along with its chickens. (But what could poor WKY do for Oklahoma that the Theatre Guild hasn't already done?) WSB, Atlanta, inaugurated an informative War Mailbag which was eventually farmed out to 30 other stations.

FOR HELPING THE FARMER FIGHT THIS WAR, HELPING HIM WIN IT

WNAX, Sioux City-Yankton

There's not a network or local radio program that somehow hasn't rededicated its purpose, its plan, its gags, its studio audience or its listener rating, to doing something for the boys in khaki or blue. George M. Cohan first showed the showmen how to get the galleries whistling and cheering by having Old Glory an intrinsic part of the rousing finale. Today a quiz show hasn't got a friend if the prize money doesn't go to some unsuspecting lad from Whoozis, Wyoming, who successfully tried to Double his Take It or Consequences so another 50,000,000,000 Kleenexes can go across the seas as the 65-piece orchestra. This is all fine, and "VARIETY" SHOWMANAGEMENT not only applauds but encourages this lump-in-the-throat surefire technique, particularly to the more imaginative agencies and AFRAS who do it particularly well.

But there are other armies of the United States. One army is the war-worker, and he hasn't done badly—not badly at all. But the third contingent, the man and woman in overalls, has not exactly been the pin-up boy or girl in the eyes and ears of the radio listener. Perhaps that's because we still think of this bucolic cousin in terms of traveling salesmen jokes and those ancient tug-of-war ads for overalls.

Fortunately the farmer has his own personal crusader and he has him in the station operator whose transmitter towers over acres of crops that produce more edible corn than the stuff guest artists use on your favorite air show.

And when that rural station operator gets a newsworthy chance to herald the efforts of his farmer-listener, the stops are out. WNAX, CBS' doughty outlet in Sioux City-Yankton, S. D., got its chance in 1943 when it pulled the cellophane off its skyscraper radio tower.

Since 82% of its listeners are the farmers, no one had to tell WNAX who would help it dedicate this worthy shrine, this oasis of ether on the plains.

WNAX concocted more stunts and worthwhile promotions than can be found at two World Fairs and 20 county fairs.

It staged an impressive Food for Victory rally, getting the governors of five nearby states—S. D., N. D., Iowa, Nebraska, and Minnesota—to help in the festivities, select the typical midwest farmer. They imported Bob Hawk from New York and a lot of gold braid from Washington. The winner was a gent from Welcome, Minn., named Otto Baumhoefner, and Otto and the missus got more fun than they had reading this year's Sears Roebuck catalog. He got all tuckered out with the prize money, found himself the possessor of a shiny new tractor, and, heavenly days, next thing you know he got a ride out to Portland, Ore., to help Mr. Kaiser launch the Liberty ship "Midwest Farmer." Sure it was ballyhoo, and darned good ballyhoo for WNAX. But it was more than that. It was a belated tribute to the American farmer and what he's doing to keep that bread basket filled for those other Americans in fox-holes and god-forsaken beachheads, and for those starving, gaunt, weary brother farmers in China, Italy, and Russia.

Yes, the lad with the Purple Heart is a more colorful quiz contestant. He puts in a better phone call for Ginny Simms and Philip Morris, and he looks better in a Stork Club photo with Lehn & Fink's Blind Date. But the guy in overalls serves, too, and WNAX yelled loud as hell to let the city slickers know about him.

And as "Variety" reported in last year's SHOWMANAGEMENT, "the farm stations throughout the nation rate a thumbs up." WDAY, Fargo, last year's rural champ, continued to serve with untiring efforts to fill its community's parched labor needs, to help the far-flung rural school service.

Arthur Church's progressive KMBC in Kansas City purchased a 400-acre livestock farm for the practical application of the teachings and findings of its able farm director, Phil Evans. KMBC originates three broadcasts a day from its experimental farm, and its farm listeners learn while they listen.

WCCO, Minneapolis, saw the untiring efforts of its veteran farm broadcaster, Larry Haeg, rewarded when Haeg was elected first chairman of the National Society of Farm Radio Directors, spurs won for first-class jobs to bring home with direct impact the job of Minnesota's First Women's Land Army.

FOR MAKING RADIO A VITAL COG IN CIVIC ENTERPRISE

WBT, Charlotte
WRVA, Richmond

This was the year radio asserted itself, as never before, as a vital cog in civic enterprise. Sophisticates can snort in their scotch-and-sodas, call the weekly Rotarian luncheons the poor man's "21," but then who ever heard of a sophisticate successfully managing a radio station? Out in the country, America lives and breathes on community friendship, on neighborly folk, on puffing civic pride, and lord help the business man who isn't in solid with the Chamber of Commerce, the aforementioned Rotary, the "Y," the Elks, Moose, Lions, Eagles, Masons, and Brotherhood of Boosters Who Resent Disparaging Remarks Made on the Radio Against Lower Lip, Arkansas.

The wily pioneer newspaper publishers saw this first and got rich, fat and reactionary on it. So much that the bright young lads with the FCC licenses moved in solidly and beat them at their own game. The bait of a nice, retouched two-columnn cut on the society page for the local booster's wife was dwarfed by the offer of 15 minutes of wonderful air time.

Down in Richmond general manager Barron Howard told it this way: *"We decided not to wait to be asked to cooperate with all the various civic war effort enterprises but to grab the ball and run like hell."* Howard must have the wind of an Olympics miler. He not only carried the ball but probably took it home at night and held it tightly as he inhaled a mint julep.

WRVA not only became a radio station, it became an integral part of Richmond. The various groups didn't come running to WRVA. That wasn't necessary. Some worthy WRVA representative was not only a member of the committee but owned the gavel. WRVA's Barron Howard must have played a lot of sandlot baseball when he was a kid. He mustn't have been very good. But the chances are he played every inning. He owned the horsehide and the bat.

Like WRVA, another solid southern station, WBT, Charlotte, fits the pattern, won for itself an accolade for which many another civic-minded station operator would give half his transmitter. WBT's able head, A. D. "Jess" Willard, won in 1943 the Charlotte Junior Chamber of Commerce award as Charlotte's outstanding civic leader. You can bet he didn't win it sitting on his kilocycles. And what "Jess" did wasn't window dressing. He wasn't Charlotte's ruse. He served on any number of worthwhile committees, pegged by his able work for the local YMCA, and he won for his station the respect of the citizens.

VARIETY

PLAQUE AWARDS FOR 1943

Outstanding War Bond Promotion
WABC, NEW YORK

Fostering Racial Goodwill and Understanding
WOV, NEW YORK **KNX, LOS ANGELES**
CKLW, WINDSOR-DETROIT

Individual Enterprise On War Issues
WLW, CINCINNATI

Helping the Farmer Fight This War and Helping Him Win It
WNAX, SIOUX CITY-YANKTON

Making Radio a Vital Cog In Civic Enterprise
WBT, CHARLOTTE **WRVA, RICHMOND**

Outstanding Special Feature On a War Theme
WMCA, NEW YORK

Post-War Planning In a Pioneer Community
CJCA, EDMONTON, ALBERTA

Noteworthy Network Originations
WSM, NASHVILLE

Individual Enterprise By a Small Station
KTUC, TUCSON

SPECIAL CITATIONS

BOB HOPE

FOR his unceasing efforts to bring a plasma of laughs to the man in uniform; for bringing with him on his trips to the fighting fronts and to the home training basas a symbol of all show business wrapped up in tha most winning performer of our time; for being Radio's No. 1 "Soldier in Greasapaint"; for being to World War II what Elsie Janis was to World War I; for carrying on with dignity and ability the kind of job show businass has to do in the crucial days of the nation; for setting a standard of sacrifica and single-mindadness matchad only by film star Joe E. Brown's heroic contributions in tha South Pacific and other far-flung battla fronts; for pecing e global caravan of top stars that included other selfless Americans as Al Jolson, Jack Benny, Francas Langford and tha honored roll call of unsung troupers; for truly being a living, breathing axample of what SHOWMANAGEMENT means to "Variety" and its raaders and tha American public.

EDGAR KOBAK

FOR doing an outstanding end aggressive sales job; for making the Blue Network stand on its own two faat instead of baing Redio City's poor orphan; for injecting new blood whan it was neaded; for using the safe-and-sana maxim that to get money you have to spand some; for showing thet the spirit of competition is still the key to free, American anterprise.

MILLER McCLINTOCK

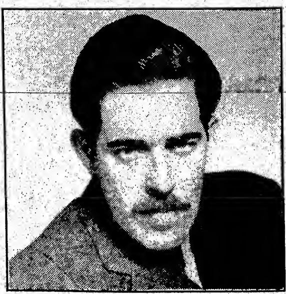
FOR giving the leaderless Mutuel Network a leeder; for teckling e new job with enthusiasm end courege; for heving the wisdom to learn from othars end listen to tham; for geining his natwork advartising accaptance it had never known bafora; for investing confidance in tha natwork's advertisers and its own amployees; for making some sound contributions on radio's place in the postwer world; for giving the four network picture a renewed entry, thus stimulating tha efforts of all the others.

DON QUINN

FOR his intelligent, forceful writing of the Fibber McGee end Molly programs; for infiltreting thosa weekly eir visits with tha basic issues that confront e people et war; for doing it gracefully, humorously and painlassly; for utilizing an OWI war theme and making it work to the credit of his sponsor, his advertising agency and his performers; for showing how e radio show can ba great and still ba clean, wholesome and patriotic; for developing e basic pattarn devoid of the usual cliches.

WALTER WINCHELL

FOR his bold, burning indictment of home-grown fascism; for jealously guarding freedom of speech; for pointing the finger et the ostrichas end making them listen to cruel, hard facts; for singla-hendedly whipping up a netional audience for "Under Covar" and so creating a best-seller; for meking his staccetoed and elways stimulating Sundey night broadcasts e program peopla seldom risked missing; for calling a spada e spede evan if it unleashed scurrilous name-calling back.



WILLIAM N. ROBSON

FOR his courege in using the helf-hour CBS documentary drame, "Open Lettar to the Amarican People," as e terrific blast egainst rece hetrad; for tha determination that he exhibited in utilizing lest summer's Detroit race riots es e springboerd for linking together the various elements of discriminetion and intolerance; for upholding the progressive spirit of CBS which took the leed in important programs furthering the war effort as exemplified by the Robson-produced "Man Behind the Gun."

Citations: 1943 Showmanagement Review

FOR OUTSTANDING SPECIAL FEATURE ON A WAR THEME

WMCA, New York

In a memorable five-hour-and-15-minute broadcast on Christmas Day, WMCA showed what an independent radio station can do if it wants to waive commercial revenue, hide-bound traditions, and roll up its sleeves and get to work. Grateful mothers, fathers, children, wives, and sweethearts will attest to this statement, for WMCA gave thousands of them in New York, New Jersey and other nearby environs the greatest Christmas present possible—the voices of their loved ones in the service.

Cancelling out existing commercials, appropriating over $10,000, WMCA ran from 5 p.m. to 10:15 p.m. (with a complete rebroadcast at midnight so that listeners who missed the event could catch up with it) specially arranged pickups from the various theatres of war, with personal messages from New York, New Jersey, and Connecticut soldiers and sailors to the folks back home. Recordings of each individual serviceman's message were later given at no charge to the fighter's family.

To give the event the widest scope, WMCA ran a heavy newspaper campaign in advance in all metropolitan papers, and supplemented the paid space with an intensive publicity campaign.

This one event symbolized the kind of service New Yorkers can learn to expect from Nathan Straus, the new owner of this station. That other stations around the country publicly acknowledged the WMCA scoop and whispered in post-mortem conferences "why didn't we think of that" only underlines the achievement.

GI SHOWMANSHIP

A Salute to the AFRS

No survey of wartime broadcasting would be complete if it failed to pay tribute to the Armed Forces Radio Service, which is bringing the voice of home to our fighting men all over the world. Morale is a weapon, and the AFRS has made radio a potent overseas morale-builder.

Through programs like "The Army Hour," "Soldiers With Wings" and "The Army Service Forces Present," the Army has vividly demonstrated the importance it attaches to radio as a medium for speaking to the homefront. Less well known is the equally outstanding use the Army has been making of radio for reaching its own men. It's a story that's heartening and impressive.

From short-wave transmitters in the east and on the Coast, the resourceful soldier-showmen of the AFRS beam scores of appealing programs overseas daily to every theatre of operation—programs especially built for GI audiences. In addition, GI Joe, wherever he is, can hear his favorite network show. For AFRS, through its skill and ingenuity, sends 'em all to the warfronts.

For exemplifying GI radio SHOWMANAGEMENT at its best, for imaginative use of radio as a terrific morale builder, and for extending the horizons of broadcasting, "Variety" is proud to cite the Armed Forces Radio Service.

FOR POST-WAR THINKING IN A PIONEER COMMUNITY

CJCA, Edmonton, Alberta

If there was a radio station in California when Comstock found his lode; if there was a shining radio beacon that withstood the ravages of the San Francisco fire and brought news of the holocaust to a waiting world; if there was a transmitter erected in Utah when the Mormons finally settled there—then you can guess what CJCA, Edmonton, Alberta, faces in this almost last pioneer outpost of the Dominion of Canada.

In its intelligent and thorough entry into the "VARIETY" SHOWMANAGEMENT survey, CJCA compares its problem of wartime and post-war service to what faced this nation in the 1850's. That's just about where Edmonton is today.

The vast dominion, so heavily preponderant in population and industry in the east, has yet to tap the vast resources of its western country. CJCA is there now, helping its sturdy people conquer the present and prepare for the future. To gain the confidence of its people it is not timid in letting the people know them. Each and every staff member of CJCA is interviewed on the air. From it the listener is free to judge whether CJCA has the kind of people it wants to run one of its stations. The views of the minority populace, like the many Ukrainian families living and working in Edmonton, are not neglected by CJCA.

And behind it all, CJCA has developed a blueprint for the future, a public relations planning that will not only invest CJCA with a stake in the future, but will help its people and its country.

FOR INDIVIDUAL ENTERPRISE FOR A SMALL STATION

KTUC, Tucson

KTUC, Tucson, serves only 100,000 people. Some of New York's big stations can open the windows and shout to more people. But to KTUC those 100,000 mean a lot. Out west they're kind of proud of their people. KTUC overlooked its relatively small position, its lesser physical facilities, and gave appreciative Arizonians a bang-up facsimile of big league operation. It looks and acts like a 50,000-watter. Whatever it purported to do it did well, and furthermore in good taste. If it got out a promotion piece (incidentally, one was a romantic photograph of cactus and, brother, when they make cactus look romantic, that's something!), it was slick and as clean as something they spend 10 conferences cooking up on Madison avenue. If they went patriotic, they did so without getting maudlin. If they rigged up a straight exploitation stunt (like an old-fashioned Conestoga covered wagon for war bond sales) KTUC didn't milk it dry but topped it with a clever followup (a bond buggy).

KTUC had a victory garden, a pledge to the flag, a blind date program, and all the other gimmicks prevalent in most exploitation-minded stations. They just didn't miss a thing. And when the town's best department store burned down to the ground, KTUC didn't drop the advertiser like a hot poker, but kept up on-the-spot broadcasts from the charred site until the emporium was ready to operate again. That's one way to hold an advertiser.

FOR NOTEWORTHY NETWORK ORIGINATIONS

WSM, Nashville

In last year's "VARIETY" SHOWMANAGEMENT survey, WSM, Nashville, won a citation for its "contributions to military-civilian understanding." Again in 1943, WSM maneuvered its high-powered operation to the dedication of the war effort. It again made its large house band available for USO canteens. It again made its force felt in the community. But it is not specifically for these efforts that "Variety" again singles out this station for recognition. Of all the entries submitted, WSM best reflected the purposes of "VARIETY'S" SHOWMANAGEMENT theme. WSM did its war job and did it well. WSM saw its pride, the Grand Ole Opry show, graduate to coast-to-coast proportions on NBC. WSM saw one of its alumnae, Kay Armen, sing her way to the "Hall of Fame" show. WSM counted up carefully and found, much to its surprise and ours, that WSM produces and presents more commercial and sustaining NBC shows than any other operation in the U. S. outside New York, Chicago and Hollywood. Nashville was never known as a show town before WSM. Radio did that to Nashville, via WSM.

WSM has 50,000 watts. So have a lot of other U. S. stations. But WSM knows how to utilize this power and utilize it well.

SIDELIGHTS

Wartime Thoughts and Actions

BIG LEAGUE STUFF

The primary and elementary job WTOP, Washington, D. C., had to do in 1943 was to let the nation's capital know that this CBS station had changed its call letters from WJSC, a cumbersome, unwieldy one, to WTOP.

Simple wasn't it? Too simple. For if WTOP's management had been blase about it, WTOP might have been chalked down as the most dismal flop of the year. But WTOP didn't flop. Through big league promotion, exploitation, publicity and programming, it just made the job it had to do look easy. It was welded together efficiently and professionally and nothing was missed.

THE "UNSEEN ENEMY"

KFI-KECA, Los Angeles, developed a daring series, "Unseen Enemy," dealing with venereal diseases, a germ alarmingly prevalent on the west coast.

The Earle C. Anthony stations also put L. A. Mayor Fletcher Brown on the air, a la LaGuardia, made a neat tieup with the Los Angeles Daily News, particularly important in this case because L. A. papers usually snub radio publicity.

OREGON CAVALCADE

KOIN, Portland, Ore., a winner last year, repeated its 1942 operations for ace high wartime service with the station primarily responsible for putting Portland's blood plasma quota over the top with intelligent repetition of blood banks' phone number.

It also aired a history of Oregon for migratory workers now settling in the state.

OTHER HIGHLIGHTS FROM ENTRIES IN SHOWMANAGEMENT REVIEW

WQXR, New York City.—Still the jewel box of radio stations with the carriage trade audience, continued its successful promotion and publication of its monthly program schedules. Booklet has 27,000 subscribers and WQXR's advertisers also peddle their wares in the station's booklet. Station also leads the field in distaff side news commentators with Lisa Sergio and Estelle M. Sternberger. An excellent and cosmopolitan war effort show is WQXR's "Books Are Bullets," conducted by Bennett Cerf of Random House.

KOA, Denver.—Developed a high-plane cultural war effort show in its Music By and For Servicemen in the Colorado area, giving musicians in khaki a welcome oasis for serious music.

WJZ, New York.—A winner last year for its showmanly swing shift shows in war plants, continued the promotion through 1943, also made a neat deal with the New York Post along similar lines. WJZ also copped kudos along with its Blue net, Coca-Cola and Esquire for the Jazz Concert from the Met.

WBNX, New York.—Did a fine job for all radio stations by publishing and making available a guide book on Jewish customs and holidays.

WSB, Atlanta.—Developed War Mailbag program, answering questions of perplexed listeners on all types of problems in a country at war; an idea subsequently fed to 30 other stations. Sample questions: "I am a tenant farmer with six children. Do I have to pay an income tax?"..."I have been paying $6 per month for my house for three years and now she wants to go up $4 more. What I want to know is can she do it?"

WEEI, Boston.—Established an announcers' school. From 1,000 who took the 10-week course, likely larnyx slingers won jobs not only at WEEI, but at nearby stations of all networks. One winner, Bill Sherman, was a Boston mailman. Now, instead of delivering boxtops, he asks for them.

KNX, Los Angeles.—Tore up its pretty lawn in Hollywood radio square, converted into a working victory garden, turned over the produce to the Los Angeles Orphanage.

WWSW, Pittsburgh.—Tied up with the Pittsburgh Post-Gazette for a walloping promotion: a weekly amateur show for war workers, titled Victory Varieties.

Good Ideas Were Plentiful, Both in Adapting Station Resources to War and in Overall Showmanship

WLS, Chicago.—For a half-time station, WLS did a full time war job, paced by a razzle-dazzle scrap drive promotion which secured over 2,000,000 tons of scrap for Uncle Sam, thanks to timely reminders on the National Barn Dance broadcasts.

WKRC, Cincinnati.—Developed a sober and intelligent forum type show, "Plans for Peace," which keynoted the Taft station's goodwill enterprises.

WNAX, Sioux City-Yankton.—Conducted an intensive campaign to secure B radio batteries for farm radios. Also rounded up sorely needed milk pails for its bucolic listeners.

WKY, Oklahoma City.—Hired the first full-fledged fashion stylist on any radio station, Marjorie Howard, promoted it a la swank Paris and New York style salons.

KMBC, Kansas City.—Did a big league job in infiltrating its accepted and established local programs with war effort pegs instead of isolating the war effort on irregular schedules, scattered and unheard.

WHKC, Columbus.—Concentrated heavily on window displays in downtown department stores, plugging WHKC and Mutual war coverage.

WOR, New York.—In addition to its war service documentary broadcasts by Dave Driscoll on the black markets, sub menace and gasoline splurging, Mutual N. Y. flagship made a neat swap deal with the New York Herald Tribune, like KMBC, infiltrated its standard features (Bessie Beatty, Al McCann, Uncle Don, Martha Deane, and John Gambling) with war themes instead of spreading them around indiscriminately. Station maintained an alert press department to work with the network's flacks.

WNEW, New York.—Concentrated on its disk jockey promotion to get records for servicemen and women for war work. Station inaugurated series of radio Spanish lessons, reflected by the number of coffee pot short order chefs and cab drivers who now greet New Yorkers with "buenos noches" and "adios, butch."

WNYC, New York.—Municipal station had a top drawing card in one Fiorello H. LaGuardia.

WHB, Kansas City.—Spark-plug operator Don Davis whammed home in promotion and advertising the station's remarkable increase in listener ratings.

WCCO, Minneapolis.—Planned schoolroom models of its own complete, concise news room, providing schools with blueprint, equipment, delivery of wire service news copy each morning after it had been dissected for air reproduction.

CKLW, Windsor-Detroit.—Conducted a survey among women war workers on their post-war plans, a survey made available to CKLW advertisers. McCall's magazine subsequently used CKLW survey as peg for magazine story with credit to the station. Got nationwide publicity via Time and other mags for its zany duo, Joe Gentile and Ralph Bingey.

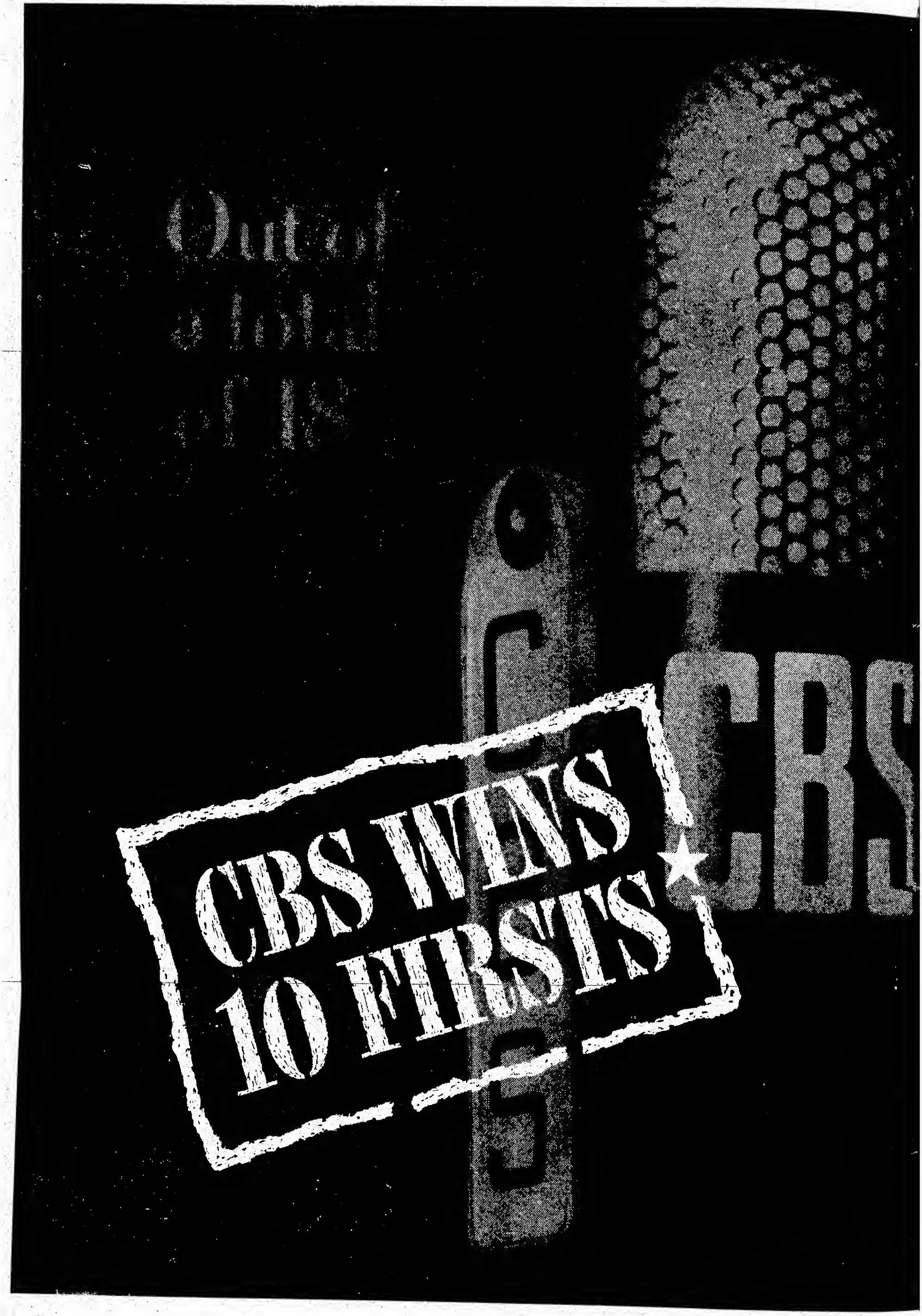
WCKY, Cincinnati, had a stirring idea in its Call to the Colors, a tribute in Cincy's Fountain Square.

Each day at 6 p.m. all work stopped as the colors were lowered. It proved an impressive ceremony other communities might well copy.

WAR CASUALTY

The plaques awarded by "Variety" have through the years been made of bronze.

Because of the demand of metal for the war, the plaques for the 1943 Showmanagement Survey, as in the case of 1942, will be of a composition not coming within the purview of essential material.


CBS WINS
10 FIRSTS
CBS

The notable poll of opinion among active radio editors throughout the U. S., originated by the *New York World Telegram*, was conducted during 1943 by *The Billboard*. Among its results: First place went to CBS programs in *10 classes out of 18*. (The second network received 7 first places; the third network received 1; the fourth none.)

★*CBS "Firsts":*

★*Favorite Programs:*
. . . FRED ALLEN

★*Outstanding Broadcast, 1943:*
. . . CBS OPEN LETTER TO THE AMERICAN PEOPLE

★*Top Symphonic and Concert Programs:*
. . . NEW YORK PHILHARMONIC-SYMPHONY

★*Top Dramatic Programs:*
. . . LUX RADIO THEATRE

★*Top Documentary Programs:*
. . . THE MAN BEHIND THE GUN

★*Top Children's Programs:*
. . . LET'S PRETEND

★*Top Concert and Opera Singers:*
. . . GLADYS SWARTHOUT

★*Top Female Singers:*
. . . DINAH SHORE

★*Radio's Newest Star, 1943:*
. . . FRANK SINATRA

★*Top Light Music and Dance Orchestras:*
. . . GUY LOMBARDO

What is more:

Of 13 leading concert and opera singers in the vote, *4 were CBS stars*, 3 were regular stars on other networks, 6 were occasional performers.

Of 11 symphonic and concert programs named, *5 were CBS features, and 1 is a newcomer to CBS* after long absence from the air.

Of 10 female singers named, *6 were regular CBS features.*

Of 11 "army-governmental" programs named, *4 were CBS programs*, and 4 were originated by the government on other networks.

Of 9 "favorite programs" *3 were on CBS.*

Of 9 documentary programs, *3 were CBS originations*, 2 originations by the government.

Of 15 leading comedians, *6 were on CBS.*

Of 8 candidates named for top honors as radio's newest star, *5 of them were on CBS.*

Of 9 outstanding single broadcasts named *4 were on CBS.*

Of 11 leading dramatic programs voted on *6 were regular CBS features* (totalling nearly 70% of all votes cast).

Of 12 light music and dance orchestras named, *5 were on CBS* alone, 2 more were CBS "remotes".

Of 10 "top 15-minute programs" nominated, *3 were on CBS*—and 1 more was shared by CBS and the second network.

Of 7 top male singers named, *3 were on CBS.*

Balanced teamwork by the program departments of CBS sponsors, their agencies, the artists, and the network's own creative people, has added up once more to the finest variety of radio product offered to a steadily expanding radio audience by any American network.

To the seasoned professional critics of radio, whose keen and rigid standards so ably promote radio's daily forward progress, go the grateful acknowledgments of all those whose efforts they approved in this *Billboard* poll.

This is CBS . . . . the Columbia Broadcasting System

WCAU, Eyeing Post-War, Builds Up Goodwill Backlog with War Plants

Philadelphia, Feb. 29.

WCAU is building up a backlog of goodwill with Philly war plants which will come in handy when the plants convert to civilian consumer goods and look about for media to advertise their product.

The goodwill builder-upper is a series titled "Salute to Uncle Sam's Industries," in which efforts of war plants, their workers and executives are kudoed. The plant execs—the same guys who will be approached by salesmen to buy time after the war—are interviewed and boosted by show announcers.

The broadcasts are written by Betty Hurd, WCAU scripter, and presented in co-operation with the Incentive Division of the 4th Naval District. Primary use is to pep up the war workers, and so successful has it been that the Navy has asked permission to use scripts as models for similar shows in other areas. The station and Miss Hurd have received citations for the show from Rear Admiral C. A. Woodward.

R. F. CONNOR QUITS AS MUTUAL EXEC

Richard F. Connor has resigned as station relations director for the Mutual Network and is returning to California, his home state. Connor had held the post since last May. Previously he had been associated with the Office of War Information.

Charles Godwin, who was in charge of the net's station relations for the southern division, is taking over on a pro tem basis pending a permanent appointment.

Seattle.—Bob Hillis, former radio scripter here, is now in the Army, somewhere in the South Pacific.

Army May Take

Continued from page 31

ported Signal Corps move would carry the NBC idea even further and sked all N. Y. tele programs for hospital consumption.

Huddle on Plan

Although tele spokesmen at NBC and CBS this week said they had not been approached on the deal outlined it's understood Signal Corps officers at Astoria have been mulling, unofficially, thus far, a co-operative plan for Army produced video shows.

Scheme, if adopted, comes at a time when commercial television in New York has reached point of highest activity, with practically every major ad agency either already in the field or on the threshhold of establishing special tele departments to handle the ever mounting requests from sponsors for info or actual programs via the new medium.

Agency activity has given rise to the belief now widely held in the industry that path of commercial tele will follow pretty closely path of network radio. It's being presumed that agencies will take over production and program building functions when tele arrives and that, contrary to opinion once prevalent, Hollywood does not shape up as the center of television activities in the days to come.

Bearing out assumption that ad agencies will play leading part in post-war development of video selling is move already underway on the part of several of the more important agencies to draw up and sign contracts covering tele talent and engineering crews, with respect to unions, on a three-year deal.

Feeling is said to be that if war should end suddenly tele shows on a big league scale could be staged right off the bat and the agency men ·t union angles straightened out beforehand, along with other contiguous matters, so that all will be ready for clear sailing.

The above, of course, does not represent a unanimous opinion. Many still feel that filmdom, already well grounded in camera, lighting and production technique in a field so close to television in its present stage of development, has a hard-to-beat ground floor position that will send it away in front and keep it there as the new field progresses.

Conservatives in the industry, however, are taking a middle of the road position holding that both film interests and the advertising machinery will share the top spot in tele. These men point to the expectation that video networks, instead of being a coast-to-coast proposition, probably will wind up as regional hookups. If this develops, it's pointed out, Hollywood undoubtedly will be the hatchery for West Coast shows while the big agencies will fill the same bill in the east and midwest.

Cincinnati.—Fred Palmer, station manager of WCKY, in New York last week for conferences with station reps.

Radio Censorship Post for Fetzer

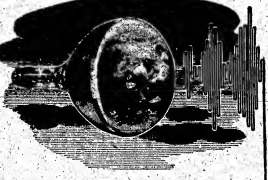
Washington, Feb. 29.

John E. Fetzer, midwest broadcast station operator, will move in as assistant director of the Office of Censorship for Radio, succeeding J. Harold Ryan when the latter takes office as NAB prexy about April 15.

Fetzer, 42, owns and operates WKZO, Kalamazoo, and is veepee and part owner of KXEL, 50,000-watter in Waterloo, Ia. He has been in radio since he was 17, when he first obtained a "ham" license. He is NAB director for the 8th District, covering Michigan and Indiana.

He will retain the aides who served under Ryan: Robert K. Richards, formerly of WSPD, Toledo; Lester Halpin, KOIN-KALE, Portland, Ore.; Edward H. Bronson, WCOL, Columbus, and Chester Heaslip, former managing editor of the Washington Daily News.

Schenectady—Gene O'Haire, who has done almost every conceivable type of broadcasting in his 18 or 20 years with WGY, released from contract by the station to go with NBC as stock performer.



ONE PICTURE IS WORTH A THOUSAND WORDS

. . . And each picture flashing across the screen of your DuMont Television*Radio Receiver will fill your home with a kind of delight you probably have dreamed of many times.

Someday soon, you will be in two places at the same instant. You will be in your living room and at the Presidential Inauguration . . . you'll be in your easy chair and at the opera . . . you'll be with your pipe and slippers, and with the team of your Alma Mater as it charges down the field.

This wonder awaits only peace for production . . . and you may be certain that when peace comes and you purchase your DuMont Television*Radio Receiver, it will be made with all the skill, imagination and *precision* that has made the name DuMont the hall-mark of ultimate quality in the whole electronic field.

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DUMONT

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TELEVISION BROADCASTING STUDIOS AND STATION W2XWV, 515 MADISON AVE., NEW YORK 22, N. Y.

KEEP UP WITH THE SHIFTING MARKETS WITH RADIO

WEED AND COMPANY

NEW YORK · BOSTON · CHICAGO
DETROIT · SAN FRANCISCO · HOLLYWOOD

WRITE, WIRE OR PHONE ART WEEMS—CHICAGO OFFICE

AMUSEMENT CORPORATION

Inside Stuff—Radio

Guest talent from Paramount on the four Kate Smith shows from Coast will be paid full salaries in compliance with rule 15 of American Federation of Radio Artists. Studio waived its contractual right to assign the players for gratis exploitation of their pictures. To avoid a recurrence of the Louella Parsons episode, when stars appeared on "Hollywood Hotel" at AFRA minimum, Claude McCue, executive secretary, and Austin Sherman, his assistant, conducted an investigation and learned that there was no infraction of the cut-rate ruling.

Whether Ted Collins or Paramount is footing the guest bill was not revealed, but AFRA's only interest in the proceedings was to see that their members were protected. Studio contractees are obligated to one free radio guest shot to exploit the picture in which they appear.

Companion book to "13 by Corwin" is being brought out by Henry Holt & Co. on March 6, timed to hit the book stalls with the new "Columbia Presents Corwin," Tuesday night series, which bows in March 7 on CBS with "Movie Primer."

New Norman Corwin tome, called "More by Corwin," contains 16 radio dramas, including "We Hold These Truths," a long condensation from the "This Is War" series, the satiric "Mary and Fairy," etc. Also included is "Cromer," one of the dramas written by Corwin during his visit to England last year, when he produced a series of programs for CBS and BBC. Book carries an introduction by Clifton Fadiman.

Citing wartime conditions with the attendant paper shortage, difficulties with printers, mails, etc., NBC press department last week surveyed the radio editors of newspapers throughout the country on the usefulness of the network's NBC's News Features weekly handout.

Idea is to invite general comments concerning NBC press service in the interest of effecting wartime economies, although there's an added gimmick in press chief John McKay's notation that "if you could send us several tearsheets which would indicate how the material is being used, it would be most helpful."

Leigh White, CBS correspondent now on leave for the study of post-war affairs at Harvard University on a Nieman Fellowship, has penned an account of his year and a half experiences in the Balkans. Volume, tabbed "The Long Balkan Night," published by Charles Scribner's Sons on Monday (28).

White roamed the Balkans from the Spring of 1940 through the blitz in 1941. He was wounded while traveling via train from Belgrade to Athens by a strafing Nazi plane. He returned to the U. S. after a month in a Greek hospital.

Neville Miller, retiring president of NAB, has circulated personal messages of thanks and appreciation to thousands in and out of the industry preparatory to turning the office over to John H. Ryan.

Message in form of printed card signed by Miller reads in part: "Since it is not possible to write each one individually, I am taking this inadequate but nevertheless sincere way, of saying how much I have appreciated your many kindnesses, that I have enjoyed working with you, and that I hope I shall have the pleasure of seeing you many times in the future."

A check for $48,606.51, representing collections in the Fourth Mile O' Dimes campaign conducted jointly by KMOX and the St. Louis Globe Democrat, was turned over to the St. Louis infantile paralysis committee last week. Campaign was under the direction of Jerry Hoekstra, war programs director of KMOX.

This is the greatest amount raised in the four St. Louis drives, being $16,793.25 more than last year's total.

M'Call to Head NBC News 'Invasion' Staff

Francis McCall, assistant manager of the NBC news room in N. Y., leaves for England soon to head the web's news staff covering the invasion.

Understood clearance for McCall to leave for overseas came through this week.

FCC "Curbs," Petrillo Target of NAB Dist. 6 In Memphis Powwow

Memphis, Feb. 29.

Hoyt B. Wooten, president of WREC here, was reelected director of District 6, National Ass'n of Broadcasters, at the meeting here last Friday (25) and Saturday (26), attended by 55 stations. District also voted condemnation of American Federation of Musicians recording demands and FCC "curbs" on the radio industry.

One resolution called upon the War Labor Board to reject the demands of James C. Petrillo in re recordings and radio. Another called for a "declaration of independence by this industry," urging revision of the FCC act to give broadcasting a freer hand without Federal control.

Latter resolution asked that FCC be definitely defined and came after talk by C. E. Arney, Jr., of NAB, who declared "the recent Supreme Court decision gives FCC absolute control over radio and our problem becomes whether radio shall be a free enterprise or a Government-controlled enterprise."

CBS BOND PROGRAM MAY GET SPONSOR

"Recreation Ball," the variety-music show which Larry Berns, CBS producer, went to the Coast to write and produce for a two-shot bond pitch, is being looked over as a sponsor possibility. Aired Jan. 23 and 30 on 8-8:30 p.m. slot, show starred Carole Landis and had three servicemen guests.

Format will be retained.

War Boom Biz Hypoes Small Radio Mfrs.; Big Shots Face New Competish

By JAMES S. POOLER

Detroit, Feb. 29.

The stockbroker, the butcher and even the smart high school kid are all going into the radio biz after the war.

No, they don't want to be broadcasters or studio engineers. They want to make the big money. They have started to make a dog fight to become the local distributors of the millions of new radio sets America will be buying. They are scrambling to get in on the ground floor of F-M, television or whatever the future brings.

The fact that a national scramble has started for the prize distributorships also reveals that the post-war period is going to be a highly competitive war between radio manufacturers.

The beginning of the war saw most of the radio set business centered in the big companies with the small concerns on the ropes. It ain't that way any more. The small fry radio concerns, plenty of them in Michigan, which were anemic, got fattened up on war vitamins. Most of the small concerns, working close to the war industries, got huge government contracts for radio equipment which permitted plant expansion, research and a salting away of profits to give them a headlong start in the post-war race for business.

Many former small radio manufacturers are rolling in enough dough today to be buying full-page ads in the Post, Colliers and other national magazines. What has been touched off is the fact that millions of canny Americans, aware of the growing shortage of sets and realizing the industry is on the verge of improvements which will outmode former types of reception, evidently all want to get into the distributor business.

Post-War Bids

The small local concerns—in Detroit, Ann Arbor, Grand Rapids and other Michigan cities—have been swamped with thousands of post-war bids from all parts of the country. One owner here figured out that if the comparatively unknowns of the business are pulling that kind of a response from the public, the big companies must have tens of thousands of would-be distributors on their doorsteps. He pointed out that the radio business seems to be pulling the cream of potential distributors and that even the small companies don't stand to lose by having the opportunity to set up topnotch sales agencies. His point also was that it is going to be no pipe to determine which is a small radio manufacturer any more the way plants have grown under the war boom, piled up capital and established big research departments. The post-war reshuffle may see plenty of the former minor concerns race up to the top spots through choice sales staffs and sound manufacturing ideas.

Watson-Dodd-Lovett Case Near Showdown; Solons Okay Counsel

Washington, Feb. 29.

Watson, Dodd, Lovett matter headed closer to a showdown last Friday (25) when the Senate okayed a House-approved resolution which permits the House to hire outside counsel to defend the case against the trio.

The men, two formerly employed by the FCC and the other by the Interior Department, were ordered fired by an Act of Congress last summer, on the grounds that they were affiliated with Communist organizations. Action followed a charge by the Dies Committee, followed up by a special House Committee.

The men charged that Congress had no right to oust them and have filed suit in the Federal courts for their back pay. House decided that, since the Attorney General had ruled the Congressional action was illegal, it had better defend the case with counsel of its own choosing.

HELP!

WANTED—One Emcee who is A-1 on the air and 9-G in the draft, for a position that will bring him fame, fortune and all the custard pies he can take, plus occasional coronary thrombosis and many laughs. Applicants should have some experience in this type of work, and preferably carry own elephants. Show is quiet little thing called "TRUTH OR CONSEQUENCES," which goes coast-to-coast on NBC Saturday nights, and which may go someplace else unless somebody answers this ad before Ralph Edwards dons khaki in the next few weeks. Apply Truth or Consequences, 485 Madison Avenue, EL. 5-3356. Quick!

"ASSIGNMENT U.S.A."
Cast: Gerald W. Vaughn, John Griggs, G. Swayne Gordon, Norman Lloyd, Joseph Boland, Mildred Clinton, Joseph Latham, Zamah Cunningham.
Writer: Richard McDonagh
Director: Anton M. Leader
One shot, 11:30-12 p.m., Feb. 22
Sustaining
WEAF-NBC, New York

WEAF tossed a bomb into the Dead Sea Tuesday night, Feb. 22. It amounted to the same thing because it was 11:30 p.m. and who heard it? Two hours earlier and the phone calls would have burned the insulation off the wires at NBC. Why? Because this was, and will remain, among the outstanding programs of '44.

The stuff with which this half hour scorched the air made your ears burn. It was hard to believe even after you heard it. That's the kind of program it was. The kind the country needs. The kind radio needs. And hidden away at 11:30 at night. How many stations carried it, or just WEAF alone?

The show ripped the country apart section by section. A task force, microphone style, which let go with everything it had, and it had plenty.

Ever hear a metropolis castigated on the air to the point where the script finally declares, "We'll have to set about getting Boston into the United States." They were hanging Boston, and they hung it up for all to hear. Boston's Irish were given a lacing, too. A relentless one.

Ever hear radio speak of a town so reeling with war wealth that its boys are going to school drunk? That was said of Mobile, Ala. It was further stated, "Mobile ain't fit to live in." And the program's multiple voices kept on machine-gunning their way across the country.

The anti-Semitism of New England (with examples); the slothfulness and racial prejudice of the South (with details); the isolationism of the Mid-West which has now sluffed off into indifference (with remarks); the absenteeism and management-labor clashes of the West (with quotations).

It was all here, right down the line and on the line. Nor did the presentation miss its opportunity. The production side and cast were excellent. Indeed, radio will seldom offer a better example of itself rearing up to defy the conventions of the air while trying to whip the country into reality.

It doesn't seem possible that NBC will not repeat this program, if not already having done so by the time this reaches print. And at an hour when it will get some circulation. Playing it back in the afternoon; with announcements of the time it will again be repeated in the evening, would be doing it the right way.

This is one of those shows which makes the networks' ban against transcriptions ridiculous. However, a dollar for every station that ducks it on a rebroadcast will keep you in crullers for days. Sending this one out takes guts.

"Assignment U.S.A." is from the book of that name by S. C. Mencfee who spoke briefly toward the program's close. Excerpts used were presented as an episode in NBC's "Words at War" series which, incidentally, has been consistently good and occasionally very good. As the series' designation implies the purpose is the transposition to the air each week of a book dealing with some aspect of the war. The series is not new. Matter of fact, it must be approaching its 40th week and too few people are aware of it.

Is it NBC's fault that "Assignment" was given no advance attention? "Variety" only happened to be tuned in because it knew "Words at War" was coming and this is a series in which something may explode at any time. It did. On Washington's Birthday. Was it a secret at the network? Somebody at NBC must have known about the fireworks that were on the way. Wasn't anyone tipped off? When, or if, nothing goes out on a program like this it amounts to a publicity crime. The show would have lived up to any spot announcements NBC might have cared to make about it throughout the day. Did Oboler hear it? Where was Corwin? All radio should hear it if for no other reason than to keep it from becoming known as NBC's "ghost" show. "Variety" has yet to find anyone who heard it.

Presentation credit for "Assignment U.S.A." goes to Anton M. Leader, as director, and Richard McDonagh, who wrote the script. It was not possible to identify the cast individually but they made it a fine reading. The direction drove the players at the pace the script demanded, and kept on driving.

"Assignment U.S.A." is certain to be one of the highlight programs of the year. Something to get excited about. It is NBC's equivalent to CBS' "Letter on Race Hatred," and it seems to be a secret. What a blunder.

You hear a lot of programs and you forget a lot of programs. But you never forget one of these. OWI should demand that it be repeated.

Sid.

"GREEN VALLEY, U.S.A."
With Wendy Barrie, guest; Santos Ortega, Dick Widmark, Myron McCormick, Eispeth Eric, Ed Begley
Writer: David Driscoll
Producer-Director: Himan Brown
30 Mins., Sun., 5-5:30 p.m.
EMERSON RADIO CORP.
WOR-Mutual, New York
(Weintraub)

Returning to the air, this time under sponsorship of the Emerson Radio Corp., "Green Valley, U.S.A." the Hi Brown production intended to depict the American way of life in wartime, bowed in Sunday (27) over the Mutual net with an episode that only served to point up anew the crying need for originality in radio dramas. Aside from David Driscoll's uninspired, unimaginative scripting, the production and direction by Brown were of run-of-the mill, hardly calculated to remedy the inherent defects of a hackneyed plot.

"Green Valley," unfortunately, falls into the groove that seems to be supplying most of the drama consumed by radio. It's about as original as the thousands of yarns that flowed from the story mags before radio took over. Even the particular story fashioned by Driscoll for the initial program, capitalizing on the emotions that can easily be awakened nowadays on any soldier hero theme, came a-cropper so far as originality was concerned.

Although Brown labels his "Green Valley" series as having the primary purpose of entertaining, "yet to make all of us get to know each other better," Sunday's program had neither the simplicity nor the down-to-earth qualities to justify such pretensions. The injection of a one-man listening post and narrator of the Frank Craven-"Our Town" school failed to create the effect intended.

First of a series of guest stars who will handle the lead roles was Wendy Barrie, who made the most of her lines. Santos Ortega has been assigned the role of the narrator, and he, too, did full justice to the part as written. Dick Widmark played opposite Miss Barrie and did an effective job. Certainly the opening program's limitations could not be laid at the doorstep of the performers.

Commercials tended toward overlength, with the copy emphasizing Emerson's experimentations in radar, which it shrouds in a film of tight-lipped wartime restrictions. *Rose.*

AUDITION BLUE MYSTERY

"Invitation to Danger," half-hour comedy-mystery, was auditioned late last week by the Blue.

Being considered for a once-weekly sustainer.

"HOLLYWOOD STAR TIME"
With Eddie Cantor, Kay Kyser Orch, Georgia Carroll, Ginger & Lela Rogers, Adolphe Menjou, Cary Grant, Gary Breckner, Larry Keating
Producer: Arnold Maguire
Writers: Fred Runyon, Tom Pettey
15 Mins.; Mon. through Fri., 12:15 p.m. (P.W.T.)
RKO PICTURES
KECA, Hollywood
(Foote, Cone & Belding)

RKO launched its new studio series by tossing about everything into a quarter-hour that happens around the commissary at midday feed time. Half dozen stars paraded up to mike. Plugs were generously sprinkled for four or five pictures. Georgia Carroll warbled and the love scene from "Tender Comrade" was transcribed off the sound track. Also shoehorned into brief stanza were spot interviews and flip byplay by Eddie Cantor, Adolphe Menjou, Kay Kyser, Cary Grant.

For a starter it was rough around the edges, but should improve after a pat formula has been achieved. As presently set up it's too much of a mixture with no focal point. It skips hither and yon in touch-and-go fashion. It's much too crowded and the acts run off as if under gun all the way.

Cantor flipped a few pleasantries about takeoff, got in plug for his picture "Show Business" and passed cue to Kyser, who went for gag interview with Miss Carroll and then got in his plug for his picture before Miss Carroll canaried "Don't Believe Everything You Dream."

Ginger Rogers and her ma, Lela, pointed out stars at their repast and later set scene for transcribed sequence from "Tender Comrade." Emcees Gary Breckner and Larry Keating didn't have much to do, what with most of others having more lines than they. "Lovely Way to Spend Evening," from Frank Sinatra's "Higher and Higher," got most attention from Manny Harmon's orchestra and was plugged as RKO's hit song of the week. As if program wasn't loaded enough with plugeroos for studio product and people, a local cut in was hitchhiked at sign-off for "Up in Arms." Dialers had so many pictures tossed at them it's doubtful if any one stayed with them after it was all over. Series is testing along Blue as far east as Denver and if it pleases RKO bosses it goes full length of network span.

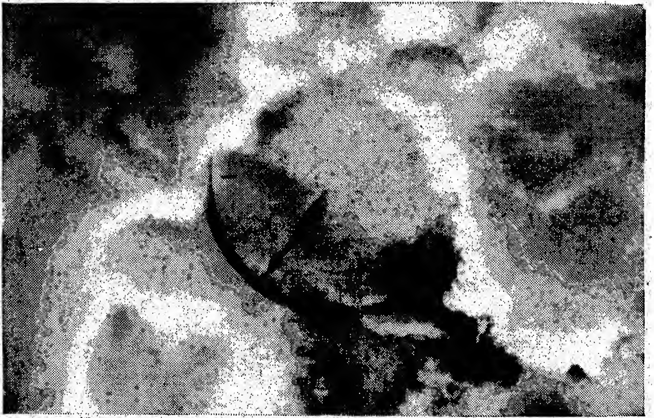
Helm.

WIP'S 100% RENEWALS

Philadelphia, Feb. 29.

WIP last week announced a 100% renewal of all its 52-week contracts.

Every one of the 45 sponsors who are on a year-round schedule signed new termers for 1944.



In just a moment . . . *the World might pass you by*

FROM sunrise to Vespers and on through the night great sounds are filling the air.

Grave and portentous sounds—exciting and joyous sounds.

The sound of news from distant lands that even Axis propaganda cannot distort for long.

From dawn to dusk and around the clock.

The sound of marching feet and the roar of battle and the whir of propeller to remind us that there is greater strength in free-thinking individuals than in slave-whipped hordes.

As each second passes around the clock this sound becomes clearer—clearer.

And as the hours march in parade there is music and fun—gaiety and laughter—great ringing speech and the whisper of lullaby.

There is stirring drama for the asking, the throbbing evidence of man's will for progress—and the hush of prayer.

The minds of our allies to listen to—the thoughts of alien lands to hear and understand—and by understanding accept or reject as they may accept or reject the principles *we* hold with.

There is much to hear—and having heard—to heed—and having heeded—to act upon.

This is *your* world.

Know it.

Listen to your radio.

In just a moment, the world might pass you by!

It is the sober intent and solemn pledge of the Blue and its affiliated stations that every program emanating from our studios, sent across the world by our transmitting towers, shall be worthy of the greatness of man's newly-found power—Radio.

THIS IS THE *Blue* NETWORK

AMERICAN BROADCASTING SYSTEM, INC.

"NEGRO NEWSPAPER WEEK"
With Dr. Clayton Powell, Canada Lee, Willie Bryant, Paul McNutt, Thomas Young, Randy Dixon, David Orro, Ollie Stewart, Mary Lou Williams, Kenneth Spencer,
Writer: Richard McDonagh
Director: Ira Avery
One week (Feb. 27-March 4); 3 p.m.; 30 Mins.
Sustaining
WEAF-NBC, New York

Radio, perhaps, has been slow in contributing its time to extolling the virtues of the Negro race. Now, perhaps, that deficiency has been overcome, and it couldn't come at a more propitious moment.

Such programs as "Negro Newspaper Week," which this week, over NBC, is emphasizing the Negro contributions to the war effort, and the American way of life in general, cannot do anything but serve the public interest. Radio, with the greatest communications audience of any show business medium, is thus best equipped to emphasize a democratic precept that has, figuratively, given the American Negro an equality actually denied them by expressions of social barriers.

"Negro Newspaper Week" pays tribute to Negro heroes in the various theatres of war. It emphasizes the white man's recognition of the Negro's contributions to literature, the professions and entertainment.

Canada Lee, the actor, emceed this show, and the talents of the Negro were emphasized in the introduction of the people who took part in the initial program last Saturday. Mary Lou Williams played boogie woogie on the piano and Dr. Clayton Powell, Harlem minister and publisher of the Amsterdam News, spoke about the value of the Negro press. That's really a parlay.

Four correspondents of colored newspapers were interviewed on the program relevant to some phase of Negro war-effort contribution, three from the NBC studio in New York and one from London. From the midwest, Paul McNutt was piped in for a fine tribute to the race, and others who appeared were Willie Bryant, comedian, and Kenneth Spencer, who sang Langston Hughes' "Freedom Road" as the program's climaxer.

Program was arranged through the Negro Newspaper Publisher Assn. *Kahn.*

Smith's WLW War Stint

Cincinnati, Feb. 29.

Charles A. Smith, chief of the INS bureau in London, is WLW's new war correspondent, succeeding Leo Dolan, resigned. Smith's weekly reports are broadcast on the station's "It Happened There" Sunday a.m. series.

"IT PAYS TO BE IGNORANT"
With Tom Howard, George Shelton, Harry McNaughton, Lulu McConnell
Producer: Herb Polesie
Writers: Ruth Howard, Bob Howell
30 Mins., Fridays, 9-9:30 p.m.
PHILIP MORRIS & CO.
WABC-CBS, New York
(Biow)

Zany quiz session became a sponsored entity again last Friday (25) after a checkered career. Stanza first hit the air waves as a WOR-Mutual sustainer in July, 1942, and went commercial over WOR, N. Y., in December of that year. They were on that net for almost a year, joining the Kate Smith program in November of the past year.

Proceedings remain the same, gag-stretching caricature of the quiz format. Howard plays the exasperated quizmaster who suffers through the tired corn dispensed by the others as a panel of experts. This is quite a switch from the dignified approach of the Playhouse, which the "Ignorant" session replaced.

Commercial copy was effectively terse and intruded little on the body of the program. *Turo.*

Coulter Has Pneumonia

Doug Coulter, CBS veepee in charge of programs, felled by pneumonia.

He's bedded at home.

'Wide Horizons' Dual Preem Misses Mark As Straight Show and Video

"WIDE HORIZONS"
With Eddie Dowling, Ben Harrod, Marie Mendoza, Bill Leach, Glenn L. Martin, Casey Jones, Art Hodes, David Mendoza orch, others
Producer: Thomas G. Sabin
Writer: Gene Wang
30 Mins., Sun., 4 p.m.
BOOTS AIRCRAFT NUT CO.
WOR-Mutual, N. Y.
(Cecil & Presbrey)

Eddie Dowling's return to the airlanes Sunday (27) on "Wide Horizons" could hardly be hailed as triumphant. Program whipped together by Thomas G. Sabin flashed nothing new in the way of radio entertainment and the so-so script wasn't helped any by emcee's too frequent fumbles and fluffs.

Format is a talent opportunity springboard provided by Dowling to help people find their "wide horizons" with tiein between aviation industry and returning servicemen after the war. Gunner's Mate Ben Harrod, of the Coast Guard, was a happy choice as featured guest and, except for one or two minor script reading difficulties, breezed through in fine style. He was gifted by sponsor at signoff.

Soprano Marie Mendoza, war worker Bill Leach, who also sang, and pianist Art Hodes held down featured music spots with plane builder Glenn L. Martin and flyer Casey Jones on for brief speeches. Martin put in a heavy plug for a government policy which would enable plane manufacturers to build up financial backlogs to see them through post-war days.

To intro. Martin, playlet with Jay Wesley, John Farrell and Ruth Gates was inserted pointing up mother's faith in young Martin's flying enthusiasm which, according to the sketch, was frowned on by his father.

Remote pickup from Baltimore brought in the manufacturer's 80-year-old mother with a brief message imploring all parents to have faith in their youngsters and the future of the nation.

Although Dowling punched home fact that the Boots company's entire production is government earmarked and sponsor had nothing to sell but "faith," plugs failed to follow this line and consisted, for the most part, of straight selling copy setting forth virtues of Boots nuts. One effective slogan stood out—that about American warplanes "flying with their Boots on."

All in all, preem performance was disappointing first, because Dowling couldn't seem to find his groove, and second, because aircraft industry, usually forward looking and progressive, was expected to offer something new and different in radio rather than hackneyed format unveiled. *Donn.*

"WIDE HORIZONS" (TELEVISION)
With Eddie Dowling, Marie Mendoza, Bill Leach, Ben Harrod, Jean Parker, Alice Hatton, Jay Wesley, John Farrell, Ruth Gates
Writer-Producer: Thomas G. Sabin
30 Mins., Sun., 8:15 p.m.
BOOTS AIRCRAFT NUT CO.
W2XWV-DuMont, N. Y.
(Cecil & Presbrey)

Repeat television performance of Boots Nut Co.'s Mutual preem Sunday (27) was a praiseworthy idea and undoubtedly is a signpost pointing way to future advertising policy to be pursued by many major accounts. Unfortunately, however, half-hour video production was rough, not only around the edges but in the middle as well. It seemed apparent that producer Thomas G. Sabin, with his hands full on the straight air shot, failed to give sufficient time and preparation efforts to the DuMont chapter.

The tele camera wasn't too kind to Eddie Dowling, aging him far beyond his every day appearance, and although he displayed his usual deftness and confident bearing, the star's engaging personality failed to come through on the screen as in the flesh.

Unflattering camera lines marred rest of the cast as well, with Alice Hatton, songstress-pianist, normally of much better than average attractiveness, emerging far from that in the video version. Show followed pattern of afternoon MBS show closely with song specialties by Marie Mendoza, Jean Parker, Miss Hatton and Bill Leach. Dramatic bit from life of plane builder Glenn L. Martin was also repeated but manufacturer himself did not duplicate his earlier network appearance.

Producer-writer Sabin made a brief appearance on show before turning things over to Dowling. It's planned to continue tele repeat policy during life of the Mutual series but for punchy effectiveness video version must be smoothed considerably with more time given to prepping working script and rehearsing before shows hit the screen. *Donn.*

"THE CANDLE AND THE GUN"
With Bill Quinn, Larry Haines, Bobby Lee, Louis Sorin, Adelaide Klein, Ted Osborn, narrator, Warren Sweeney
Writer: Mari Yanofsky
Director: Marx Loeb
Music: Bernard Herrmann
15 Mins.; Wed. (23), 6:30-6:45 p. m. (single shot)
Sustaining
WABC-CBS, New York

This was one of those brief interludes that occasionally hit the air waves just to prove how effective and moving a perfectly turned bit of scripting can hit home. Mari Yanofsky, staff scripter at WHP, Harrisburg, demonstrated the facile and emotion rousing technique which won the award of the National Conference of Christians and Jews for a previous similar chore over that local station.

Story dealt with a young Jewish lad who lights a candle on the anniversary of his father's death and the explanation he gives his Irish friend for doing something like that on a blacked-out transport heading over-

(Continued on page 44)

#2

HERE is Advertisement No. 2 in The Blue Network Year-round National Campaign. Like the first, this ad will run nationally—in newspapers and magazines. It will also go out on the air over BLUE stations to millions of homes.

In this advertisement we carry our theme one step further—by telling the story of radio in terms of the world's drama—by relating the whole movement of history to radio—and by relating the listener to history through radio.

It is our belief that by assigning to our audiences a specific place in the whole "world of radio," we will be building more listening to radio—to The Blue Network and to all of our programs.

From the advertiser's viewpoint the purpose of these advertisements may be summed up: more listening, better ratings, more sales, more value for every dollar invested in The BLUE.

As we have suggested before—

THE *Blue* IS GETTING TO BE A BETTER BUY EVERY DAY

Knox Edict Nixes Navy Personnel Appearances on Com'l Air Programs

Order was issued by Secretary of the Navy Frank Knox (29) yesterday prohibiting all Navy personnel from appearing on any commercial sponsored programs. All programs now on the air will be allowed to finish their contracts.

The new ruling was announced by Capt. Leland P. Lovett, director of Public Relations for the U. S. Navy.

Post-War Air

Continued from page 31

stations restricted to national boundary lines will not be affected.

Canada, too, presents a problem, although there it could easily be bypassed inasmuch as French-English dual broadcast techniques have been in vogue for years. American audiences long have been accustomed to Canadian announcements and station identification chatter first in English and then in French.

The idea of a "single lingo" peace treaty clause originated in England, and will receive its strongest support from that country. Situated next door to Europe and a part of that continent, sociologically if not physically, England, as a victor nation, is in a position to demand that radio, as a propaganda agent, be rendered helpless as far as being able to stir up international strife and differences on the continent.

Americans, it's pointed out, probably will not be able to fully appreciate England's stand on the matter inasmuch as this continent, for the most part, is restricted, as far as radio reception is concerned, to programs originating in this country. Not so in Europe, where ordinary radio broadcasts from powerful transmitters on regular wave lengths easily wipe out boundary lines and adopt unto themselves large audiences in whatever language they choose to use.

German stations beaming straight propaganda messages in French, Polish, Dutch, Italian, English, Czech, Russian, Swedish, Norwegian, Danish, Spanish, Portuguese and other languages demonstrated just how effective unrestricted use of the airlanes for political purposes could be during the pre-war years and even after launching its invasion.

Instead of leaving this highly dangerous alley open to the next nationalistic faction desirous of converting other nations to their way of thinking and making radio propaganda a wide open race for power, diplomats already planning checks and balances to insure long-standing peace after the current conflict will undoubtedly remember the use of radio by Germany during its pre-war behind-the-scenes campaign. Hence the plan to introduce some form of worldwide legislation to prevent the medium from becoming an unwitting agent of some future Hitler.

Seattle.—Jack McMullen is back at KIRO helping Jim Upthegrove in the engineering department after a year with KSFO in San Francisco.

M-G-M's '2 Sisters and a Sailor' completed
New CAMEL PROGRAM, Friday 10 p.m., EWT
Mgt.: LOU CLAYTON

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
OPENING
STATE, HARTFORD
MARCH 3rd
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York
Direction: William Morris Agcy.

Very truly yours, Norman Jay

On December 27th, WMCA introduced New York to Norman Jay's "Very Truly Yours". We knew that in this outspoken method of news commentary we were launching a mild sensation in local broadcasting.

You see, Norman Jay addresses pertinent open letters to prominent persons in the news, strikes hard at headlines and headliners, strips important issues down to bare facts. He couldn't miss.

And he didn't. During the first month's running, Jay's mail box looked like a fugitive from a diplomatic dispatch-carrier. Unexpected responses to "Very Truly Yours" in January alone came from an admiral, a general, a University president, a senator and a former presidential candidate.

Yes, the voice of "Very Truly Yours" has gained resonance rapidly here in New York. It is *the* news program to be reckoned with this year. For a surprisingly modest investment, the *right* sponsor can ride this rising tide. Interested? We're at CIrcle 6-2200.

wmca
First on New York's Dial—570
Represented by Weed & Co.

Radio Reviews

Continued from page 43

seas. His explanations of this and other religious customs of his people are cleverly paralleled with similar customs of the Catholic religion. Fadeout scene of the Jewish boy praying in his father's memory in Hebrew and the Irish boy joining in his liturgical Latin prayer was the sort of thing that goes a long way toward the creation of better racial understanding.

Session warrants recording and rebroadcast by every station in the country as an effective means of combating Axis propaganda which plays upon religious differences. It would probably prove highly efficient in those communities currently plagued by anti-minority attacks regardless of their nature. *Turo.*

Follow-up Comment

Xavier Cugat's "Persian March" rumba (so announced) was a highlight of his Dubonnet program, and the Latin maestro should do more of the same on the air. Actually, the tune is Ketelby's "In a Persian Market," and is in line with some dandy disks Cugie had made for Columbia some time ago; i. e., rumba arrangements of standard faves. In fact, Cugat could probably musicalize Lindy's menu and make it sound very one-two-three-kick.

Bob Burns took a terrific script-pasting Thursday (24) on his NBC spot. Burns wrestled with a series of incidents dealing with the rigors of present-day traveling, and its consequent travail. Situation, although old hat, is funny—but not the way it came over. Studio audience maintained a glum and embarrassed silence, letting loose occasionally with a few weak titters that only served to point up ineptness of the script.

Paul Winchell is a greatly improved ventriloquist and mimic. Proof was his air stint on Mutual (21) when Jerry Mahoney, his dummy, and he took an imaginary trip to Hollywood, where opportunity to imitate voices of film luminaries was acted upon by Winchell to good advantage. Imogen Carpenter, singer, and Bob Stanley's orch kept the half-hour variety program zipping along.

Mutual's broadcast Friday (25) of the Joe Baski-Tami Mauriello tiff from Madison Square Garden, N.Y., came off better than usual. Don Dunphy turned in his customary competent blow-by-blow description, and Bill Corum forgot his between-rounds fence-straddling long enough to tip off the fact that Baski was going to breeze in.

The third airing of Lucille Fletcher's "Sorry, Wrong Number," last Thursday (24), on "Suspense," first time under sponsorship, lost no suspense because of previous airings. Pacing was particularly fine. Agnes Moorehead, as the neurotic wife, acted it to the hilt. In keeping with the production integration, which is this program's trademark, there was no copy break midway in the script.

Ray Dady's even delivery of straight news in his five-weekly Mutual spot makes for good programming on his 1 p.m. newscast. Note to scripters of Feb. 25 program: The term "banana republics" went out of style a long time ago.

NBC picked up the second act of the New York City Center's presentation of "Carmen" Saturday (26) afternoon (3:30-4:30 p.m.). Jennie Tourel, one-time leading soprano of the Paris Opera Comique, highlighted the session with her superior vocalizing in the title role. Joseph Rogochewsky subbed for the ailing Mario Berini in the tenor role and did a workmanlike job. George Czaplicki left something to be desired as the toreador, Escamillo. The program was introed by Samuel Chotzinoff, musical director of NBC, who spoke on various aspects of the City Center and the influence of radio in promoting music as the common property of the community.

Seventh in NBC's public service "Here's to Youth" series on problems affecting children, titled "Danger—Mothers Working," was effective Saturday (26) because it neatly slotted problem and solution into script. Problem was that of children whose home and parents are not their own because mother works days and father works at night. Perhaps this rates a program on parents' responsibility to children.

REID'S NBC SERIES

Don Reid has been signed by NBC to vocal five times weekly on network's "Mirth and Madness" show, morning sustainer.

Singer, formerly with Xavier Cugat, is also a songwriter.

Work Bill Asks Radio Moppets Be Licensed for Period of 6 Mos.

Albany, N. Y., Feb. 29.

The Mahoney-Ehrlich bill, proposing a uniform system of regulating the employment in show business of children under 16, would encompass radio, a field now more or less untouched by official supervision.

As presently proposed, written permits would not be required for children making non-professional broadcasts from religious, civil or educational institutions or, in the case of non-professional broadcasts from the studios of a regularly licensed broadcasting company, for a maximum of two-hours-a-week during out-of-school hours.

For professional broadcasts, permits would be required and would be good for six months, with renewal provided. Applications for such permits, while detailed, would not require as much information as for legitimate shows. They would have to be filed at least 72 hours before the proposed performance and acted upon at once or at most witnih 60 hours after receipt. Authority to issue permits would, in the case of New York City, be vested in an official or board designated by the city.

Originally some broadcasters were reported to be opposed to this bill, but there is said to be less opposition to it as rewritten. If passed, it would become effective Sept. 1.

Ellis Succeeds Kudner As Agency President

James H. S. Ellis, exec v.p. of the Arthur Kudner agency, was elected president of the corporation Thursday (24) to succeed Arthur Kudner, who died in Los Angeles Feb. 18. No other changes in the agency were effected.

Ellis, in the advertising field since 1915, was associated with the former president as copy chief of Erwin, Wasey in Chicago, and as v.p. in charge of copy when the Kudner agency was formed in 1935. He was named executive v.p. two years ago.

NBC-BBC CO-OP FOR 'ARSENIC' MARCH 4

Scenes from "Arsenic and Old Lace" performed 3,000 miles apart will be featured Saturday (4) on "Atlantic Spotlight," NBC-BBC co-op show. Joe Mansfield produces from this end.

New York company of the Russel Crouse-Howard Lindsay smash will be represented by Effie Shannon, Josephine Hull and Walter Wagner, with Dame Lillian Braithwaite, Mary Jerrold and Norton Wayne of the London troupe airing BBC's portion of the farce. It's planned to team Wayne in London with the New York femmes in the first skit, and to reverse the process for a repeat "Arsenic" excerpt.

Crouse and the British producer of the comedy, Firth Shephard, also will be heard on the two-way hookup. In addition, Nanette Fabray, of the "Jackpot" cast, and a singer from the London hit, "Sweeter and Lower," will be heard.

San Antonio—Eddie Barker has been added to the announcing staff of KMAC.

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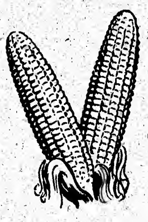

that's all bub!

bub burn and his homespun news commentaries are as corny as the husks in van buren
... as American as broadway or sutton place
... as integral to the new york market as the asterbilts—the cohens—or the kellys.
bub serves up his corn every monday—wednesday and friday from 7 to 7:15 p.m.
while selling his corn—he could peddle your product, too. more about bub burn if you'll call or write

WINS
10,000 WATTS ... 1010 ON N. Y. DIAL

BOB HAWK star of the Camel Cigarette show, "Thanks to the Yanks" on the Columbia Network.

THANK YOU, BOB HAWK

GARRY MOORE co-starring in the "Moore-Durante Show" for Camel Cigarettes on the Columbia Network.

THANK YOU, GARRY MOORE

JOSEPHINE ANTOINE soprano star of the Metropolitan Opera Company, and of The Carnation Contented Hour, on NBC.

THANK YOU, JOSEPHINE ANTOINE

for giving Des Moines such a magnificent War Bond Show. Our Retailers' War Activities Committee that requested your appearance, and the thousands of bond-workers and bond-buyers who were thrilled by your performance, deeply admire your willing cooperation and the patriotic spirit that prompted it.

These words of grateful appreciation to three grand troupers come from

KRNT

DES MOINES, IOWA

As a basic Columbia station, KRNT is proud to bring Bob and Garry and their Camel Cigarette Shows to the Iowa radio audience every week. We're fond of Josephine, and Carnation Milk, too, even though they do use another good network.

MCA Sees Goodman in Wm. Morris Tieup, So Refuses to Grant Release

Benny Goodman's attempts to secure a release from his Music Corp. of America management contract, which has almost two years to run, are increasing, and so is the leader's burn because of the rejections he gets. Goodman recently went to the AFM to try prying himself loose, saying he would continue to pay MCA commissions. He also offered the agency $50,000 for a release and promised he wouldn't sign with any opposition bookers but would freelance. He was rejected.

MCA refuses Goodman a release for several reasons: (1) he is a valuable name for that agency's own purposes and (2) MCA probably expects that if it grants the leader his release he will immediately sign with the William Morris agency, whose band department is headed by Willard Alexander, Goodman's confidant. This is also back of MCA's refusal to allow the leader a release to freelance, too, since there's nothing to stop him from doing all his work for the Morris agency without a management deal.

Royalty Suit On 'Cried Last Nite'

Song publishing offices of Campbell-Porgie, Inc., Hollywood, were attached by the sheriff last week under a suit filed by Ted Grouya, cowriter with singer Jerry Krueger of the song, "I Heard You Cried Last Night." Grouya charges the publishers have failed to pay royalties due him on the tune, and demands $15,000 and an accounting.

Campbell-Porgie asserts it's in the middle of a dispute over Grouya's royalties and that its hands are tied. Claims that A. Edward Masters, attorney for Frank Vernier, former manager of Gene Krupa and currently handler of Roy Eldridge, has secured a court order preventing it from paying off Grouya until Vernier is paid 10% of the song's earnings under an agreement the writer had with Vernier. They state they are perfectly willing to pay Grouya, but cannot.

It seems that when Grouya and Miss Krueger started the song, they gave Vernier, George "Bullets" Durgom and Frank Monte, former manager of Harry James, a 10% slice each. Grouya was to assume responsibility for paying off these pieces, and the two writers arranged that Grouya was to split royalties in this way: Grouya, 2c a copy on sheet sales; Miss Krueger, 1c; Grouya, 40% of mechanicals and Miss Krueger 10%.

McHugh Hires Contact To Revive Interest In His Standard Songs

Jimmy McHugh has hired a personal contact man on the Coast recently to revive some of his standard tunes. McHugh put on a plugger named Al Saloman, and, according to letters to friends in N. Y., the first tune to come up for attempted revival will be "I'm in the Mood for Love." McHugh also wrote such things as "Exactly Like You," "On Sunny Side of the Street" and "I Can't Give You Anything But Love."

Music men in N. Y. say McHugh's move is unusual, but not without precedent. However, they feel that unless he has made some special deal with Mills Music, which publishes most of his standard works, for royalties beyond songwriter's normal returns, the expenditure for a personal contact man wouldn't be justified.

Crosby Reopens Spot; Other Coast Band Dates

Hollywood, Feb. 29.

Bob Crosby's orchestra slated for first week at Casino Gardens, Los Angeles, closed for several months and reopening with a name band policy. Henry King's musical crew held over until June 7 at the Mark Hopkins, San Francisco.

Emil Coleman leads his band into the St. Francis, San Francisco, March 14.

On the Upbeat

Abe Lyman has temporarily given up maestroing. Leader has given his band a month's rest while he goes to California for a similar purpose. He leaves N. Y. March 6.

Dale Jones' orchestra moves into the Del Rio Club, San Pedro, Cal., for three months.

Joe Shribman has taken over personal management of Chuck Foster's orchestra, now at the Chanticleer, Baltimore.

Herman (Chubby) Goldfarb, manager of Woody Herman, drew a 1-A limited following physical in N. Y. last week.

Dean Hudson's orchestra returns to Flagler's Gardens, Miami, April 5 for four weeks; he wound up a month there only couple weeks ago and is now at Trocadero Ballroom, Evansville, Ind.

Don D'Arcy, ex-Sonny Dunham vocalist, also with Boyd Raeburn's orchestra, which opened Monday (28) at the Lincoln hotel, N. Y. Dorothy Claire, formerly with Dunham, is also with the band, as are four ex-Dunham musicians.

Doris Day rejoins Les Brown's orchestra, as vocalist replacing the Town Criers. She was with the band in its early days, but retired to marry. Of late she has been singing on a midwest radio outlet.

Bill LeRoy band in Pittsburgh still retains his name despite the fact that he's a lieutenant in the army and has been in the service for nearly two years. Jacques LaBelle fronts outfit and LeRoy still gets a cut from every job.

Warners Books Hampton From Loew's N.Y. Cap

Lionel Hampton's orchestra has been booked into Warner Bros.' Strand theatre, N. Y., on a contract under which he would appear there before the end of this year. He was taken away from the Capitol theatre, N. Y., which is playing him currently and which had an option for another appearance, following a dispute over the Cap's delay in opening the present engagement. Rather than make a settlement, Loew's, which operates the Capitol, released the band from the option.

Hampton was originally due to go into the Cap in mid-January, but the holdover of the theatre's Xmas show forced delays which set him back several weeks. Joe Glaser, Hampton's manager, asserts the delays cost the band $5,000, and more, since it hadn't been booked for those periods. He asked for a cash settlement, and when Loew's refused, his request for cancellation of the option was granted.

Hampton closes at the Capitol tonight (Wednesday) and will record tomorrow (Thursday) for Decca before setting out on a nine-week theatre run. He was signed last week for World Transcriptions.

$21,000 IN GUARANTEE FOR SIX T.D. 1-NITERS

Tommy Dorsey's orchestra will play six days of one-nighters in the east beginning April 8, the first bookings of that type the band has played in two years or so. For the six dates Dorsey has definite guarantees approximating $21,000, against percentage deals, which gives an idea of how hungry eastern band buyers are for top names, few of which have circulated in the east since the start of the war.

Following the one-nighters, Dorsey plays two weeks at Frank Dailey's Terrace Room, Newark, opening April 14, then goes to the Sherman hotel, Chicago, for three weeks opening April 28.

Robbins Sits It Out in St. L.

Jack Robbins went from rhumbaing-in-Miami to a St. Louis music educator's convention this week.

Bernard Prager, general sales manager for Robbins, is meeting the bossman in St. Loo en route to a Mexico City vacation for which he has just departed.

B'way Capitol Woos J. Dorsey

The competitive band sweepstakes on Broadway, in which Tommy Dorsey and Xavier Cugat have been lured away from a theatre with which they've been closely affiliated on bookings, has now apparently been extended to include Jimmy Dorsey's outfit.

Under terms of an agreement reportedly set between Jimmy Dorsey and Marvin Schenck, of Loew's, which operates the Broadway Capitol, Dorsey is due to go into the Cap the next time he plays the main stem. Dorsey in his last two local theatre dates has played the Roxy (20th-Fox), and before that he had been a Strand (Warners) standby.

Previously, Tommy Dorsey had agreed to a booking at the Cap, a date soon to be assigned him. Xavier Cugat, currently at the Par, and the former, have likewise been standbys at the Paramount, but Cugat is now due for Cap date.

Jimmy Dorsey has been recalled by Metro for another picture. He is due on the Coast April 17, which will cut his scheduled date at the Frolics, Miami ballroom, to a week or possibly eliminate it entirely. This contract calls for $9,000 weekly and was originally for three weeks.

Milt Britton Takes Over His Band But Jerome Keeps Maestro Billing

Henry Jerome's orchestra has gone under the baton of Milt Britton, who last week shifted managerial affiliation to the William Morris agency. Britton has inserted in the Jerome combo five of his own men to cue the breakup routine he has used for years. Jerome will play trumpet in that section and is to get billing as conductor of the outfit.

Orchestra opens at the Lookout House, Covington, Ky., today (Wednesday).

STEEL PIER RESUMES BAND POLICY APRIL 8

Steel Pier, Atlantic City, resumes its band policy April 8, employing the same policy it used last summer, i.e., buying best names available for two or three-week runs, bolstered by whatever top names can be secured for weekends. Tommy Dorsey will open the Pier April 8. Other bookings are not concluded.

Other summer spots, such as Palisades Amusement Park, Fort Lee, N. J., and Pleasure Beach, Conn., are not yet stirring.

NO SWING HERE

Van Alexander Borrows Piano's Use Provided He Play for Church

Van Alexander, arranger and exbandleader, played piano accompaniment to a Miami church choir during his recent stay in Florida in return for use of the instrument while arranging.

Unable to rent a piano the arranger requested use of the church keyboard, and it was granted provided he play for choir practice and services.

Oberstein Quits Ford, Wigler Keeps Control

Eli Oberstein, head of Classic Record Co., has withdrawn from Ford Music Co., publishing firm he set up late last year. His exit leaves the company to Sam Wigler, who left the Warner Bros. combine to operate the new venture. It will continue under his management.

Ford is affiliated with BMI. It was set up with a yearly guarantee against royalties from that outfit.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	37	1,250	50,125
Lani McIntire*	Lexington (300; 75c-$1.50)	107	2,150	194,425
Sonny Dunham	New Yorker (400; $1-$1.50)	11	2,300	24,425
Frankie Carle	Pennsylvania (500; $1-$1.50)	2	3,200	6,300
Leo Reisman	Waldorf (550; $2)	1	3,100	5,400
Jan Garber	Lincoln (275; $1-$1.50)	8	950	8,250
Guy Lombardo	Roosevelt (400; $1-$1.50)	21	2,150	38,775
Georgie Auld	Commodore (400; $1-$1.50)	3	1,450	5,375

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Gracie Fields; Commodore, Glenn Miller's Modernaires.*

Cugat Sizzling Record $130,500, N. Y., Herman Big 52G, Chi.; Spivak 36G, Hub

(Estimates for This Week)

Benny Carter, New York (State; 3,450; 35-$1.10)—With "Guy Named Joe" (M-G) (2d run). Picture's draught credited for most of strong $35,000 or thereabouts.

Xavier Cugat, New York (Paramount; 3,664; 35-$1.10)—With Dean Murphy, others, in person, and "Lady in Dark" (Par). Mighty combination of picture and Cugat band, plus Murphy, proving sensation here. On first week ended Monday night (28), the gross soared to $130,500, highest by more than $18,000 that theatre has done in 18 years of operation. Cugat did seven shows Saturday (26) and six every other day for a total of 49 on the first week.

Tommy Dorsey, Indianapolis (Circle; 2,800; 40-65)—Plus "Sing a Jingle" (U). Terrific $30,000, all due to Dorsey combo, bettering maestro's previous mark here and approaching Kay Kyser's house record.

Lionel Hampton, New York (Capitol; 4,820; 35-$1.10)—With Buck and Bubbles, Mills Bros. and Pops and Louie on stage and "Song of Russia" (M-G). Currently on third and final week, with good pace being maintained at $55,000. On three-week run big profit-getter.

Woody Herman, Chicago (Chicago; 3,900; 50-85)—Plus "Whistling Brooklyn" (M-G). Strong $52,000, mainly on band's lure.

Dean Hudson, Newark (Adams; 1,950; 35-99)—With "Girl from Monterrey" (PRC) and, on stage, "Truth or Consequences." Strong $21,000.

Ina Ray Hutton, New York (Strand; 2,756; 35-$1.10)—With Three Stooges and "In Our Time" (WB). Off sharply on current (3d) week at around $43,000. Satisfactory, however, and holds a fourth.

Johnny Long, Pittsburgh (Stanley; 3,800; 30-75)—With Hal LeRoy and "Lost Angel" (M-G). Long has been a favorite here ever since he first got his start several years ago at local William Penn Hotel. Fact that he has okay picture support, and with LeRoy as an added assist, should mean excellent $22,000.

Vaughn Monroe, Cleveland (Palace; 3,700; 35-85)—With "Beautiful But Broke" (Col). Satisfactory $26,000 on this bill, with band doing all the work.

Louis Prima, Providence (Metropolitan; 3,200; 36-59)—With "Silent Barriers" (Indie), and acts on stage. Okay $8,000 on three-day weekend run.

Charlie Spivak, Boston (RKO Boston) (3,200; 44-99)—With "Phantom Lady" (U). Caught the holiday and school's-out biz and headed for terrific $36,000. Band well-liked here, but pic must be considered a factor.

Barnet Enters Hospital, Band Idle Several Wks.

Charlie Barnet temporarily broke up his band last week after being given a second 4-F classification. He's now in a N. Y. hospital for a checkup. His band isn't expected to be out of action more than five weeks. Leader will rest during that time.

Barnet broke up his combo so suddenly that he cancelled dates with only a couple of days' notice. He played Mecca Temple, N. Y., a week ago (22), recorded for Decca Wednesday and Thursday (23-24), then disbanded. He cancelled two one-nighters in New England, Shubert theatre, New Haven (28), Arcadia Ballroom, Providence (last night, Tuesday), and five dates in Canada.

Leader received a 4-F at the N. Y. induction center two weeks ago. On following Monday he was recalled, held at Governor's Island for several days, and finally given a second rejection.

Col. Pix Music Firm Heat Now On S-Bernstein

Columbia Pictures deal for a music company, through which tunes from its pictures will be marketed, has swung in the direction of Shapiro-Bernstein. Negotiations are under way for that publishing house to set up a subsidiary company, its first affiliation with a film producer. Shapiro has never published a film score.

If the deal is completed, Jonie Taps, Shapiro's general professional manager, will control the firm and select its material.

It was Taps who first began a deal with Columbia during a recent trip to the Coast. Subsequently, Columbia's interest in a music firm turned in the direction of Buddy Morris. These talks faded last week when Shapiro reentered the picture.

AFM CRACKING DOWN ON COAST UNDER-SCALING

Hollywood, Feb. 29.

Charging that union musicians are being replaced by non-union players at greatly reduced salaries, American Federation of Musicians will instigate War Labor Relations Board proceedings against several night spots here.

According to charges, musicians are receiving as little as $3 a night and some are working for $14 a week.

Union's first move called members out of 18 local cafes and bars, with orders to cease playing until the spots accept the prevailing wage scales.

Members were warned that further work in blacklisted places would result in fines or suspensions. Dozens of cafes in various parts of the city and county are under investigation by AFM scouts.

James' Army Status Crimps N. Y. Astor

Harry James' imminent entry into the Army has put the summer opening of the Astor Roof, N. Y., up in the air. James was scheduled to open the spot with a six-week stay beginning May 18 or 25, with Sammy Kaye to follow. James' removal leaves the hotel and Music Corp. of America with the difficulty of securing a replacement strong enough.

Kaye was set to follow James some time in July, and an effort is being made to get him to move up into James' vacated time. However, Kaye is already booked for a string of theatres during that period.

Dale Evans writing lyrics for the Roy Rogers starrer, "Yellow Rose of Texas," at Republic.

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For Miller Music's Great Coast-to-Coast
Organization and for the Big Send - Off
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MAIRZY DOATS

Words and Music by MILTON DRAKE, AL HOFFMAN, JERRY LIVINGSTON

Silver Wings in the Moonlight

Words and Music by HUGH CHARLES, LEO TOWERS, SONNY MILLER

Candlelight And Wine

Lyrics by HAROLD ADAMSON *Music by* JIMMY McHUGH

Lou. Mooney
Gen. Prof. Manager

ERWIN BARG, Chicago, Ill. — ARTIE MEHLINGER, Hollywood, Cal. — FRANK RICE, Boston, Mass. — FLOYD WHITE, Kansas City, Mo. — JACK HARRIS, Philadelphia, Pa.

Pluggers to Fine Members $1,000 If Revealing Activities at Meetings

Contact Men's Assn. is said to have promulgated a new amendment recently to its by-laws which calls for a $1,000 fine to be levied against any member of that body's council convicted of revealing what transpires at Council meetings.

This ruling evidently has had the desired effect because since it was devised none of the matters taken up by the Council has become generally known in the trade, as they once were.

Ruling apparently was passed at the time the Council had two "important publishers" on the carpet for interrogation re violations of payola regulations. That the men were up for questioning has been consistently denied by Council members.

Col. Settles 2 Discing Suits

Columbia Records last week settled two songwriter suits brought against it in N. Y. federal court for allegedly recording songs without the consent of the copyright owners. Settlement arrangements were not disclosed. One was brought by Harry Von Tilzer and the other by Boosey Hawkes-Belwin, Inc.

BHB accused Columbia of assigning Xavier Cugat to record "Kashmiri Song" without properly arranging for mechanical rights; Von Tilzer's complaint was over similar setup for "Wait Till the Sun Shines, Nellie," by Harry James; "What You Going to Do Till the Rent Comes Round," by Beatrice Kay, and "Bird In a Gilded Cage," by Jerry Colonna.

Pubs' suits sought injunction, damages and accounting of profits. They were discontinued without cost to either parties.

Dash Gets BBC Release Of 'Baby Blue' Air Ban

London, Feb. 14.

Among Irwin Dash's major headaches on arrival here from the U. S. was to find the BBC had thumbed down his song "Is My Baby Blue Tonight," the Broadway Music Publishing Co.'s tune, which he is publishing here.

It took a lot of explaining to the BBC moguls, and song is now being aired.

As he has experienced the same fate as Peter Maurice Co. with their number "Paper Doll," which has now been turned into a top seller, it should prove a good omen for Dash.

Top Tunes for Your Books
An All-Time Favorite
I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY
Music by . . .
JIMMY McHUGH
Published by
Mills

Levin Threatens Philly Opera Suit Over 'Bat'

Philadelphia, Feb. 29.

Sylvan Levin, who resigned as music director of the Philadelphia Opera Company a couple of weeks ago after a row with business manager David Hocker, over latter's "artistic meddling," last week served notice on the company that he would institute suit for "heavy damages" unless the company stopped using his translation of "The Bat."

Levin also warned the company, now on tour, to remove his name from the program which still lists him as "artistic director, translator and composer."

Levin, through his lawyer, Bertram I. DeYoung, said he had given the company two weeks to learn new lyrics and a new chorus finale for "The Bat," but had been informed that as late as last weekend, his translation was still being used.

Beautiful Morning

Continued from page 1

us whatever sax or other music instruction books you have.'

"As for the current popular items, you know what that is. We're experiencing the same thing as in England and Australia. They can't buy luxuries or necessities, except on a rationing basis, but there's no rationing on sheet music, as for that matter on any other amusements such as cinemas, theatres, sports, etc.

"Our London outlet writes us the same thing: they just can't print stuff fast enough. The paper rationing problem, of course, looms more and more importantly. We've cut the weight of our fancy sheet music and our folios, but we're selling so much more that right now we're a cinch to be fresh out of paper by June. I don't know what all we publishers can do because, if the Government is strict about it, it must mean we must suspend business."

What bothers the enterprising publishers is that they want to issue new items regardless of the fact that all they need do for months to come, at least for the duration, providing business continues so bullish, would be merely to keep printing up the old items. But every time a new folio or music book is published, it curtails the print orders, hence sales, of the older standard stuff.

This situation, of course, is paralleled by the phonograph recorders who have enough backlog stuff just to keep pressing for the entire market demand, without even worrying much about the new song hits.

Robbins' Record

Abe Olman, g.m. of The Big Three Music Corp. (Robbins, Feist and Miller) is authority for the $200,000 gross business done by these firms in January. That's a new record high for any company. Irving Berlin, Inc., did $100,000 that same month, and the other major firms are comparably bullish.

One Hawaiian music house sells so much music the pubs can't keep up with him. That dealer remits $500 a month and cables, "Just send me anything," but he's in advance of his orders money-wise.

15 Best Song Sellers

(Week ending Feb. 26)

Ma'rzy Doats	Miller
Besame Mucho	Melodylane
Shoo Shoo Baby	Leeds
Beautiful Morning	Crawford
No Love, Nothin'	Triangle
Paper Doll	Marks
My Heart Tells Me	BVC
Don't Sweetheart Me	Advanced
I Couldn't Sleep	T. B. Harms
By River of Roses	Shapiro
Shining Hour	Morris
My Ideal	Paramount
Star Eyes	Feist
When They Ask	Berlin
A Lovely Day	Crawford

Deficit, Musician Demands Foldup Cincy Symphony

Cincinnati, Feb. 29.

Cincinnati Symphony Orchestra will not survive to celebrate its Golden Jubilee next season. Announcement of the break-up of the orchestra was made Friday (25) due to deficits of the past two seasons, plus new demands by Local 1, of the American Federation of Musicians for a wage increase.

Lucien-Wulsin, chairman of the orchestra's board of trustees, pointed out that losses over 1942-43 and '43-'44 were $12,500 and $17,500, respectively, and that due to decreases in contributions the loss for next season was expected to reach $30,000. In view of such a deficit, Wulsin explained, the management concluded the only solution would be to reduce the orchestra from 88 to 78 musicians, which would also allow a small increase in scale.

However, Oscar Hild, president of Local 1, pointed out that the wage average of Cincinnati men amounts to $41.60 weekly per man on an annual basis (Cincinnati season is only 28 weeks) and that "not only must they resist any attempt to shorten the period of pay weeks, but they cannot accept a decimation of ranks. Moreover, each is entitled to an increase to compensate for higher costs of living since the last wage adjustment."

St. Louis in Trouble, Too

St. Louis, Feb. 29.

The entire personnel of the St. Louis symph orch was notified last week of their dismissal at the end of the current season several weeks hence and none will be inked to new contracts until a demand of the union for a wage upping has been ironed out. Union has asked for a $5 weekly increase for next season over the $60 base pay.

William Zalken, exec. sec. of the orch society, in a letter to each member of the group said, "Several important questions have arisen within the last few days which will require submission to the board of directors of the Symphony Society at its regular meeting next month. Because of this, the Symphony Society cannot renew contracts with orchestra members at this time."

Seek to Maintain Orch After Ayres Is Inducted

Mitch Ayres' orchestra will be kept intact if possible after the leader enters the Army around the end of March. Leader with sufficient name value is now being sought to replace Ayres in the partially cooperative combo.

Ayres was accepted for service in N. Y. last week.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Feb. 28-Mar. 5 from 5 p.m. to 1 a.m., is divided into two sections. The first section represents the first approximately 25 leaders in alphabetical order (in some cases there are ties, accounting for a longer list), and the second section contains the "also rans," but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

TITLE	PUBLISHER
A Lovely Way to Spend Eve—†"Higher and Higher"	Crawford
And Suddenly It's Spring—†"Lady In the Dark"	Famous
Besame Mucho	Melodylane
By the River of Roses	Shapiro
Don't Sweetheart Me	Advanced
Don't Worry Mom	Ford
Goodnight Wherever You Are	Shapiro
Holiday for Strings	BVC
I Couldn't Sleep a Wink—†"Higher and Higher"	T. B. Harms
I Love You—*"Mexican Hayride"	Chappell
I'll Be Around	Morris
I'll Get By—†"Guy Named Joe"	Berlin
Is My Baby Blue Tonight	Broadway
It's Love, Love, Love	Santly
Mairzy Doats	Miller
Music Stopped—†"Higher and Higher"	Robbins
My Heart Tells Me—†"Sweet Rosie O'Grady"	BVC
My Ideal	Paramount
No Love No Nothin—†"Gang's All Here"	Triangle
Now I Know—†"Up In Arms"	Harms
Poinciana	Marks
Shoo Shoo Baby—†"Three Cheers For Boys"	Leeds
When They Ask About You	Berlin
MOST PLAYED AFTER FIRST 25	
I've Had This Feeling Before—†"Show Business"	Santly
My Shining Hour—†"Sky's the Limit"	Morris
San Fernando Valley	Morris
Someday I'll Meet You Again—†"Passage Marseille"	Witmark
Do Nothing Till You Hear From Me	Robbins
I Wish I Could Hide Inside This Letter	Shapiro
Silhouettes	Marchant
Speak Low—*"One Touch of Venus"	Chappell
The Same Little Words	Paull
So Goodnight—†"Hya Sailor"	BMI
Take It Easy—†"2 Sisters and a Sailor"	Santly
Cherry	Southern
My Heart Isn't In It—†"Calling All Stars"	Leeds
Oh What a Beautiful Morning—*"Oklahoma"	Crawford
Sunday in Sorrento	Mills
Easter Sunday With You	Feist
Little Did I Know	Lincoln
Star Eyes—†"I Dood It"	Feist
Surrey With the Fringe on Top—*"Oklahoma"	Crawford
Journey To a Star—†"Gang's All Here"	Triangle
Marianne	Remick
Mississippi Dreamboat—†"Swing Fever"	Feist
People Will Say We're In Love—*"Oklahoma"	Crawford
Tess's Torch Song—†"Up in Arms"	Harms
You're the Rainbow—†"Ridin' High"	Paramount
Deacon Jones	Pyramid
I'll Be Thinking of You Easter Sunday	Noble
Oklahoma—*"Oklahoma"	Crawford
Starlight Avenue	Wemar
Silver Wings in the Moonlight	Miller

† *Filmusical.* * *Legit Musical.*

MURRAY BAKER SHIFTS TO BURKE-VAN HEUSEN

Murray Baker, professional manager of Robbins Music, moves over to the new Burke-Van Heusen firm in the same capacity March 13. He was selected by the writers as the boss of the new outfit, which will be operated as part of the Buddy Morris combine of Morris, Mayfair and Melrose.

Under the contract with Morris, Burke and Van Heusen were responsible for the selection of a professional manager.

Initial tune of the new firm is not yet certain; it may be from the forthcoming Columbia film, "Belle of the Yukon."

ASCAP Sues Des Moines Nitery On Infringement

Des Moines, Iowa, Feb. 29.

ASCAP has filed a petition in federal district court here asking that Joe Demonico, owner of the Green Parrot club be enjoined from public performance of music on which ASCAP holds copyright. The petition asks that Demonico be required to pay not less than $250 for each infringement.

A similar suit against owners of the Chesterfield cafe has been settled and they now are licensed to perform ASCAP music.

Warren, O., Willed 650G's For Memorial Music Hall

Warren, O., Feb. 29.

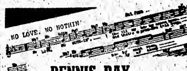
W. D. Packard, deceased industrialist, bequeathed $150,000 for the construction of the Packard Memorial Music Hall in Packard Park, and $500,000 for maintaining a band to play there.

City fathers are now selecting the site.

Gen. Patton a Lyricist

Lt. Gen. George S. Patton, Jr., wrote the lyrics for "God of Battle," semi-religious number, on which Peter de Rose collaborated.

Robbins is publishing.



DENNIS DAY
USES IT!
Most "big names" use this 3x5 VISUAL record of song hits of over 100 publishers, plus old favorites. Includes lead sheets and lyrics of chorus. Samples free.
TUNE-DEX
1619 Broadway New York 19

Morton Gould's
INSTRUMENTAL SENSATION
PAVANNE
FAVORITE OF A NATION
MILLS MUSIC, Inc.
1619 Broadway, New York

WORLD'S GREATEST SONG!
HAVE I WRITTEN IT?
Three musicians and a bandleader call my songs "beautiful," "wonderful," etc. See lyrics. Publisher wanted. Agent wanted. Thomas Lucke, 562 W. 148 Street, N. Y. C.

JOHNNY MERCER'S
G.I. JIVE
RECORDED BY JOHNNY MERCER
with PAUL WESTON and his Orchestra—CAPITOL #141
MICKEY GOLDSEN DAVE SHELLEY
CAPITOL SONGS, Inc.

Sunbrock Charged with Misleading Ads on Rodeo Show in Chicago

Chicago, Feb. 29.

Larry Sunbrock, who seems to thrive on trouble, has run into plenty of it here in connection with his rodeo and thrill circus at the Coliseum. Not only have a couple of court orders been issued against him but he has been named in a damage suit due to misuse of several names in his advertising.

Use of the names "Superman," "The Lone Ranger," "Roy Rogers, The King Cowboy" and Terrell Jacobs in newspaper ads has resulted in a few legal entanglements. First he received a telegraphic protest from Republic Pictures against the rodeo's Roy Rogers being advertised as "The King Cowboy" because, it said, Roy Rogers, its film star, has long been advertised as "King of the Cowboys." When Sunbrock let the warning go unheeded, Rep sent T. R. Black, of its New York legal department, here to institute proceedings. Meantime, Federal Judge William Campbell, in behalf of the Lone Ranger, Inc., issued an order restraining Sunbrock from using misleading ads in the papers and from using radio announcements which confused the public, in connection with the mention of "The Lone Ranger." Jurist later issued an injunction prohibiting the use of the name in any way.

"The Lone Ranger" producers also entered a suit for damages and got an order which holds the boxoffice receipts in escrow until the suit is determined, allowing the Coliseum management, as custodian of the funds, only enough cash from the receipts for the operation of the building, leaving Sunbrock to worry about the payroll.

On Friday (25) Chicago newspapers were notified by an attorney for the "Superman" interests that all such mention of that name should be dropped from all ads and that, if they were not, legal steps would be taken. Even before the warning the Chicago Tribune refused to allow any names of acts to be mentioned in ads that appeared in that paper. Terrell Jacobs' name was used though he had no contract with Sunbrock, and it is not known whether or not he will join the legal bandwagon which promises to give Sunbrock a ride.

N. Y. FANCHON-MARCO REORG AS SHAYON EXITS

Fanchon & Marco's local office will be reorganized when Sam Shayon, head of the New York F&M branch, leaves that outfit to go with the William Morris agency March 1. Most of Shayon's executive duties will go to Charles Toffler, currently accountant for the firm.

F&M at the same time will move from Radio City to the Paramount building.

Pineapple Tossers Rock Green Derby Cafe, Cleve.

Cleveland, Feb. 29.

Two sticks of dynamite planted in doorway of Green Derby Cafe after hours in a mystery weekend bombing blasted all the windows in the building and shattered the front but did little damage to the interior.

Explosion was so forceful that many residents in area were hurled out of bed. Others fearing an inland German invasion ducked for their basement-shelters. Nellie Gaiduk, owner of the cafe building, narrowly escaped injury as her bed was showered with glass.

Neither Carl Amato, who manages the Green Derby, nor Sol Gummings, bandmaster playing there, could give any reason for the dynamiting. Noticing that the bomb was carelessly placed to create more noise than damage, police unofficially believe it was an intimidation threat. Spot was recently robbed of $170 and seven cases of liquor.

Art Farrar cut short a tour of Louisiana to come back home last week at the invitation of his draft board. Most of his men came along with him and Farrar has them standing by pending the result of his final physical.

Lou Walters' 'Slap Happy' Revue to Preem in May

Start of Lou Walters' vaude type legit revue, "Slap Happy," has been postponed to early May. Cast has been nearly completed, with J. C. Flippen, Chico Marx, Renee De Marco, Gene Sheldon having already been signed. Show will also carry a chorus line.

Selection of a theatre will be made upon Walters' return from Florida.

In the meantime, Marx will start for Walters prior to the show, going into the Latin Quarter, Miami, March 2 as a replacement for the De Marcos.

Circus Opens At Garden, N.Y., Apr. 5

Ringling, Barnum & Bailey circus will play its longest engagement ever arranged for one stand, being booked into Madison Square Garden, N. Y., for 45 days. Opening performance in New York is dated for April 5. Garden showings will total 91 performances, premiere being at night. Understood dates in other large centers will be similarly extended. Final showing at the Garden will be May 20.

Reported, too, that Robert Ringling plans a one-ring circus at the Garden through summer, as last year. The equipment is on hand and it would cost little to open, while the performance will be strengthened over last season's show. It was proposed to troupe the one-ringer but there was a last minute cancellation.

Run-through of the big top will be held at winter quarters, Sarasota, Fla., March 26 under canvas. Several circus acts are starting south this week to join the RBB outfit.

Hot Springs Wide Open At Track Preem; Cafes, Casinos, Hotels Jammed

Hot Springs, Ark., Feb. 29.

Night spots, restaurants and hotels are doing bonanza biz as the 30-day racing season got under way yesterday (28). Hotel rooms are a near impossibility and niteries were jammed with patrons following opening day races.

Despite recent raids by state police, gambling houses are operating wide open and the coin is gushing in steadily. Workers from nearby cities, flushed with wartime prosperity, and wealthy visitors from the east are dropping the greenbacks freely. Liquor, almost impossible to secure from legal sources, is selling at inflated prices, but there are few kicks.

On the day before the races got under way, Sunday (27), hotel lobbies and niteries were jammed. Many visitors arriving without having made advance reservations found the problem of finding sleeping space a tough one. Tourist courts were also full.

Club Belvedere, one of the ace nite spots here, and casinos, reopened two weeks ago, are jammed with free spending patrons nightly. The Southern Grill, midtown eating and dancing spot, is running four dining rooms and casino.

The state OPA office at Little Rock, 60 miles distant, has warned that agents will check autos parked near race track daily and that persons found violating gasoline regulations will be called for explanation.

Philly AFM Local Getting Tough on Musical Acts

Philadelphia, Feb. 29.

AFM Local 77 here is clamping down on acts which use musical instruments without holding AFM cards. Hereafter, 77 officials will demand that all performers, whose work is even partially musical, be unionized.

Three acts in the past couple of weeks were ordered to cut out the musical portions of their stints on the threat of being declared unfair. The acts complied.

DeMarcos' $5,000

The DeMarcos will get $5,000-a-week when they open at the Roxy, N. Y., with Harry Richman and Garry Moore March 29.

This is perhaps a world's record high for a ballroom team, and reflects the general seller's market standards for worthwhile available talent.

T.D.'s Record 55G To Open Oriental For Name Bands

Chicago, Feb. 29.

Tommy Dorsey's record-breaking week at the Oriental here last week, is deemed by local theatre men to be an occurrence that will open up the house to other top bands. Dorsey was the first top band to play the Oriental and he got a deal calling for a guarantee of $12,500 against 50-50 from the first dollar, an arrangement few other outfits are likely to be given with the exception of the very best. Up until Dorsey played the house it has had few major names.

Dorsey piled up a b.o. total of approximately $55,600, just about double what the house normally grosses. He took for his end some $27,800, which he told friends here was the highest salary he had ever drawn from a theatre week. He and his men earned it, for they did 45 shows in the seven days.

Oriental raised its prices for Dorsey, from 35c and 75c to 40c and 80c and the upped rates will continue.

'RIBBERS' ALL SET FOR AL ROSEN SHINDIG

Ed Sullivan, N. Y. Daily News columnist, and Jay C. Flippen will co-emcee the dinner being tendered Friday (3) to Al Rosen, manager of Loew's State, who leaves that post this month to head a San Francisco war plant.

Dinner, to be held at Toots Shor's, is being chairmanned by Eddie Smith, with committee members including Al Dow, Larry Puck, Johnny Dugan, Zeb Epstin, Jesse Kaye, Harry Romm and Bob Weitman.

A number of Loew managers who have worked with Rosen will also attend the affair.

Pitt. Nitery Releases Boreo for Miami Date

Pittsburgh, Feb. 29.

Villa Madrid let Emile Boreo out of his only half-filled contract last week so the comedian could take a job at the Hurricane in Miami at considerably more money. Boreo had come in for a fortnight and left after only a week. He was so grateful to Etzi Covato, one of the owners of the Villa, that he even offered him a sum of cash for the settlement. Covato, however, turned it down, asking only that Boreo come back again after the Florida engagement at the same salary. This latter agreed to do.

Hurricane deal paid him over $200 a week more than Boreo was getting at Villa Madrid.

Balto Nitery Op Claims Buddy Lester's Stalling

Buddy Lester, nitery comic, may be sued for breach of contract by Cy Bloom, operator of the Club Charles, Baltimore, who asserts that Lester had contracted to open Feb. 22 but, instead, is continuing at the Latin Quarter, Chicago, where he has been for more than 30 weeks.

According to Bloom, Lester gave as his excuse for not playing the Baltimore date the fact that he (Lester) was being inducted into the army within the next few weeks. Bloom contends that Lester has not produced verification to this effect from his local draft board.

Defendant comic is the brother of Jerry Lester, also a comedian.

Doris Tauber, pianist at Irving Berlin offices in N. Y. for years, left that firm last week to join Warners' publishing combine in N. Y. She follows Benny Bloom, who recently moved from Berlin to Advanced, a WB holding, as professional manager.

Rearrangement of Commish Key To AGVA Signing of Percenter Groups

A rearrangement of the commission situation when correspondent agents work on a deal will enable the American Guild of Variety Artists to sign pacts with percenter organizations in Buffalo, Detroit, Cincinnati, Cleveland and Chicago.

Returning to N. Y. from a trip to those cities, Matt Shelvey, AGVA national administrator, and Mortimer S. Rosenthal, AGVA attorney, declared that the major obstacles in the way of agreements with those organizations are beefs on the commission distribution on deals where an agent and booker are involved. Percenters in those towns feel that the 10% that goes to agents and 5% to authorized bookers, under terms of the AGVA pact with the Artists Representatives Assn., should be reversed, with the booker getting the major slice of the coin.

It is believed that AGVA will settle the question by permitting any slice agreeable to all agents so long as no more than 15% is taken from the performer.

Shelvey and Rosenthal, during their swing through the midwest, lined up deals with agent orgs. They declared all of them evidenced a willingness to cooperate and formulate agreements embodying all the points of the Rule B pact recently inked with ARA, with the exception of a revision on the commission clause. Once that issue is settled there will be little trouble in effecting agreements, the AGVA execs declared.

Rosenthal expects to leave for the Coast to institute discussions with Los Angeles agents, if he can get the necessary time extension from his draft board. He has passed his audition and expects to be inducted by the army in April.

Sinatra Upped to $4,500 For N. Y. Par. in June

Frank Sinatra goes into the N. Y. Paramount again around the first week in June. He follows Charlie Spivak's orchestra and show, and no decision has yet been made on the band that will accompany him.

Between the time Sinatra last played the house and the agreement on his latest booking, Paramount is said to have revised the option it held on him, to call for $4,500 weekly.

Stranded Show Paid Off in Philly

Philadelphia, Feb. 29.

After sleeping on the hard, wooden seats of the Lincoln theatre for three days, 24 members of the all-Negro cast of "Born to Swing" were paid off and went back to New York.

The gals, who said they were stranded by producers of the show, were owed approximately $700. Payoff was finally made by the Wax Brothers, owners of the theatre.

Show closed after one week, despite reported take of $4,690 at which it should have shown a profit. However, producer Irving C. Miller, decided to fold. Most of the cast was paid off at insistence of AGVA. But chorines who were non-members were left flat when Miller and others left town.

While waiting, the girls were fed by Richard C. Mayo, executive secretary of AGVA and members of his staff. Wax Brothers maintained, at first, that they were not liable for the chorines' salaries, inasmuch as they had only leased the house to Crown Amusement Co., owners of "Born to Swing." But after three days they finally decided to pay.

AGVA Wants Hub Nitery to Lift 90-90 Ban on Acts

American Guild of Variety Artists is tiffing with Mickey Redstone, operator of the Latin Quarter and Club Mayfair, Boston, on clauses in Redstone's contracts forbidding acts playing his spots to play spots within a 90-mile radius of Boston within 90 days of performing in his boites.

AGVA concedes that any class A spot, paying top prices for talent, merits some kind of consideration in that respect, but deems the 90 and 90 clause to be excessive and is willing to grant a 21 mile 21 day period of grace.

Benny Davis Asks Cut In Claims Vs. Frolics Club

Benny Davis has asked American Guild of Variety Artists to reduce his indebtedness to performers who worked for him in the defunct Club Frolics. Davis wants to pay acts for time actually worked instead of on face value of contracts.

Under that setup debt would dwindle from $1,063 to $605. But actually performers would get 40% of latter amount since spot is paying off 40 cents on the dollar.

AGVA is mulling the problem and may grant Davis' request to facilitate settlement, although it is probable that it will hold Davis personally responsible for the full amount of the contract.

'Ice-Capades' Boff $58,000 in Mpls. Week

Minneapolis, Feb. 29.

Playing its annual engagement at the St. Paul Auditorium, as usual, "Ice-Capades of 1944," scaled at $2.75 top in the 8,700-seat structure, grossed a terrific $58,000 for six nights and two matinees. This was more than same attraction pulled in 17-day run at same spot last season. Near-capacity prevailed at all performances this year.

"Ice Follies" comes into Minneapolis Arena March 21 for three-week run.

Soldier Suing Mpls. Nitery for Wounds In Shooting Fracas

Minneapolis, Feb. 29.

Happy Hour, one of town's leading night clubs, is defendant in a district court $15,000 damage suit brought by Sgt. Harold Bartholomew, army cook stationed at Ft. Snelling induction center here.

Bartholomew was shot on Nov. 22 while in the club's men's lounge. The bullet was fired by another patron, Harry Ralph Bever, alias Larry Dugan, who later was apprehended with two companions. It developed that the trio were bandits.

Compensation is asked on the grounds the club failed to keep up or preserve order and allowed Bever and others to become reckless, quarrelsome, abusive and disorderly. The soldier also alleges the establishment violated regulations by selling liquor to Bever, etc., when they were already intoxicated.

DANTE EXPANDING MAGIC UNIT FOR TOUR OF LEGITS

Dante, the Magician, will go in for legit presentation when he opens with a major show at the Lafayette theatre, Detroit, March 14.

Meanwhile he is continuing with straight vaude dates, being current at the Oriental, Chicago, and following with dates at Louisville and Fort Wayne, Ind., before hitting the Motor City.

Philly Nitery Op Pinched For Buying Hijacked Booze

Philadelphia, Feb. 29.

Police arrested two more men last week in completing a roundup of hijackers who stole a $30,000 truckload of brandy, part of the loot, police said, was found in the College Inn, widely-known North Philly nitery.

Lou Tomasco, operator of the club, was held in $2,500 bail charged with buying 20 cases of the stuff while knowing it was "hot." Tomasco, recently discharged from the Army, denied the charge.

Police also nabbed a truckdriver, a garage owner, a junkyard operator, and two other men, who were alleged to have been part of the syndicate which bought the hijacked brandy.

Meanwhile police, State liquor agents and Federal men continued a prowl of other niteries in an effort to locate the rest of the stolen brandy.

THEY LAUGHED WHEN I SAT DOWN TO PLAY
1 — That's Good!
2 — That's Wonderful!
3 — THEY PAID TO GET IN!
4 — Sure It's Corny!
5 — See No. 3!
PURE CORN
KANSAS CITY
CHICAGO
NEW YORK
WASHINGTON
AKRON
YOUNGSTOWN
INDIANAPOLIS
FORT WAYNE
LOUISVILLE
CINCINNATI
PITTSBURGH
SMILEY BURNETTE
REPUBLIC PICTURES
I. T. JORGENSEN · DON ROSE
Business Manager
STUDIO CITY
Advance Publicity
HOLLYWOOD, CALIF.
FOLADARE AND MILLON · BRUCE GEAR
Publicity
HOLLYWOOD, CALIF.
WILLIAM MORRIS AGENCY
Professional Management
NEW YORK · BEVERLY HILLS · LONDON

Night Club Reviews

G'wich Village Inn, N. Y.

Buck & Bubbles, Arthur Blake, Vic Anthony, Loretta Lane, Line (8), Ned Harvey Orch, Jack Lopez Orch; $2.50 minimum.

The Village Inn continues to maintain excellent values. Current floor package is a neat, compact unit with the socko Buck & Bubbles combo and Arthur Blake as the toppers. Line of girls are nicely if not sumptuously costumed and two orchs—Ned Harvey and Jack Lopez—provide okay show and dance music.

Buck and Bubbles, with their standard vocal, piano and terping comedy interpolations are, as always, surefire. They proved a smash at show caught, cashing in most strongly with their satirical "Spanish Town" waltz as a team. Reference to their appearance in Metro's "Cabin in the Sky" is wisely made to emphasize that film appearance. Team bowed off to big returns after only 10 minutes and were unable to return for an encore at opening show owing to their scheduled appearance at the Capitol theatre, from where they're doubling. They are now going on earlier at the club in order to permit more time on the floor. They could easily stay 15 or 20 minutes, if time allowed.

Immediately preceding the sepia duo is Arthur Blake, with a clever though overlong repertoire of impressions. He could easily shave five minutes or so from his 20-minute stanza, since opening material is not too strong. Dialog is only fair, his forte being mugging. Opening consists of takeoffs of such Hollywood names as Frank Morgan, Luise Rainer, Dorothy Lamour, James Stewart, Katharine Hepburn and others. Best bits, in this category, are Ronald Colman, Bette Davis and Carmen Miranda.

Comic hits a far snappier pace with his impressions of a Sinatra fan club meeting tops it with his corking imitation of Mrs. Roosevelt and winds up with a short but effective takeoff on President Roosevelt's speech after Pearl Harbor. It's a strong climaxer and sends Blake off to a winning score.

For the rest, lineup includes Loretta Lane, nifty blonde tapper, who solos for three or four minutes early in the proceedings, and Vic Anthony, vocalist (New Acts). *Mori.*

Latin Quarter, Chi

Chicago, Feb. 16.

Buddy Lester, Connie Russell, Jimmy Rae, Day, Dawn and Dusk, Dorothy Hild Dancers (8), Irving Kostal Orch (9), Don Chiesta's Orch (7); minimum $2.50-$3.

Current bill, packing plenty entertainment, attests to manager Ralph Berger's showmanship. Buddy Lester, a favorite here, is held over as headliner. As far as patronage is concerned, he can stay indefinitely. Whether it's a parody, a Ted Lewis impression, his Scotch burlesque or his "Africa" standby Lester is up there punching with hilarious and solid results.

Plaudits go to Dorothy Hild for excellent productions of three beautifully costumed routines. "Chinese Fantasy," radium number, is colorful; "Stardust," semi-ballet routine, with flickering lights in the folds of the dresses, is a top-notch dance novelty, and "Winter Wonderland," in which the girls play tunes with sleigh-bells attached to their ankles, wrists and waists, is another applause-getter.

Jimmy Rae starts the proceedings with solid acro dancing. Outstanding is his back somersault with a double twist that draws nice applause.

Connie Russell, comely brunette, socks over "Who Cares," "How Sweet You Are" and "I'm Sorry, Dear," the latter as a ballad and then in swing time. Patrons find plenty vocal and pictorial appeal.

Day, Dawn and Dusk, sepia trio, wham with harmony work to complete satisfaction of the customers. Open with "In My Arms" then into a stepped-up version of "St. Louis Blues," a comedy impression of a small-time opera company singing "The Kiss," a Yiddish number, and finally "Shadrack" sends them off with a rousing mitt. Boys have personality and deliver their songs with refreshing comedy.

Irving Kostal continues to play excellent show and dance music with Don Chiesta's orch providing Latin relief.

Ball of Fire, L. A.

Los Angeles, Feb 17.

Betty Rowland, Gus Schilling, Lee Trent, Jane Harding, Four Flames, Jack Statham Orch (4); $1.50 cover Saturday, $1 other nights.

Betty Rowland, billed as burlesque's ball of fire, and quite a showmanly miss who has been a spectacular figure with her peeling technique and a penchant for publicity, has taken over the old Cafe LaMaze spot on the swanky country strip and staked out a burley spot.

Hard by Miss Rowland's stand are such haunts of the haut monde as the Mocambo, Trocadero, Clover Club and a few of the smaller inns which get the heaviest play from the cinema spenders. Entertainment at these grottoes is of the sophisticated genre, so naturally those who drift into her room will be attracted by the novelty of "slumming." However, what she parades across the slim catwalk of a stage, aside from her own undressing act which occurs out on the floor, hasn't the enduring fabric. Nor will those who have been here talk it up. Quality of comedy is strained and the strip crowd likes peeling a little faster and not so physical.

Her strip is done well enough with flourish and all the tricks of the peeled-down artiste, and were the rest of the show elevated to that level there would be greater audience enthusiasm.

Lee Trent, a good-looking juve, who emotes at RKO, is emcee and straights for Gus Schilling, also a burley comic and Miss Rowland's husband. With better material their turn would be vastly improved.

Jane Harding handles the vocals adequately enough, but her ballady pipes are somewhat incongruous to the general scheme of divertissement. Line, billed as the Four Flames, stooge for Schilling, but are otherwise talentless. Four-piece crew of Jack Statham does as well as can be expected from a piano, accordion, bass fiddle and sax. *Helm.*

Club Teheran, Philly

Philadelphia, Feb. 26.

Paul Humphrey, Mati Sondi; no cover; dinners $3 up.

An innovation in boites is Lou Lantos' latest contribution to Philly's cafe society set, the Club Teheran.

Though centrally-located, it's situated in a court, reached only from a tiny street. (The management even supplies a map with invitations to the spot). Club is a reconverted dwelling, tastefully furnished, featuring private dining rooms and a main room replete with fire place and bar.

Only entertainment is provided in main room by Paul Humphrey, talented pianist, accordionist and singer; and Mati Sondi, comely brunet chirper. Using no mike, the pair use the intimate technique in their ballading, roaming the tables in Continental fashion.

Lull music is by Muzak. It's also piped into the private dining rooms.

Food, especially steaks and chops, are super. *Shal.*

Monaco's, Cleve.

Cleveland, Feb. 24.

Bob Opitz Orch (6), Dwight Gordon, Helene & Hayes Helen Lane; minimum $1.50-$2.50.

Urbane conservatism keynotes but it's developed a new attraction in Dwight Gordon, a crooner from southwestern tent shows. In one month he has proved himself to be enough of a draw to warrant another four-week ticket.

Gordon is unassuming, good looking and has a smooth baritone that can zoom up to an appealingly high tenor without a break. Without trying to ape anybody, he keeps in the current groove to give out everything from "Shoo-Shoo Baby" to "Paper Doll," with enough individuality to impress both sexes. For contrast he throws in a well done semi-classic. However, he gets greatest results with terrifically delivered western ballads done in a polished and gusty manner. Gordon's only hangover from tentshow days is tendency to be too stiff, but he's beginning to learn how to relax.

Helene and Hayes inject more color into this small revue with sleek, airy ballroom terps which include smart lifts and graceful ballet technique. Gal is an eyefull. Pretty Helen Lane commands attention with hot licks on the electric gitter, but is not strong enough for a single.

Bob Opitz's orch turns in satisfactory job of show backing. Outfit's been here nearly a year, and seems to be losing its zing in dance rhythms, but still gets across. *Pull.*

Finklestein May Take Over Casablanca Nitery

Harry Finklestein, owner of the 51 Club and the Ringside, is dickering with Sid Anthony, operator of the Casablanca, to take over the East Side spot. Finklestein's offer has been upped to $20,000.

If deal is successful, Finklestein will install his 51 Club comics, Pat Harrington and Frankie Hyers, in the new spot. Finklestein has been seeking an East Side outlet for Harrington and Hyers for some time. He had been dickering for the Riobamba site, but deal fell through.

'Pistol' Papa Releases Woodford Cowhands

One week's salary and transit expenses back to New York were provisions for settlement of contract between Al Dexter, composer of "Pistol Packin' Mama," and Dexter Woodford, last week in Kokomo, Ind. Woodford's cowboy group joined Dexter Jan. 10.

Under terms of settlement outfit got its $750 weekly salary, plus transportation, in lieu of two-weeks' notice. At last reports Dexter has not hired a replacement.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Feb. 29.

Tech. Sergt. John J. Heagney, nephew of Mrs. James Heagney, who graduated from this colony recently, returned from India and is spending his furlough here, visiting the gang. He was tops in many of the N.V.A. and Will Rogers Fund drives.

Among downtown inmates flashing good reports are Joe McCarthy, Lillian Mansfield, Pauline Russell, A. B. Anderson, Richard Moore and Arthur Alverez.

Marie Gallager dropped in from Philadelphia as a newcomer. Now being ogled at the Will Rogers for general checkup.

Edward Ferris, who furloughed for two weeks in the Big Town, back in the colony resuming the routine. Looks and feels better.

Matty Pegano, James Whalen, Helen Inglee, Betty Hoffman and Horace Bentley all showing good reports.

Parents of Bill Scherls shot up from Brooklyn to visit their son.

Write to those who are ill.

Cultural Hypo

Continued from page 1

Commission of Music, Drama and the Fine Arts would consist of seven members, five to be appointed by the Governor, one by the President pro-tem, of the State Senate, and one by the Speaker of the Assembly, "from outstanding leaders in their respective fields." The measure provides for an appropriation of $25,000. The Commission is empowered to survey and compile an inventory of public and private institutions now and heretofore engaged within New York State "in artistic and cultural activities, including but not limited to, symphony orchestras, grand opera, operetta and other forms of the lyric art; drama and theatre; choral societies; ballet, painting, sculpture and allied arts and crafts, and the history of such arts, as studied and preserved by the historical societies of the state."

Red Cross

Continued from page 4

W. Smith were the principal speakers at the Washington rally.

E. L. Alperson and Ben Kalmenson left New York last Sunday (27) for a series of Red Cross exhibitor and exchange rallies in western cities, extending their tour to Chicago. They are scheduled to return in about a week.

War Activities Committee has issued a 12-page press book to exhibitors throughout the country as an aid in the Red Cross drive March 23-29. Material includes President Roosevelt's proclamation, Joe Bernhard's appeal, the latter from the National Red Cross Chairman, description of the Free Kit available to theatres, and photographs of National Screen Service accessories and other exploitation material.

D. C. Huddles

Washington, Feb. 29.

Part to be played by film houses in forthcoming Red Cross War Fund drive was discussed yesterday (28) at a luncheon at the Statler, attended by theatre managers and exchange men from Washington, Maryland, Virginia and Delaware.

Speakers included: James T. Nicholson, National Red Cross v.p.; Joseph Bernhard, National Chairman of the Motion Picture Division of the Red Cross; Samuel Dembow, Jr., and A. W. Smith, Jr., of the War Activities Committee.

More showmanship was called for by Dembow. He asked that the lights go up in the houses when collections are made and suggested that pretty girls pass the baskets. He predicted that if all the country's theatres back the campaign, the theatre quota of $10,000,000 will be exceeded by $2-3,000,000.

Gorson Joins Fredericks

Al Gorson, formerly with Universal Pictures as eastern director of radio publicity, has shifted to Frederick Bros. talent agency to head the radio department.

Gorson succeeds Ted Green, who left to do freelance radio production and direction.

New Acts

SHORTS DAVIS
Dance
8 Mins.
Apollo, N. Y.

Apollo theatre, lately, has been getting a good supply of sepia tap acts, and Shorts Davis is no exception. Working in tails, he sports an effective and smooth dance line which merits and gets big salvos. He is equally as effective on slow or fast numbers and is able to interpolate snakehips and b.w. along with his foot-pounding.

Would do better if he went into his dancing sans song opener. *Jose.*

VIC ANTHONY
Songs
7 Mins.
Greenwich Village Inn, N. Y.

Vic Anthony has a goodly distance to go before he rates the better spots. He's an adequate singing turn for secondary cafes. Appearance is okay, but his vocal ability is intrinsically limited.

Judgment in selection of material is good. Anthony handles such pops as "I Love You," "San Fernando Valley" and "All the Things You Are." *Mori.*

FROM 'DOATS' TO 'HORSES'

Al Hoffman, Milton Drake and Jerry Livingston, composers of "Mairzy Doats," have a follow-up tune in the offing. "Don't Change Horses." which Robbins will also publish.

Number has no political implications.

A NEW SINGING STAR

JEAN TIGHE

Dir.:—KENNETH LATER

ENTERTAINING OVERSEAS WITH USO-CAMP SHOWS

BOB EVANS
WITH JERRY O'LEARY
Personal Management
EZ KEOUGH

NOW ENTERTAINING THE BOYS IN SCOTLAND

WILLIE SHORE
Personal Management:
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Overseas for USO Since Jan. '43—Now Touring British Isles

FRED LIGHTNER
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Broadway's Youngest
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JOE CROSBY
Louise's Monte Carlo
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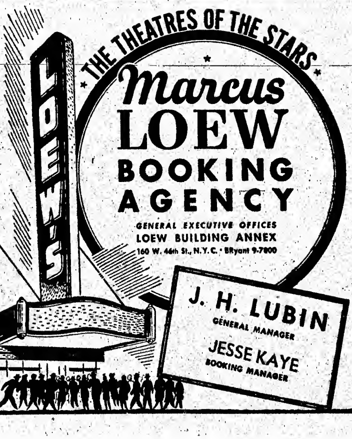
AL BORDE
PRESENTS

BENNY MEROFF
IN HIS
"FUNZAFIRE"
COMPANY
(FIFTH YEAR)
Now Playing
THIRD WEEK
GLENN'S RENDEZVOUS
NEWPORT, KY.

Theatrical [illegible]
[illegible] New York
[illegible]



Variety Bills

WEEK OF MARCH 3

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (2)
Lionel Hampton
Wheeler
Ross & Bill...
Pops & Louie
State (2)
Ina Ray Hutton Orc
Tommy Ryan
Ella Mae
Al Gordon
De Marcos
WASHINGTON
Capitol (2)
Capps Giants Bros
4 Franks
Sugar & Lee
Cook & Brown
(28-1)
Shep Fields Orc
Red & Curley
Keaton & Armfield
WASHINGTON
Earle (3)
Roxyettes
Carlton Emmy
The Ambers
Eddie White
Teresa Reyes
(25)
Paula ...
...
Roxyettes

Independent

NEW YORK CITY
Music Hall (3)
Maggie the Rey
Paul Winchell
Marc Blondell
Roxy (2)
R de Vasconcellos
Bell Vines
L'Estelle Sis
Paul Ash Orc
Martha Raye
Academy (28-1)
Lowe, Hite & S
The Calgarys
Nolan ...
Mary Ford
6 Grays
HARTFORD
State (25)
D'Arcy ... Orc
Malls Bros
Pansy the Horse
Ray Eberle
Windy Cook
(6-8)
Lionel Hampton Or
Pansy
Guy Kibbee
Milton Frome
Allen & Kent
Apollo (3)
3 Edwards Bros
Crotona (29)
Kokomo Joe
Joe Browning
Al Ferguson
(3 to fill)
LONG ISLAND
Jamaica (28-1)
Sammy Birch
Emmery 2 & Claire
Judy Talbot
Bob Gentry
The Adair Dancers
(2)
Kokomo Joe
(3 to fill)
(2-5)
Bob Fuller's Co
Harry Steffler
Gil Johnson
Lynbrook (1-5)
Bob Lark
(4 to fill)
2 Zephyrs
HOLYOKE
Holyoke (2-5)
Eddie Mills
The Blanchards
INDIANAPOLIS
Circle (2)
Earl Carroll's 'V5
NEWARK
Adams (2)
Ray Kinney Orc
5 Aloha Maids
Ziggy Talent
Lowe, Hite & S
Barr & Estes
NORFOLK
Center (2)
Carlton Emmy's Pets
Jean, Jack & Judy
Henny Youngman
Dave Apollon Co
PATERSON
Majestic (2-5)
Boyd Heathen
Fred Rookie
Hermine's Midgets
(6-8)
Palermo's Dogs
Sunnyside (4-5)
Bob Easton Co
(1 to fill)
ALLENTOWN
State (2-4)
Peter Chan
Ted & Art Miller
BALTIMORE
Hippodrome (3)
Mack & Desmond
Bob Gentry
Muriel Lane
West & Lexing
Hibberd, Bird & L
Royal (3)
Earl Hines Orc
State (2-4)
Renee & Calvert
Roy Picard
Consuelo
(5-8)
Stan & Art Catron
Dorothy Dellan Co
BOSTON
Bradford Hotel (2)
Chantse Shea
Stanley & Marty
Alston & Young
Roy Smeck
Bill Saxon
Francisco & Dolores
PAWTUCKET
Capitol (5)
Norman, Bac Dures
PHILADELPHIA
Carman (2)
Emery 2 & Claire
Lorraine Bridges
Whitey Roberts
Johnny Pastine 3
PROVIDENCE
Metropolitan (3-5)
Norton Sis
The Glenns
Guy Kibbee
The Colstons
Arthur Boran
6 Grays
SPRINGFIELD
Court Sq. (2-4)
Verdi & Ravino
Francisco & Dolores
Byrnes Sis
Norman Bac Dures
Terry Lawler
Mildred & Maurice
CAMDEN
Towers (3-5)
Haynes & Perry
Alice Breeze
Roy Smeck
Lew Brown Co
Juggling Jewels
ELIZABETH
Liberty (2-5)
Warren, Evans & K
Palmero's Canines
Judy Talbot
Al Ferguson
(1 to fill)
FALL RIVER
Empire (29-2)
3 Edwards
Bob Easton Co
WASHINGTON
Howard (2)
Benny Carter Orc
Peg Leg Bates
Tanit Polo
Princess Orelia & P
WOONSOCKET
New Park (3-5)
Jean Navarra
Allen & Kent
3 LaVillo Sis
Eleanor Boynes
(1 to fill)
WORCESTER
Plymouth (28-1)
Louis Prima Orc
Stanley & Marty
Barnes Sis
Coty & Sue

Paramount

NEW YORK CITY
Paramount (1)
Xavier Cugat Orc
Walter Dare Wahl
Dean Murphy
Cugat Chords
BUFFALO
Buffalo (1)
Vaughn Monroe Co
Gil & Bernie Mason
Chester Dolphin
Betty Jane Smiley
CHICAGO
Chicago (1)
Patricia Morison
Gomez & Beatrice
Case Sheldon Co
Mayes & Beach
DETROIT
Michigan (1)
Woody Herman Orc
Loma Gale
Marjorie Daniels
MIAMI
Olympia (1)
Hopps Felton
G Ray Terrell
Smith & Hart
Anthony & Allen
Judy Starr
MINNEAPOLIS
Orpheum (1)
Casa Loma Bd
3 Heros
Ladd Lyon
Amos & Arb
OMAHA
Orpheum (1)
Tommy Tucker Bd
Virginia Weidler
The Kean ...
Cy Reeves

RKO

BOSTON
RKO (2)
Jan Garber Orc
Beatrice Kay
Carter & Moreland
Wally Boag
(24)
Charlie Spivak Orc
Ray Dava
Wesson Bros
Marcy McGuire
CINCINNATI
Albee (2)
Tommy Dorsey Orc
Gene Krupa
Paul Regan
3 Edwards Sis
(21)
Dixie Dunbar
N Ray & Mrs. W
Smiley Burnette
The Stardusters
Bill Robinson
CLEVELAND
Palace (2)
Johnny Long Orc
Stardusters
Mercy McGuire
Billy Reves
(21)
Vaughn Monroe Orc
Betty Jane Smith
Chester Dolphin
Gil Maison
COLUMBUS
Palace (7-9)
Les Brown Orc
(29-2)
Duke Ellington Orc
Apus & Estrellita
Wini Johnson
Cook & Brown
ROCHESTER
Temple (3-5)
Duke Ellington Orc
Apus & Estrellita
Wini Johnson
Cook & Brown
(25-8)
D'Artega Orc
Minnevitch Rascals
Johnny ...
Georgie Kaye

Southern

ALABAMA
Birmingham
Pantages (2-5)
Spices of 1944
Mobile
Lyric (2-5)
Knockouts of 1944
Selma
Wilby (29)
Knockouts of 1944
GEORGIA
Augusta
Modjeska (2-4)
Glamour Girl Rev
Savannah
Bijou (1-5)
Rev of Tomorrow
NORTH CAROLINA
Asheville
Plaza (28-29)
Renfro Radio Show
Charlotte
Broadway (3-4)
Beachcombers of '44
Durham
Carolina (2-4)
Talk About Girls
High Point
Paramount (28-29)
Count B Vici Show
Salisbury
State (2)
Beachcombers of '44
Wilmington
Carolina (1-4)
Make It Snappy
SOUTH CAROLINA
Anderson
Criterion (1)
Spices of 1944
Charleston
Victory (28-29)
Alex Garber Rev
Columbia
Carolina (1-2)
Renfro Radio Show
Greenville
Center (29-1)
Glamour Girl Rev
Spartanburg
State (28)
Glamour Girl Rev
Sumter
Sumter (3-4)
Renfro Radio Show
VIRGINIA
Roanoke
Roanoke (1)
Beachcombers of '44

Warner

NEW YORK CITY
Strand (3)
Ina Ray Hutton Or
Georgia Gibbs
3 Stooges
Condos Bros
(25)
Ina Ray Hutton Or
Georgia Gibbs
3 Stooges
Condos Bros
PHILADELPHIA
Earle (3)
Chas Spivak Orc
Dick Buckley
Roberts Sis & W
(25)
Latin Quarter Rev
PITTSBURGH
Stanley (3)
Shep Fields Orc
Sachs ...
Ted & Flo Vallett
(25)
Johnny Long Orc
Hal Le Roy
...
UTICA
Stanley (6-8)
Duke Ellington Orc
Apus & Estrellita
Winnie Johnson

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES

EDWARD SHERMAN AGENCY

NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

WHITSON BROS.—PROF. LAMBERTI—DOROTHY KELLER
ROCHELLE and BEEBE—THE CHORDS—COOKIE BOWERS
LEWIS and AMES—RIGOLLETO BROS. and AIMEE SIS.
RAYE and PEDRO—DAVE BROOKS—NINO GHEZZI
3 WELLS—3 HEARTS—3 RHYTHMETTES
BURNS TWINS and EVELYN—DOUGLAS BROS.
Placed By EDDIE SMITH AGENCY

JAMES BARTON—BEN BERI—GAUDSMITH BROS.
WALTER NILSSON—WALLY WARD—EMIL BOREO
TIP, TAP and TOE—RENALD and RUDY—3 ORANTOS
PAT and SYLVIA—RIED and TOBIAS—THE DRAKES
LEWIS and VAN—JAQUELINE HURLEY
LOWE, HITE and STANLEY
Placed By EDDIE SMITH AGENCY

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Claudia Kaye
Mullo Trio
Jane Ozen
Roger Boggen
Arthur Benson
Aquarium Rest.
M Powell Maniacs
Jerry Montanna Bd
Angie Bond 3
Armando's
Ann Francine
Bal Tabarin
Roy Douglas
S Montmartre Gls
Acon & Simmons
Jack Barrie
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Pierre
Sally Goodwin
Mona Gifand
Loretta Lane
Victor Diaz
Judith Baker
George Morris Orc
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Jim Reilly
Charles Rosoff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Johnny Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Carrie Finnell
Pat Bernards
Evelyn Knight
Ellis Larkins Trio
Stuart Ross
Dusty Pendleton
Cafe 68
Vincent Catanese Or
Sorena San Miguel
Cafe Society (Midtown)
Jimmy Savo
Hazel Scott
Mildred Bailey
Kenneth Spencer
Eugene Fields 3
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Josh White
Eddie Heywood Orc
Casbah
Lillian Clark
Jimmy Harkins 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
G Codolban Orc
Ceruti's
Tom Morro
Eddie Steele
Toni Morrow
Maxine Johnson
Club 18
Roy Sedley
Vince Curran
Joe Frisco
Hal Hickson
Gaye Dixon
Ted Smith
Roy Rogers
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
"Prof" Adducie
Diane Fontaine
Marco
Peggy O'Neill
Marie McCall
Marcia Kent
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Jimmy Durante
Mary Raye & Naldi
Karen Cooper
Larry Brooks
Mildred Law
Mann & Knoft
Los Andrini
Samba Sirens
Joel Herron Orc
Frank Marti Orc
Coq Rouge
Kathleen Kova
Dick Wilson Orch
B Bizony Ensemble
Jack Dempsey's
The Victory Boys
Lysa Dori
D Baker Musicomics
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Selma Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Oakland
Rosalie Grant
Tommy Tucker Orc
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza
(Glass Hat)
Michael Albert Orc
Dick Buckley
Flora Vestoff
Pat Abbott
Malia
Nano Rhodes Bd
Hotel Biltmore
Joan Hyldoft
John Donofrio
Arnold Shoda
Ruth Starr
De-Icers (4)
Ann Warren
Hal Chase
Ray Heatherton Orc
Hotel Commodore
(Century Room)
Elime Maldonado O
Fernando Alva
Nita Rosa
Bob Lido
Cachito
The Graysons
Dorothy Keller
Roy Arnold
Johnny Mack
Musical Gonzer 3
Stanley & Martell
Dorothy Keller
Michel Gamet Orch
Hotel Dixie
(Plantation Room)
Al Trace
Hotel Edison
Ryan-Barton Orc
Hotel Essex House
(Casino on Park)
Abe Lyman Orc
Rose Blane
Frankie Connors
Stanley Worth
Ruth Walls
Nick D'Amico Orc
Hotel Lexington
(Hawaiian Rm)
Lani McIntyre Orc
Leilani
Makahana
Al McIntire
Harold Aloma
Hotel Lincoln
(Blue Room)
Count Basie Orc
Hotel McAlpin
(Marine Grill)
Gladys Tell
Forest Hamory
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
Sonny Dunham Orc
Dorothy Claire
Don Dare
Mary Jane Yeo
Bob Russell
Bob Ballard
Jerry Mapes
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kitz Orch
Hotel Park Central
(Cocoanut Grove)
Danny Buckner Orc
G & G Bernard
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania
(Cafe Rouge)
Charlie Spivak Orc
Hotel Pierre
(Cotillion Room)
Myrus
Maye & Harger
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza
(Persian Room)
Bill & Cora Baird
Celeste Holm
L Gomez & Beatrice
Mark Monte Orc
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza
(Cafe Lounge)
Clemente Orc
Florinda
Joseph Marvin Orc
Hotel Sheraton
(Satire Room)
Duncan Sis
Dee-nair
Tino Valenti
Pat Cameron
Jerry Vanni
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Carol Lynne
Rudy Richards
Michael Ward
Margaret Barry
Eileen Thompson
Sharlee Munster
Edith Kandel
Freddy Miller Orc
Theodora Brooks
Lynn Gardner
Bob Sinnona Orc
Evan Jones Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria
Gracie Fields
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine De Bois
Paul White
Teddy Hale
Bebe Fox
Charles Whittier
June Edwards
Jimmy Kelly's
Glenda Hope
Jeanne Lama
Jo Ann Collier
John Rockwood
Burke 2
Tere, Sidke
Renee
Mildred Tuma
Romero & Rosita
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dick Patterson
Billy Daniels
Miss Rhapsody
La Conga
Carmen Amaya
Sabicas
Antonio & Leonor
Gloria Belmonte
Pico
Geronimo Villarino
Mario Dominguez
La Martinique
Zero Mostel
Mariani Sis
Martiniqueens
Max Bergere Orc
So ...'s Orc
Latin Quarter
Bill Vine
Carlos
Mazzone & Abbott
Shea & Raymond
Christine Forsyth
Hope Thompson
Chavez & Duprees
Ena Conlon
Adele Parrish
Dan McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Joey Adams
Tony Canzoneri
Evelyn Brooks
Dodson's Monkeys
Cowan's Madcaps
Tamml O'Hara
Lazara & Castellanos
Lou Martin Orc
Monte Carlo Casino
Dick Gasparre Orc
Marga
Smolen & Rosati
Elayne Hume
Smolen & Rosati
Ralph Rotgers Bd
Old Roumanian
Jack Richards
Sadie Banks
Joe LaPorte Orc
Paris qui Chante
Pierre de Caillaux
Myrette Pauselle
Sylvie St. Clair
Richard Manning
Jeanne Morain
Leonard Elliot
Irma Juriet
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Barbara Hawaiians
Victor Quartet
Harold Green
Russ MacLean
Phil D'Arcy
3 Merrymakers
Sig Schoth Orc
Ruban Bleu
Bernie West
Peters Sis
Maxine Sullivan
Ilse Bois
Herman Chittison 3
Julius Monk
Sammy's Bowery Gay 90's
Flo Reed
Daisy Lewis
Marty Beldo
Jack Sheehan
Spivy's Roof
Spivy
Walter Liberace
Fred Keating
Stork Club
Russ Smith Orch
Tavern-on-Green
Joe Ricardel Orc
Tony's Trouville
Cy Walter
Rita Molina
Alex Giraldo
Harry Le Roy
Edy
Bus Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Versailles
Perry Como
Paul Remos
Ray Sinatra Orc
Machito Bd
De Castro Sis
Larry Douglas
Ronnie Cunningham
Jack Blair
Mata & Hari
Village Barn
Dick Thomas
Red River Dave
Estelle Loring
Elsy Clark
Gerri Gale
Pop Brewster's B
Village Vanguard
Albinus Jones
Ginger Dulo's
Gwen Tyne
Joe Thomas 3
Wivel
Bob Lee
Carmen Montoya
Tommy Hayden
Mlle. Hildeen
Gertrude Hild
The Laulois
Harry Horton Orc
Zanzibar
Ethel Waters
Maurice Rocco
Son & Sonny
3 Peppers
Harold Nicholas
Tops & Wilda
Sibby Lewis Orch
Dusty Fletcher
Peewee Marquette
Hal Thomas Bd

Angel Record

Continued from page 1

investments from profits first before the manager participates.

Limited partnership in show business is a method that has developed in the past two or three seasons and has been used by newer showmen, whereas most of the mature managers have steered clear of that type of financing. However, with backers in great abundance, the new managers find it no trick to get the desired funds. There were several major productions in which well-known managers were in as limited partners last season, and in one instance the managerial end retained 60% of the profits. Such attractions include "Oklahoma" (St. James) and "Ziegfeld Follies" (Imperial).

Limited - partnership regulations make it mandatory for the listing of the investors as a public notice in at least one newspaper. Generally used for that purpose are the N. Y. Post and Law Journal, circulation of these publications being under that of other N. Y. dailies. Another type of investment by non-show people is called "loan agreements," backers in those instances being silent partners, and there is no legal compulsion to disclose their identities. "Jackpot" (Alvin) was produced by that method with the manager (Vinton Freedley) one of the investors.

"Allah" has been budgeted for $100,000, which has been subscribed by the 27 limited partners, but there is provision for a "call" of 25%. That means that if the show's cost goes to $125,000, the backers must put in additional money based on their percentages of investment. Should the production not exceed the additional $25,000, Bloomingdale would be required to supply the necessary cash.

Biggest individual amount invested in "Allah" is $20,000, by Carl Friedlander, said to be head of a plane-building plant. Hiram C. Bloomingdale, father of the manager, is in for $5,000. Bloomingdale, Sr., is connected with the New York department store of that name and was formerly an inveterate first nighter. Because of illness he has not been attending premieres for some time.

How to Be a Legit Angel for 50 Bucks

Something new in legit angeling is the formation of Investors, Ltd., whose members will buy small pieces of Broadway shows. Group will be made up of 35-40 members who will put up on an average of $50 each per show, thus providing approximately $1,000 for each production. In these times, with so much ready money floating around, this is not of particular import, outfit figures, but in the post-war period, when money may again be tight, such a sum may be just what's needed to get a show over the top.

So far only 23 people have joined the group, which is informal and has no officers. They will get pieces of various plays through members of the group, many of whom have close legit connections. The members enlisted so far are Judith Abbott, Harry Ackerman, Mortimer Becker, Helen Brooks, Kay Brown, Jeanne Cagney, Norman Corwin, Lt. Jerry Danzig, U.S.N.; Sylvia Dowling, Anna Erskine, Eunice Healey, Martha Hodge, Pvt. Sol Jacobson, Hal James, Stanley Joseloff, Mary Mason, David Miller, Hobe Morrison, Myron McCormick, Earle McGill, Mary Shipp, Eleanor Wilson and James Wise.

Front Line

Continued from page 4

exchanges and an undisclosed number of sub-exchanges, so that all theatres of operation are covered. Most of these prints are flown to their destination, so that areas in the South Pacific, India, and China, remote from the U. S., often get late releases within two or three weeks from date of shipment.

Although three new programs (including a feature and shorts) are made available weekly, there have been complaints that old films are being shown in combat areas. This is due to the hunger for pictures, with six shows weekly being staged in some zones instead of the three allocated. The added showings are made by the use of old films, still in circulation, which were not returned to the United States. In some areas the men want double features, and this also has resulted in use of some older pictures.

As a result of the widespread publicity (for which show business was partially responsible) that Hollywood product was being shown to the forces abroad ahead of Broadway openings, there have been some complaints when soldiers do not see the pictures ahead of their release to commercial theatres in the U. S.

While pre-Broadway showings are available in many instances, this is not always possible since it takes about four months before a film plays off the Army circuit and it is bound to reach some areas after the Broadway showing.

As a result of the increased number of projectors now in release, however, combat zones are today a great deal closer to Army release dates than ever before.

Reason for Oldies

Complaints about old pictures are largely due to causes which have little if any connection with the U. S. Army distribution system. Before the motion picture industry made its first gift of 16 mm. films the Army secured 1,000 old 16 mm. films from various commercial rental agencies. Although efforts were made to recall these prints, approximately 250 were never returned and these still turn up abroad, being used for extra shows or for double features.

Some criticism about old pictures also comes from people who see old 35 mm. films in theatres or elsewhere abroad. These pictures, mistaken for the industry's new and free 16 mm. films, are often taken out of hiding places in the territory formerly overrun by enemy troops and are shown to American troops soon after various areas are liberated.

Old films, selected from the 10 best lists of former years, are being shown on transports, however, because military officials feel that if new pictures are shown to the troops en route they would have to see the same pictures over again later.

In general, delivery of new films and their projection is a relatively simple matter in static areas. Military security sometimes precludes showings in very active combat areas.

Insofar as preferences are concerned, soldiers in combat zones don't like pictures with combat themes. The men in non-active areas like war pictures if they're good.

Also noted is the preferences for revivals of old pictures which soldiers sometimes find in theatres in re-occupied areas and in some of the first 16 mm. product bought by the Army. Outstanding oldies are not only wanted when bad flying weather keeps planes grounded (preventing delivery of new product), but are being asked for as a regular supplement to current features. Some of the men in the armed forces, in their early 20s and possibly younger, never saw films such as "It Happened One Night," "Mr. Deeds Goes to Town," etc. Others, who have seen them, like to see them again.

The Army may eventually include revivals in the regular circuit operation because they raise the overall quality of the film shipment. Ostensibly, with 156 pictures annually required, these cannot all be top pictures since the supply of "A" product is at all times limited. Revivals are being ogled as a means of maintaining a higher uniform standard of screen fare.

Managers to Allow WLB to Decide On Increased Pay to Stagehands

That the managers and stagehands have virtually finished negotiations for a new basic agreement was indicated at a New York session between the two factions on Friday (25), but the increased pay provision must first get the okay from the War Labor Board. Union chose that method of settling the dispute instead of arbitration, and the result of the latter proceedure would probably call for review by the WLB anyhow.

Understood that the deckhands have abandoned the idea of placing seven men backstage instead of four for one-set shows. Managers firmly resisted that suggestion, arguing that it was unnecessary employment. However, the union won its point on hours when men are called to theatres outside specified working time. When so called they are to be paid for three hours minimum, instead of at least two hours, the rule heretofore.

Managers expressed willingness to a pay raise but the union contends it should get a 15% tilt over the present scale. Managerial contention is that because an increase of approximately 7½% was granted last year the new boost should not be more than around 8%.

WLB's stand so far in pay increases is that not more than 15% shall be granted over the scale as of Jan. 1, 1941. It has ruled that pay cuts restored shall be regarded as increases. Restoration of a cut is one of the angles to the showmen-union situation. Deckhands at last week's meeting asked the managers to favor a 15% increase over the present levels in the application to the WLB. The managers refused, deciding to remain passive, thereby putting the question up to the Governmental bureau upon sole contention of the union.

Legit theatre engineers have asked for a further increase. They were recently granted a 10% raise but their union argues the boost should have been 15% and therefore have applied for an additional 5%. Engineers are now being paid $63.50 weekly, and if getting the okay on the additional pereentage sought, will receive around $3.50 more than at present.

Reported that ushers will ask for another raise, with the managers probably opposed. Such jobs have been regarded as part-time employment, a sort of stepping stone to jobs calling for better pay. As one manager put it: "Since they formed a union, looks like they want to make a career out of ushering."

BILL JOHNSON TO LEAVE 'BOYS' FOR METRO FILM

Pittsburgh, Feb. 29.

Bill Johnson, leading man in "Something for the Boys," will quit the show this weekend in Chicago, going straight to the Coast to begin his new Metro contract. He'll be replaced opposite Joan Blondell in the Mike Todd musical by Milton Watson, who has been playing a minor role in the show and understudying Johnson. At the same time, Shirl Thomas (Mrs. Johnson) is leaving with her husband, and she'll be succeeded in the original Frances Mercer part by Eve McVeagh. When "Boys" left here, no replacement had yet been secured for Watson, but management was in hopes of picking up a young singer in Chicago.

Johnson signed with Metro last spring. Although his run-of-show contract with Todd expired at end of Broadway run, he agreed to stay with "Boys" until after the beginning of Chicago engagement. Studio wanted him for a straight role in "30 Seconds Over Tokyo," but that would have forced Johnson to report in Hollywood at beginning of this month, and he couldn't make it. His first film assignment hasn't been set yet.

Best Seattle Season For Legit in 12 Years

Seattle, Feb. 29.

Best legit season in 12 years is reported by Hugh Beckett, vice-president and manager of Metropolitan Theatre Co., with ace bookings penciled for the balance of the season.

Beckett reports coming attractions at Met: "Blossom Time," April 16 (eight days); "Blithe Spirit," April 25 (eight days); for May, "Sons o' Fun," and "Student Prince"; for June, "Life With Father."

COHAN DAUGHTER SUES TO SETTLE HIS ESTATE

Georgette Cohan, daughter of the late George M. Cohan, has started an action in N. Y. Surrogates court, petitioning a prompt settlement of the estate of her father, who died Nov. 5, 1942.

Through her attorney, Harry H. Oshrin, Miss Cohan obtained an order from Surrogate James A. Delahanty directing Dennis F. O'Brien, executor, to show cause March 24 why he should not be compelled to file an accounting.

Miss Cohan is one of five heirs to whom the actor-producer-composer-playwright left his estate in equal shares. The others are his widow, Agnes, and his other children, George M., Jr., Helen and Mrs. Mary Cohan Ronkin.

Georgette is the daughter of Ethel Levey, Cohan's first wife. Miss Cohan had appeared with her father in several of his productions and co-starred with him in "Madeline and the Movies."

Tix Bought in Advance For Post-Tax Period To Call for Present 10%

Although the new 20% admission levy is dated to start April 1, the present 10% tax will apply on all tickets sold up to March 31 for performances to be held thereafter. All the current Broadway legit hits have sold, or have for disposal, tickets well into May, June and July, if not beyond then in several instances. Tickets sold at the boxoffice or in the agencies between now and the end of March will similarly call for 10%, while the same applies to mail orders filled prior to April 1.

Expected that when it becomes generally known that the present admissions tax applies for future performances paid for within the next four weeks, ticket sales will be materially upped, counteracting to some degree the business decline usual after Washington's Birthday, especially up to the federal tax deadline, March 15.

It is reported that the above ruling has been confirmed by the Treasury Department.

Boxoffices have been advised that when ordering tickets dated after April 1, the prices must include the 20% levy; that is, a $3 ticket will be $3.60 instead of $3.30 as now. For tickets on hand, but not sold up to the end of March, it is suggested that a rubber stamp be obtained reading "10% additional tax," tickets to be stamped on both sides. When tickets for the same performance are sold prior to and after March 31, treasurers, in making returns to the tax collector, should make out the forms indicating the difference, such as:

200 (tickets) at $2.50 each........ $500 at 10% tax, $50

200 (tickets) at $2.50 each........ $500 at 20% tax, $100

New tax will not apply on the premiums (additional charge) paid for tickets obtained in the agencies. Ruling is that the money charged over the boxoffice rate by brokers is paid for service. The present 11% on agency-sold tickets will remain as is. Each ticket so sold for the lower floor is 83½c (75c plus tax), or $1.67 per pair. Latter sum added to the boxoffice price is the correct amount collectable by the agencies.

After April 1 the cost at the boxoffice will be $2.40 for a $2.20 ticket, $3 for $2.75, $3.60 for $3.30, $4.20 for $3.85 $4.80 for $4.40, $6 for $5.50. As most sales are for two tickets, by doubling the new figure the exact price at the b.o. is obtained.

In the agencies the present cost for a pair of $4.40 tickets is $10.47 ($8.80 plus $1.67), the new price to be $11.27. Most shows have a $3.30 top and the rate in the agencies for pair is $8.27. After the new tax goes in the price will be $8.87 as against $7.20 at the boxoffice.

When the new rates go in it is not impossible for $2.75 tickets to be most in demand, as the b.o. price will be an even $3, or $6 per pair. Show people fear the hiked admission tax will affect business for intermediate shows.

March of the 4F's

Boston, Feb. 29.

Men may be scarce and all that, but Sol Kaplan, manager of the Colonial, announced through the newspapers the other day that the producers of "Janie," opening at the Colonial the following Monday (that is, Feb. 28), wanted about 20 young men to act as soldiers.

The next morning at 9 a.m. 540 young men were lined up outside theatre to grab the chance, and more than 50 applications appeared in the mail. The spots had to be filled by drawing lots from a barrel.

$5,880,000 For 3 Bond Matinees

As anticipated, there was no confusion at the Washington's Birthday matinee of "Winged Victory," at the 44th Street, N. Y., although a double set of tickets had been sold. Most of those who obtained tickets through the purchase of Fourth War Loan bonds had been notified that while the date specified was Feb. 22, the special bond matinee would be given Tuesday (29). However, around 150 uninformed persons came to the theatre, their tickets being quickly identified because they were clearly stamped as bond tickets. Those patrons accepted the explanation that the matinee would be played one week later.

Amount of bonds sold in exchange for tickets to the special "Victory" matinee, which sold out, was close to $5,000,000. Previously a bond matinee for "Early to Bed," Broadhurst, accounted for $550,000 in bonds, and that for "Two Mrs. Carrolls," Booth (a small house), was around $330,000, or a total for the trio of $5,880,000. Last season, when eight bond matinees were given, $10,800,000 in bonds were sold.

BERGMAN ESTATE PUT AT $520,056

A gross estate of $520,056, and a net of $450,730, was left by Leonard Bergman, nephew of A. L. Erlanger, when he died in September, 1942, at the age of 57, according to report filed in surrogate's court, New York, last week.

Bergman, who had been administrator of his uncle's estate, and had also been a producer and theatre operator on Broadway, left one-fourth of his estate to his mother, Caroline Bergman, and the remainder to his widow.

Lambs in 'Private' Gambol March 19; Kaufman, Nugent Skits

Again foregoing a public Gambol, the Lambs are readying a show to be given at the clubhouse on March 19, attendance limited to members and male guests. There are to be 16 numbers comprised of skits and specialties.

A George S. Kaufman satire has been written especially for the Gambol. It is called "Local Boys Make Good," those to be kidded being stagehands. Another skit written especially for the show is "Club Love," by J. C. Nugent. Understood it was necessary to return a number of sketches submitted because it was impractical to stage the material.

Walter N. Greaza is Collie for the Gambol, while Eddie Weber is musical director. Admission, including dinner, will be $3 for members, tickets for guests being $7.50 and $10, according to location.

Play Out of Town

A Highland Fling

Boston, Feb. 28.

George Abbott production of comedy in three acts (six scenes) by Margaret Curtis. Staged by Abbott. Sets, John Root. Opened at Wilbur, Boston, Feb. 28, '44.

Charlie McKenzie	Ralph Forbes
Jeannie McKenzie	Frances Reid
Sir Archibald McKenzie	John Ireland
The Lady of Shallot	Margaret Curtis
Rabbie McGregor	Karl Swenson
Lizzie McGregor	Marguerite Clifton
Bessie McGregor	Patti Brady
Malcolm Graham	Ivan Miller

"A Highland Fling" stands to bring in the year's artistic sheaves and with it plenty substantial material benefits. Comedy-fantasy is a gem of originality, humor and lyric beauty. And of enormous distinction in conception and realization. As it stands, it is a little out of focus. But there can be little question that it will emerge from try-out here as the season's most refreshing contribution.

Emerging with it is Margaret Curtis, its author and the creator of its central role, that of a fragile Scottish daftie who, being daft, can converse with ghosts, and falls in love with an especially dashing one. Miss Curtis, herself a Scot, proves an actress of extraordinary capacity. She conveys the difficult role with a childlike naivete and an ephemeral quality seemingly met with on the stage but once in a decade. A fabulous future for her seems certain.

Her play, a novel inspiration, tells of a rakehell of a Scottish ghost who haunts his ancestral castle to prevent anyone from stealing the famed Scone Stone (the one in the abbey, he says, is a fake). Amorously inclined, he has a beautiful wife-angel who continually pleads with him to come up to heaven. The ghost makes love to strange dafties who, with little children, can alone converse with ghosts. A little dismayed that his current daftie finds his kisses cold, and relieved at last of his charge of guarding the stone when it is bought by an American (and thus kept out of English hands), the ghost decides to go to heaven. To do so he must first redeem a sinner. The sinner double-crosses him by failing to stay redeemed, however. And the ghost makes a final play for the daftie. By this time, however, she has fallen in love with his descendant and can no longer hear him. Final curtain wows.

Ralph Forbes, as the ghost, draws his heftiest role in seasons, and makes the most of it for a standout performance. Comedy, however, boasts plenty of quality in all supporting roles, with particularly choice characterizations by John Ireland, as the ghost's descendant; Karl Swenson, as the loquacious sinner, and Frances Reid, as the angel.

In its present form the play runs to talkiness, but when given the Abbott editing and pacing here it will almost certainly smash. *Elie.*

Mrs. January And Mr. Ex

Wilmington, Feb. 27.

Richard Myers production of comedy in three acts (four scenes) by Zoe Akins. Co-stars Billie Burke and Frank Craven. Staged by Elliott Nugent. Setting, Paul Morrison; costumes, Adrian of Hollywood. Presented at Playhouse, Wilmington, Feb. 23-26, 44; $2.20 top.

Miss Belle	Helen Carew
Charley Blaine	Edward Nannery
Stevens	Phil Sheridan
Mrs. January, Nee January	Billie Burke
Martin Luther Cooper	Frank Craven
1st Expressman	Roderick Winchell
2nd Expressman	Robert F. Simon
Germaine	Therese Quadri
Wilhelmina	Barbara Bel Geddes
Rolando	Bobby Perez
Carey	Henry Baranard
Burdette	Henry Vincent
Clancy	Dorothy Lambert
John Deacon January	Richard Temple

At present Broadway chances for Zoe Akins' "Mrs. January and Mr. Ex" look pretty slim despite the presence of Billie Burke and Frank Craven. Show wasn't ready to open and it may be by the time drastic adjustments are made chances will be better.

Now it's a case of liking the actors but a definite thumbs-down on the play. Billie Burke carries practically the whole burden in another of her loveable nitwit characterizations of the type which won her fame in Hollywood.

She is on-stage practically throughout as a wealthy, scatterbrained matron who chooses to live in "poverty" in a small New England town so as to be ready for the revolution she is sure will follow the war. She has three children, all by different fathers she shed in divorce courts. Owner of house she picks for experiment is an ex-president of the Coolidge type. They have a very mild love affair and the curtain falls on the ex-prez about to be drafted as the Republican candidate. That's the plot, and pointless, dreary dialog doesn't help.

There are some laughs scattered here and there but not enough to overcome other defects.

Miss Burke struggles with a series of screwy speeches that would have floored a less-able trouper. However, she sparkles from her first entrance and carries the audience with her right up to the final curtain. Her co-star, Frank Craven, is less fortunate as the ex-president. He has little to do but his presence is definitely an asset. Only in the third act does the role allow him to share honors with Miss Burke.

The supporting roles are well played, with special mention for Helen Carew as a spinster; Barbara Bel Geddes as the tough, older daughter; Richard Temple as a pompous capitalist, and Therese Quadri as a French maid.

Elliott Nugent's direction is spotty but he does succeed in perking up some scenes. *Klep.*

Strong Theatrical Group to Albany To Oppose Change in Job Agency Law

A strong theatrical delegation opposed to the Condon-Ostertag bills, which would radically change the present employment agency laws, went to Albany today (1). Delegation included stage union officials and also the producing managers, who for the first time joined with the other groups on such a mission. Hearings on the proposed legislation are being conducted by a state senate committee.

Equity heads the stage group and opposes the bills, which would knock out its 5% agency commission rule. Delegates for the actors association, are Paul Dullzell, Alfred Harding, Rebecca Brownstein; for radio (AFRA), Emily Holt, Minerva Pious; for pictures (SAG), Florence Marsten; for musicians (local No. 802), William Feinberg; for stagehands (local No. 1), Solly Pernick, William McDowell; for treasurers, Morris Seamon; for Central Trades Council, Thomas Murtha; League of New York Theatres (managers), James F. Reilly; for agents and managers union, Oliver M. Sayler.

Many votes are represented by the delegation, it being pointed out that the Trades Council alone has 1,800,000 members.

Shuberts Lose Appeal In Test Case to Deny Admission to Critics

The Shuberts have finally lost a three-year-old court contest in their efforts to regain the right to bar people from their theatres without cause, especially aimed at the critics. They questioned the legality of a New York state law which prohibits managers from excluding without cause any person possessing a ticket, but the statute was upheld in the lower courts and by the court of appeals last week. That is the highest tribunal in New York, and since its decision was unanimous, there is but a slim possibility that the Shuberts will attempt to seek a review in the U. S. Supreme Court.

Test was made through the suit of one Robert William Christie, of upstate Niskayuna, who was awarded damages of $500 because he was barred from seeing a performance of "Panama Hattie" at the 46th Street, N. Y., May 27, 1941. He was evidently picked at random, not being identified with show business. Christie sued the Select Operating Corp., the Shuberts' corporate name. The amount of damages must now be paid the plaintiff. In contesting the action attorneys for Select offered no reason why the ticketholder had been denied admission.

During one of their squabbles with newspapers the Shuberts won one case giving them the right to bar critics, claiming a ticket was a license or contract. In that case the fight was against the N. Y. Times, and the late Alexander Woollcott, then its critic, was the object of the managers' spleen. More recent state law knocked out that decision.

Davidson Act

Albany, N. Y., Feb. 29.

Christie sued under the Davidson act of the Civil Rights Law, passed by the Legislature two years ago, which prohibits any theatre, management, employee or operating company from refusing to admit to a public performance any person over 21 years of age who has paid the price of admission and who is not disorderly or abusive of speech.

Settle on 'Bright Lights'

Claim of Elaine Miller against Alex H. Cohen for the return of $3,500 in connection with "Bright Lights" which Cohen produced, was settled, it being understood that she accepted about one-third of the amount. Miss Miller had a small part in the revue, which lasted but a few days at the Forrest, N. Y., last fall.

She claimed that Cohen had promised to make her a star, and she advanced him the coin for expenses.

Another claim for $3,500 against Cohen on "Lights" was disallowed, that matter being arbitrated. Mary Poll, Charles Moss and Ruth Warren sought their investments back because songs by Miss Poll and Bob Emmerich were not used. Albert Clear was the arbitrator.

B'way Dandy; 'Carmen' Over $45,000, 'Decision' Neat 16G, 'Ice' Soars, 38G, 24G for 'Othello,' 'Hayride,' $46,000

Broadway grosses shot upward for a number of shows over the Washington's Birthday period though but four or five attractions gave added holiday matinees. Surge to see stage plays was so strong that on one or two nights flopperoos sold out, including one that closed directly after the holiday.

Only one new show last week, but it closes this week. Three fresh attractions arrive this week, and "Porgy and Bess" returned to the City Center after drawing great grosses in a two-week repeat, following which it went to Newark and did very well.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Connecticut Yankee," Beck (15th week) (M-1,214; $4.40). Another week to go, and then to road; has done rather well, and last week, with some holiday aid, the gross hoisted to $22,000.

"Angel Street," Golden (116th week) (D-789; $3.30). Long-run import continues to stay in the money, and last week the takings bettered $11,500.

"Arsenic and Old Lace," Hudson (164th week) (CD-1,094; $3.30). Excellent weekend attendance sent takings upward, with count approximately $14,000; its best figure since last season.

"Bright Boy," Playhouse (C-865; $3.30). Presented by Arthur J. Beckhard and David Merrick; written by John Boruff; dated to open Thursday (2).

"Carmen Jones," Broadway (13th week) (O-1,900; $4.40). Midweek matinee switched Tuesday (Washington's Birthday) and sold out; takings bettered $45,000, great.

"Decision," Belasco (4th week) (D-1,097; $3.30). Strong indications drama will make grade; approached $16,000 mark; played an extra performance.

"Early to Bed," Broadhurst (37th week) (M-1,160; $4.40). Estimates under actual pace, and last week went up materially; gross figured nearly $26,500.

"Harriet," Miller (44th week) (D-940; $3.85). Announced to terminate at end of March; will tour next season; bounded up to better than $16,000 last week; next attraction will be "Chicken Every Sunday."

"Jackpot," Alvin (6th week) (M-1,327; $4.40). Little difference here, although got its share of holiday trade; gross quoted over $24,000; very good, but not capacity.

"Kiss and Tell," Biltmore (49th week) (C-920; $3.30). Close to year's run mark, and engagement indefinite; last week's takings approached $17,000; best figure since last spring.

"Life With Father," Empire (222d week) (C-920; $3.30). Held to usual eight times, but got big share of holiday trade, quoted over $16,500.

"Lovers and Friends," Plymouth (13th week) (D-1,075; $3.85). One of list's most substantial grossers; Raymond Massey due out of cast because of Hollywood, but show will be extended into spring; rated over $20,500.

"Mexican Hayride," Winter Garden (4th week) (M-1,523; $5.50). Getting all house will hold; rated over $46,000, which means standees all times; tops the list.

"Mrs. Kimball Present," 48th Street (C-909; $3.30). Presented by Gerken and Chandler; written by Alonzo Price; comedy opened Tuesday (29).

"Oklahoma," St. James (48th week) (M-1,520; $4.40). Stands out as much this season as last, and they'll wager it'll be as strong next year; $30,600, capacity.

"One Touch of Venus," 46th Street (21st week) (M-1,347; $4.40). Another major musical that is primed for cleanup; also playing standing room; rated around $34,500.

"Over 21," Music Box (8th week) (C-1,001; $3.30). Among few attractions which played nine times last week; added holiday matinee sent gross to $21,300; new high.

"Peepshow," Fulton. Dropped out of running suddenly last Saturday; played three weeks to mild money; will be followed by "The Searching Wind," going into rehearsal next week.

"Ramshackle Inn," Royale (8th week) (CD-996; $3.30). Got best gross to date and definitely in the moderate success class; around $15,000.

"Right Next to Broadway," Bijou (C-603; $3.30). Closing Saturday (4) ending second week; got little after premiere; rated around $4,000, major part of which was on first night.

"Stars On Ice," Center (82d week) (repeat date) (R-3,000; $1.65). May terminate present edition next month but due for new show in June; soared to $38,000; 10 times.

"Take It As It Comes," 48th Street. Stopped abruptly after performance Wednesday (23) last week; two weeks; "Mrs. Kimball Presents" new tenant.

"Thank You, Svoboda," Mansfield (CD-1,001; $3.30). Presented by Milton Baron; written by H. S. (Hi) Craft from John Pen's story; opens tonight (1).

"The Doughgirls," Lyceum (61st week) (C-997; $3.30). Crack laugh show just as good as ever, and again very close to $17,000, played usual eight times.

"The Voice of the Turtle," Morosco (12th week) (CD-995; $3.85). One of Broadway's ideal hits; three-person click will clean up fortune; close to $22,000 weekly.

"Tomorrow the World," Barrymore (46th week) (D-1,064; $3.30). Registered biggest gross with possible exception of New Year's week, approached $18,000.

"The Two Mrs. Carrolls," Booth (30th week) (R-712; $3.30). An early season click; has gone over with a bang despite critics; $14,500; capacity.

"3 Is a Family," Longacre (42d week) (C-1,018; $3.30). Riding along to excellent money; last week gross hopped to $13,000; laugh show played an extra performance.

"Wallflower," Cort (6th week) (D-1,064; $3.30). Had excellent holiday attendance and, without extra performance, improved to approximately $13,000, okay.

"Winged Victory," 44th Street (15th week) (D-1,409; $4.40). One of Broadway's real toppers; best grosser by far among dramas with Army Air Force play well over $37,000.

"Ziegfeld Follies," Imperial (48th week) (R-1,327; $4.40). Hit new high in this spot, where it moved some weeks ago from Winter Garden; quoted around $39,000 in nine times.

REVIVALS

"Merry Widow," Majestic (30th week) (O-1,695; $3.30). Had one of best weeks in some time, count bettering $26,500; among season's top winners.

"Othello," Shubert (18th week) (D-1,325; $3.30). Jammed 'em in and is making record for heavy Shakespeare drama that may never be topped; over $24,000.

"The Cherry Orchard," National (5th week) (D-1,154; $3.30). Another revival drawing substantial attendance; soared to around $17,000 last week.

Gilbert and Sullivan, Ambassador (3d week) (O-1,105; $3.30). Doing very well; operetta fans drawn to R. H. Burnside presentations; last week approached $17,000.

REPEAT

"Porgy and Bess," City Center (O-2,698; $2.20). After playing repeat date of two weeks here, returned Monday (28) for another six weeks; last week in Newark takings were around $24,000 at Mosque; great.

'DOUGHGIRLS' $19,000 IN FINAL DETROIT WEEK

Detroit, Feb. 29.

"The Doughgirls" kept up to a high level in its third week at the Cass, tucking in a fine $19,000 for the final week. It brought the total gleanings of the comedy up to $60,000, not counting an extra matinee and night that were tucked in Sunday (27) at the end of the run. House goes dark until March 5, when "Kiss and Tell" moves in.

"Janie," which is going at the pop top of $1.65, keeps improving at the Lafayette. In the third week the comedy lifted to $8,600, a continued improvement over the second week's $8,100 and first week's $7,900. Show stays on until the house goes in for a spell of magico on March 13 with Dante.

Monte Carlo Ballet Terrif 35G, Montreal

Montreal, Feb. 29.

Ballet Russe de Monte Carlo, six nights and two mats, sealed at $2.25, sold to capacity every night, with good houses at matinees, for an estimated terrif $35,000.

Second night was devoted to a Russian aid fund, with the Governor-General and Princess Alice as patrons, and prices were scaled for that night at $5.

'Kiss' 15G, Cincy

Cincinnati, Feb. 29.

This town is in for a light legit diet for Lent. Earliest definite booking is "Good Night Ladies" for the week of April 2 at the Cox, with a possibility that "3 Is a Family" will precede it for a week in March.

Last week "Kiss and Tell" did reported $15,000 in the Cox, 1,300-seater, at $2.75 top.

BLONDELL SOMETHING FOR PITTSBURGH, 31G

Pittsburgh, Feb. 29.

"Something for the Boys," with Joan Blondell, set season's record at Nixon last week, rolling up smash $31,000 at $3.85 top. Would have been a couple of grand more if the show could have opened on a Monday night, but heavy production requires nearly 48 hours to set up, so "Boys" didn't get under way until Tuesday (22) with special Washington's Birthday matinee, and as a result played three afternoon and only five evening performances.

"Boys" started out big and kept moving, and by weekend scalpers were picking up as much as $20 a pair for choice locations. Blondell generally credited with the big draw; she did the same thing here last October in floppo "Naked Genius."

Nixon has "Tobacco Road" for about the 'steenth time, and it's still one of the wonders of the industry. Terrific advance sale indicates a sock week.

Philly Sells Out, 'Prince' 29½G

Philadelphia, Feb. 29.

Three legiters opened and all three in, or very close to, the sellout class. That was the situation here in Philly last week, which produced a situation which probably hasn't been paralleled here in over a decade.

Money leader of the week was the perennial "Student Prince," which, in the second and last week of its latest return engagement at the Forrest, soared to a walloping $29,510 in nine performances (including a special Washington's Birthday matinee). With $2.85 top, this wasn't far under tops.

"Abie's Irish Rose," in its third week at the Locust, also zoomed to a red-hot $19,400 in its third of what is figured as a six-week engagement. "Abie" also had an extra matinee, but gross was all the more remarkable because show has a $2.28 top.

Theatre Guild's phenomenal "Jacobowsky and the Colonel," without any extra holiday performances, galloped to rousing $19,000 in second and last week as the American Theatre Society's fourth subscription play of the season here.

'JAKE' JAKE $20,000 IN WASH. ADVANCE

Washington, Feb. 29.

"Jacobowsky and the Colonel," the Franz Werfel-S. N. Behrman comedy, opened here (28) with a $20,000 advance sale. On the fortnight engagement at the National theatre it is expected to gross close to $40,000. "Life With Father" checked out with a $61,000 gross on its two-week engagement and 20 performances. So many were turned away at the boxoffice the Crouse-Lindsay comedy will be back for a summer run. Gross last week $33,000.

"3 Is a Family" and "Janie" are booked after the Theatre Guild comedy. Another attraction which will tour under American Theatre Society subscription auspices is "Connecticut Yankee," booked here in late April.

'MRS. KIMBALL' GETS ONLY $2,000 IN BALTO

Baltimore, Feb. 29.

Prosperous season of legit here took a decided dip last week with pre-Broadway trial of "Mrs. Kimball Presents," written and staged by Alonzo Price, produced by Gerken and Chandler and unmercifully panned by local crix into less than $2,000 for the week's effort at Ford's.

Good advance sale for "Arsenic and Old Lace," with Bela Lugosi in the Karloff role, currently on tap.

'Road' 9G, Indpls.

Indianapolis, Feb. 29.

"Tobacco Road," playing the English (1,500) for the second time this year, cleaned up an additional $9,000 at $1.65 top last week. Despite consistently good biz for road shows here in recent months, house is without an attraction for March, with spring outlook vague.

Shows in Rehearsal

"I'll Be Seein' You" ("Out of This World")—John Golden, Harry Joe Brown.

"Chicken Every Sunday"—Edward Gross.

'Sons' Nifty $34,000 in Final Chi Wk., 'Patriots' Strong 13½G, 'Family' $9,800

Chicago, Feb. 29.

"Sons o' Fun," ending its final week, pulled through last week with a nifty $34,000, up $4,000 over last week. "Patriots" did a strong $13,500 for nine performances in its opening week at the Studebaker. All other houses topped last week's receipts by around $2,000 with the exception of "3 Is a Family," which closed last Saturday (26) to a good $9,800. Ralph Kettering, manager of the Civic theatre, is currently in New York setting a follow show to "Family." Increases were attributed to fine weather and the Washington Birthday crowds that hit the loop.

Estimates for Last Week

"Good Night, Ladies," Blackstone (98th week) (1,200; $2.75). Up $3,000 to a strong $17,500.

"Kiss and Tell," Harris (42d week) (1,000; $2.75). Up $1,500 to fine $17,500.

"Oklahoma," Erlanger (15th week) (1,500; $3.85). Sellout $30,000.

"Sons o' Fun," Civic Opera House (8th and final week) (3,600; $3.30). Up $4,000 from previous week to strong $34,000.

"Tomorrow the World," Selwyn (16th week) (1,000; $2.75). Up $1,500, bettering $13,000.

"Unexpected Honeymoon," Great Northern (14th week) (1,400; $2.75). Dropped off to $7,000. Plenty of two-for-ones in circulation.

"3 Is a Family," Civic (15th and final week) (900; $2.75). Held to good $9,800, closed Saturday night (26).

"The Patriots," Studebaker (1st week) (1,250; $2.75). Opened with strong $13,500 for nine performances.

'Kiss' 17G, Seattle

Seattle, Feb. 29.

First week of "Kiss and Tell" at Metropolitan, seating 1,300 at $2.88 top, pulled in nice $17,000 last week. House usually seats close to 1,500, but owing to the stage set cutting off view, half the gallery seats are blacked out.

Current Road Shows

(March 1-11)

"Abie's Irish Rose" (1st co.)—Locust Street, Philadelphia (1-11).

"Abie's Irish Rose" (2d co.)—Belasco, Los Angeles, (1-11).

"Allah Be Praised"—Forrest, Philadelphia (5-11).

"Arsenic and Old Lace" (2d co.)—Ford's, Baltimore (1-3); Karlton, Williamsport, Pa. (6); Lyric, Allentown (1); War Memorial Auditorium, Trenton (8); The Playhouse, Wilmington (9-11).

"Ballet Russe"—Royal Alexander, Toronto (1-3); Boston Opera House, Boston (7-11).

"Blackouts of 1944" (vaude)—El Capitan, Hollywood (1-11).

"Blithe Spirit"—Memorial Auditorium, Fresno (1); Russ Audi., San Diego (2-3); Biltmore, Los Angeles (5-11).

"Blossom Time" (1st co.)—Biltmore, Los Angeles (1-3); Russ Audi., San Diego (5-6); Municipal Audi., Long Beach (7); Civic Audi., Fresno (9); Memorial Audi., Sacramento (10); College of the Pacific Audi., Stockton (11).

"Blossom Time" (2d co.)—Emporia State Audi., Emporia (1); Auditorium, Manhattan, Kans. (2); Music Hall, Kansas City, Mo. (3-5); Audi., Salina, Kans. (6); City Audi., St. Joseph, Mo. (7); Omaha, Omaha (8); Orpheum, Sioux City (9); Corn Palace, Mitchell, S. D. (10); Coliseum, Sioux Falls, S. D. (11).

"Doughgirls" (2d co.)—Temple, Saginaw (1); Bijou, Battle Creek (2); Keith's, Grand Rapids (3); Hanna, Cleveland (5-11).

"Follow the Girls"—Shubert, New Haven (2-3); Shubert, Boston (5-11).

"Gay Nineties Revue"—Constitution Hall, Washington (7); Lyric, Baltimore (8); Armory, Wilmington (9); High School Audi., New Britain (10); Symphony Hall, Boston (11).

"Good Night, Ladies"—Blackstone, Chicago (1-11).

"Highland Fling"—Wilbur, Boston (1-11).

"Ice Follies of 1944"—Arena, Cleveland (2-11).

"Jacobowsky and the Colonel"—National, Washington (1-11).

"Janie" (1st Co.)—Colonial, Boston (1-11).

"Janie" (2d Co.)—Shubert Lafayette, Detroit (1-11).

"Junior Miss"—Lanier Auditorium, Montgomery (1); Erlanger, Atlanta (2-3); Bijou, Knoxville (6); Audi., Asheville (7); Carolina, Charlotte (8); National, Greensboro (9); Carolina, Durham (10); State, Raleigh (11).

"Kiss and Tell" (2d Co.)—Harris, Chicago (1-11).

"Kiss and Tell" (3d Co.)—Metropolitan, Seattle (1-3); Gary, San Francisco (5-11).

"Kiss and Tell" (4th Co.)—Hanna, Cleveland (1-3); Cass, Detroit.

"Life With Father" (2d Co.)—State, Harrisburg (1-2); Playhouse, Wilmington (3); Lyric, Richmond (6-8); Academy of Music, Roanoke (9); Municipal Audi., Charleston, W. Va. (11).

"Mrs. January and Mister X"—Walnut, Philadelphia (5-11).

"Oklahoma" (2d Co.)—Erlanger, Chicago (1-11).

"Patriots" — Studebaker, Chicago (1-11).

"Plans for Tomorrow" — Walnut, Philadelphia (1-3).

"Rosalinda"—Shubert, Boston (1-3); Shubert, New Haven (5-11).

"Something for the Boys"—Civic Opera House, Chicago (1-11).

"Sons O' Fun"—Davidson, Milwaukee (1-3); American, St. Louis, Mo. (5-11).

"Student Prince"—War Memorial Auditorium, Trenton (1); Bushnell Audi., Hartford (2-3); Audi., Rochester (6-8); Shea's, Jamestown (9); Colonial, Akron (10); Park, Youngstown (11).

"Three's a Family" — American, St. Louis (1-3); Nixon, Pittsburgh (5-11).

"Tobacco Road" — Nixon, Pittsburgh (1-3); Hartman, Columbus (5-11).

"Tomorrow the World" (2d Co.)—Selwyn, Chicago (5-11).

'Blossom Time' Must Have That Investment Back By This Time

"Blossom Time," number two company, continued its big grossing pace last week when the takings in seven times in five stands exceeded $24,000. Playing the Auditorium, Oklahoma City, operetta got over $8,600 in one performance, biggest single take ever for the show and is claimed the record gross for any legiter. Other spots visited: Little Rock, Enid, Ponca City and Tulsa.

Number one company of "Time" is doing alright, too. On the way back from the Coast the week previous it got $16,300 in three Nebraska stands: Denver, $11,100 (two nights and one matinee); Hastings, $2,700, and Pueblo, $2,500.

'ROSALINDA' 25½G IN HUB; 'SVOBODA' 11½G

Boston, Feb. 29.

"A Highland Fling," debut at the Wilbur, and "Janie," into the Colonial for a run, are keeping the Hub's rialto on an even keel this week, both shows opening to big advances. "Rosalinda" finishes its phenomenal run here this week, Sat. (4), having hit the roof virtually all of its six weeks here. (Grosses, actually, have maintained about a $25,000 level weekly since the show opened here, contrary to the first fortnight's figures reported in this column). Neither "Svoboda," nor the Salmaggi Opera clicked big, although both benefited from the school vacation and the favorable weather.

In the offing are "Follow the Girls" at the Shubert, and the Ballet Russe de Monte Carlo at the Opera House March 7; "Chicken Every Sunday," March 20, and "Dream With Music," Shubert, April 10.

Estimates for Last Week

"Rosalinda," Shubert (1,500; $3.30; $3.85 Sats.). Including holiday matinee and school's-out biz (no extra), virtual sellout on fifth week, or close to $25,500 at scale. Final week of six-week visit current. "Follow the Girls" next on March 7.

Salmaggi Opera Co., Opera House (3,500; $2.20). Finished eight-performance week Sunday (27), for an estimated $15,000. N.s.h. House dark this week.

"Thank You, Svoboda," Plymouth (1,424; $2.75). Boosted by holiday week biz for an estimated $11,500, not enough. Closed Saturday (26).

Dunham Dance Revue Socko $22,000, St. Loo

St. Louis, Feb. 29.

After being dark for two weeks the American theatre, sole legiter here, opened with Katherine Dunham's "Tropical Revue," and biz, which has been above average all season, continued in that vein. The piece, presented eight times, with the 1,700-seat house scaled to $2.80, grabbed off a sock $22,000 for one of the best takes of the season. It was near SRO biz for every performance. Crix dished out plenty of raves.

"Three Is a Family," with the long-run Chicago cast, opened a one-week stand in the American Sunday (27). The house is scaled to $2.80 and a heavy advance indicates another profitable [illegible] engagement.

OBITUARIES

JOHN LEFFLER

John Leffler, 73, veteran legit producer and manager, died in Miami, Feb. 22. He had engaged in the production and managerial end of show business for more than half a century. He had made his home at Lambs club, New York, for years.

Leffler began his career as a producer as senior member in firm of Leffler & Bratton, in which his partner was John W. Bratton, a composer. Together they popularized musical comedies adapted from comic strips in newspapers, these including "Buster Brown" and "The Newlyweds and Their Baby." The partners also purchased road rights to many Broadway successes, including the John Cort musical, "Listen Lester"; "Damaged Goods" and "Parlor, Bedroom and Bath."

Leffler, a member of an old theatrical family, was known to Broadway as the inventor of the hat-check system back in the days when, as a boy of 10, he passed out programs at Tony Pastor's for a dollar per week. He hit upon the idea on a rainy afternoon when he volunteered to watch umbrellas for the audience and netted $4 in tips. He invested this with a keymaker who fashioned brass checks with numbers on them. Next rainy day he grossed $10. Same system is still employed in theatres.

Since 1931, Leffler was company manager for shows produced by the late Sam H. Harris, Buddy De Sylva and Irving Caesar. His last job was as company manager for the latter's "My Dear Public."

Surviving are two brothers, Ben Leffler, and George Leffler, manager of the City Center Opera Company.

LAWRENCE GROSSMITH

Lawrence Grossmith, 67, British and American stage comedian for almost a half century, died Feb. 21 at the Motion Picture Country House in Hollywood.

Of a professional family, he was the son of George Grossmith, creator of several Gilbert and Sullivan roles, and the brother of George Grossmith, Jr., founder of the English Film Co. He was also married to Vernon Castle's sister.

Grossmith was born in London in 1877, where he began his professional career as Robert in "Nitouche" in 1896. He came to this country in 1898 with Lily Langtry and, with the exception of a tour of Australia in 1923, commuted between America and England until 1938, when he moved to Hollywood. Among his numerous stage appearances were roles in "Flora Bella," "Love O'Mike," "Hitchy Koo" and "The Cat and the Fiddle" on Broadway. He created the title role in "Shock-Headed Peter" in London and was seen in "The Girls of Gottenburg," "The Brass Bottle" and "Nobody Home" during the early part of his career there. In 1910-11, he did three music-hall sketches and, for a short time in 1913, managed the Savoy theatre. He made several British and American films from 1933 to 1940, appearing in the "Sherlock Holmes" series in this country.

Memorial services were held for him Feb. 23 and his sister-in-law, Irene Castle, will take his ashes to Woodlawn cemetery in New York, where they will be placed beside those of his wife.

FRANK F. BURNS

Frank Frederick Burns, 69, retired theatre manager and former vaude actor, died Feb. 23 at Yonkers, N. Y. He was an uncle of James Gleason, legit and motion picture actor.

Burns began his show biz career via the Sells-Floto shows. He diverted to vaude some years later, partnered in the blackface team of Burns and Coakley. Later he became travelling manager for the Bostonian Opera Company and after that had been connected in a managerial capacity with the Keith vaude circuit. Before his retirement 12 years ago, he had managed the Playhouse, Passaic, N. J.

Surviving, besides his nephew, are a son, Charles F. Burns, manager of Loew's, Yonkers, a brother and a sister.

J. BARNEY SHERRY

J. Barney Sherry, 72, veteran vaude, legit and film actor, died Feb. 22 in Philadelphia.

Born in Germantown, Pa., he was christened J. Barney Sherry Reeves but dropped the latter tag when entering showbusiness at turn of century. After an initial fling with dramatic stock, he entered vaude with a series of dramatic playlets and sketches. In 1909 he went to California and went into motion picture work, where he appeared in support of Mary Pickford, Lillian Gish, Lionel Barrymore and others. Among his better-known portrayals was that of the Monsignor in "The White Sister," which he made in Rome with an American company, and the lead in "The Life of General Lee."

Since his retirement several years ago he had lived with relatives and later at the Edwin Forrest Home. Within the last year he had been the "Old Campaigner" on the radio in Philadelphia's drive for United Charities. His last film, made last year, was "The Life of Russell Conwell," story of the life of the founder of Temple University, Philly.

He leaves a brother, John Reeves, of Los Angeles.

HUGH BARRETT DOBBS

Captain Hugh Barrett Dobbs, 59, widely known as "Captain Dobbsie" on the radio, died in Seattle, Feb. 20. Born in Kentucky, he came west and toured Alaska selling phonograph records and player pianos. He sold films in Seattle for a time. Later in San Francisco, Dobbs began a radio career which lasted 20 years. For nine years he headed the Coast radio program, "Ship of Joy," which was occasionally broadcast ship-to-shore from the S. S. Malolo on her Hawaiian cruises.

For the last three years he had been doing radio shows in Seattle, having three regular programs over KOMO-KJR at time of death. He is survived by a former wife, a daughter, a son and a sister.

MAURICE E. LAWRENCE

Maurice E. Lawrence, 55, composer and musical director, died Feb. 16 in Hollywood. Pioneer in musical sound for motion pictures, he wrote scores for numerous films, including "When Knighthood Was In Flower." At one time he was musical director of the Million Dollar theatre under Sid Grauman.

For 20 years he supervised music at Paramount, resigning in 1940. In recent years he was connected with Columbia.

JERRY CARNEY

Lieut. Jerry Shapiro, known on stage as Jerry Carney, of Franc & Carney, died in a fire which destroyed the barracks building at Camp Pickett, Va., Feb. 22. Building was used as officers' quarters. He was the only person killed although two others were badly burned. Burial was in Brooklyn, N. Y., last week.

Shapiro had been in the Army for three years. He is survived by his widow, a brother, sister and parents.

LT. PETER CHANAN

Lt. Peter Chanan, 25, former film auditor with Century Circuit in New York and lately attached to Fourth Ferrying Command at Memphis, was killed Feb. 2, overseas when a transport plane crashed. Lt. Chanan was serving as navigator.

He had enlisted in August, 1941, graduated at Selman Field near Monroe, La., and joined the Memphis Ferrying group, Dec. 26. He was unmarried.

EDGAR BERTRAND

Edgar Bertrand, 50, former vaude and burlesque performer, died in New York, Feb. 16. He recently completed a USO-Camp Shows tour of Iceland and Greenland.

Prior to that he was partnered with his brother, Bert Bertrand, in burlesque and vaude. His widow survives.

PAUL L. RYAN

Paul Lillis Ryan, former vaude and musical comedy actor, died February 24 in Buffalo. He is survived by his widow, the former Maxine Douglas.

Ryan was playing at the Cocoanut Grove, night club in Buffalo, when taken ill.

DONALD STUART

Donald Stuart, 46, screen and radio actor, died Feb. 22 in Hollywood following a heart attack.

Native of England, Stuart moved to Hollywood in 1925 after several years of stage trouping.

BRUCE MATTHEWS

Bruce Matthews, 26, radio actor, dropped dead in studio of National Broadcasting, New York, Feb. 23.

Matthews had been doubling between radio acting and employment with the Wright Aeronautical Corp. plant in Paterson, N. J. He had gone to the studio to audition for a dramatic role on the "Green Hornet" radio program.

BILLIE ALLEN

Mrs. Mary Matthews Hoagland, 51, who had been known professionally as Billie Allen, died Feb. 22 in New York.

Miss Allen had been a dancer, appearing in vaude as well as several editions of "Ziegfeld Follies." She retired from stage in 1916 when she married John A. Hoagland, son of the baking powder tycoon.

CURIQUE D'IAZ

Curique Diaz, 71, veteran circus performer, died at Tampa, Florida, Feb. 17. Diaz had been with Ringling Bros. Barnum & Bailey circus from 1903 to 1935, and since then with various other shows. He had been living at the home of the Zarchinis in Tampa.

Survived by his widow.

JOHN T. McCASLIN

John T. McCaslin, 67, who operated a theatrical agency in Baltimore for years, died in Glen Ridge, N. J., Feb. 27. McCaslin specialized in outdoor showbiz and dime museums, handling w.k. freak attractions for side shows nationally. Surviving are two daughters.

JACOB CONN

Jacob Conn, 67, former New England exhibitor and indie producer, died Feb. 27 in Hollywood.

He is survived by his son, Capt. Maurice H. Conn, U. S. Army Air Corps, who was an independent film producer before leaving for service, and daughter, Connie Lee, Columbia writer.

ARTHUR J. PURCELL

Arthur J. Purcell, radio script writer and composer, died in Hollywood Feb. 24.

He was 48 years of age.

Charles W. Munz, 79, president of several Detroit theatre companies, died in Detroit, Feb. 22. He was engaged in the furniture business but retired at 50. However, he decided to re-enter business and more than 25 years ago invested in the old Palace theatre, later becoming manager. He was president of LaSalle Gardens Theatre Co., Grand Riviera Theatre Co. and Riviera Annex Company. He leaves two cons.

Elizabeth Kinsey Miller, 72, first leading lady of original Kinsey Komedy Kompany, traveling troupe, died Feb. 24 in Fostoria, O. Kinsey organization, now the Madge Kinsey Players, played hundreds of Ohio towns during last 40 years. Her husband and two daughters survive.

William Robert Teller, 72, dean of music printers, died Feb. 21 at Rutherford, N. J. Has been in music publishing business for half a century and at time of death was chairman of board of Robert Teller, Sons & Dorner, music printers.

Mrs. Celia Taxman Durwood, wife of Edward D. Durwood, general manager of Dubinsky - Durwood chain of theatres, died Feb. 24 in Kansas City, Mo. Survived by husband, one daughter, two sons, and three brothers.

Frank E. Cahill, Sr., father of Major Frank E. Cahill, Jr., head of Warner Bros. Theatres sound department and now on active duty, died Feb. 22 in New York.

John William Hundertmarck, Sr., 63, Salem, O., musician and director of old Quaker City Band for 30 years, died Feb. 20 in Salem, O. His widow and three sons survive.

Harry (Peck) Lownds, 44, veteran circus employee, died Feb. 17 in Chicago. He was with Ringling Brothers-Barnum and Bailey for 15 years.

Clarence M. George, 65, former vaudeville actor, died in Akron, O., Feb. 18. He had retired from the stage 17 years ago.

Pichel Gets 'Medal'

Hollywood, Feb. 29.

Irving Pichel draws the director job on "A Medal for Benny," war drama to be produced by Paul Jones at Paramount from a screenplay by John Steinbeck and Jack Wagner.

Dorothy Lamour and Arturo de Cordova are assigned to top roles.

Income Tax Service

Continued from page 2

amount of your tax computation for 1943.

Your next step is to total your entire income and place this figure in line 1, page 1.

Deductable Expenses

Deductable expenses is the next item. This will include your business expenses for the year, including commissions to agents, costumes, makeup, advertising, union dues, transportation, telephone and telegraph, tips, and when a permanent home is maintained, your hotel charges. These items must be itemized and attached to your return. You will then subtract this amount from your gross salary, the figure you gave in line 1, page 1.

You then reach "Compensation after deductable expenses." This figure is to be carried to line 10, page 1, if you do not have additional income as noted on the form.

Under "Deductions" list your church and charitable contributions, interest paid on a loan or mortgage, taxes, including sums paid to States, miscellaneous taxes paid on purchases, gasoline taxes, automobile licenses and amusement taxes.

The item of medical deductions should not be filled in until you have observed Schedule "H" on page 3. List the names of your doctors, dentist, chiropractors and the dates of your treatments. Include also the names of hospitals where you have been under care, including the extra expenses for nursing and medicines. The total of these expenses will be placed on line 3, Schedule H. Put the total of your income taken from line 10, page 1 on line 4, Schedule H. Turn back to page 1 and add up your deductions. This total place in line 5, Schedule H. Subtract line 5 from line 4 and multiply the result by 5. This will give you the amount the Government expects you to pay from your own pocket for medical care. The balance, arrived at by subtracting this amount from the total of your entire medical expense is the figure you will place in line 15, page 1.

Total line 11 to 16 page 1. Place result in line 17. Subtract this figure from line 10. The same formula applies to the Victory tax column and all figures in column 1 will also be added in column 2, when spaces are available. The total of column 2 will appear on line 19.

Turn to page 4 of the return. Place the sum you reached at the bottom of Column 1 in the first line of page 4. Next your personal exemptions, $1,200 if married or head of the family and $350 for each dependent, $500 if single. The total of these deductions are to be subtracted from the net income. The balance is your surtax net income and should be computed as follows: If the figure is $2,000 or less, multiply by 13. If over $2,000 and not over $4,000, multiply the second $2,000 by 16. The result will be $260 and $320, or a total of $580. Therefore, if the surtax net income is exactly $4,000, the surtax will be $580. (For amounts greater than $4,000 consult the surtax table in the information folder.) Place your surtax figure in line 9.

Earned Income Credit

Your earned income credit is the next step to figure. Set down the amount you placed in line 1. Your earned income credit is 10%. (Professionals accustomed to paying this amount to an agent will have little difficulty with this computation.) The result to be placed on line 6. Subtract line 6 from line 4 and place the result in line 7. To obtain your normal tax due multiply this figure by 6. Place the result in line 8. You now have your normal and surtax, lines 7 and 8. Add them together and you get the balance of income tax. Stop here and go to the bottom of the page to Schedule K, Victory tax.

Turn back to page 1. Take the figure you have at the bottom of column 2, the extreme right of page 1. Turn back to page 4. Place this figure in line 1, Victory tax net income. On the next line put $624, if the return is for one person. (For a joint return $1,248, if each spouse earned as much as $624.) Subtract this amount from the top line and you get the amount subject to Victory tax. Multiply this amount by 5.

Consult the table under Victory tax credit and after computing this amount subtract it from the figure in line 4. Place this total at the bottom of the page.

Go up the page to line 13 and insert the figure you have at the bottom of the page. Add 12 and 13 and you are almost home. Place this figure in line 16.

Now you must refer back to your 1942 income tax return or the form mailed you from the Collector's office. The top amount given on the Collector's Form 1125 is the figure you place in line 17. If this figure is smaller than the one in line 16, place it in the box 19a. If the amount in line 16 is smaller it will go in 19a.

Forgiveness Taxes

This is where you obtain whatever forgiveness you may be entitled to for either 1942 or 1943. After placing the smaller figure, line 16 or line 17, in line 19a, divide this amount by 4 and multiply by 3. This will give you 75%, the amount forgiven. The balance, the unforgiven part of your tax, goes in line 19c. Add this amount to the amount in line 18 and you have the total of your 1942 and 1943 tax.

As you have paid Victory and Withholding tax, plus some installments on your 1942 tax, and possibly some payments on your September and December anticipated tax, these amounts are to your credit and they are to be subtracted from the sum of your 1942-43 tax. The difference is what you owe on March 15 of this year. Or you may have credits greater than the amount of your 1942-1943 tax.

If you made a declaration return in September, 1943, and made a payment either in September or December, it is important you give the location of the collector's office where you made your payment. Provision is made at the bottom of page 3, under "Questions" for this information. By giving this information your refund will be expedited should you have one coming.

Deductions for business expenses for members of the amusement profession are the same as they have been in the past, but it has been indicated by the collector's offices that a closer examination will be made by the auditing department of returns that do not give detailed information of expenditures and in many cases taxpayers will be asked to substantiate their business deductions.

MARRIAGES

Vera Brodsky to Theodore Lawrence, Feb. 22, Newark, N. J. Bride is pianist with CBS.

Mary Margaret Woodmansee to Corp. George Sawtelle, Feb. 21, Memphis. Groom was vocalist on WMC in that city.

Betty Jean Wile to Sam Sague, Pittsburgh, Feb. 19. Groom is on announcing staff of WCAE.

Marion Kirchner to Joseph R. Murphy, Los Angeles, Feb. 26. Bride is on Monogram's publicity staff.

Jean Ames to Capt. Vincent B. Evans, Las Vegas, Nev., Feb. 20. Bride is a film player, groom an Army air pilot.

Joy Peskay to Allen Churchill, USNR, at Greenwich, Conn., Sunday, Feb. 27. Bride is daughter of Ed Peskay, eastern sales rep for several indie producers releasing through United Artists; groom was formerly editor of Stage and American Mercury.

Ruth Stone to Harrington Crissey, Schenectady, N. Y., Feb. 19. Both are on the production staff of WFGM in that city.

Fay Shulman to Michael Mermey, in New York, Feb. 26. Bride is ex-publicity manager of PM and former assistant to Leon Goldstein, veepee of WMCA, N. Y., groom is publicist.

BIRTHS

Mr. and Mrs. George Allison, son, Pittsburgh, Feb. 23. Father is with Babe Rhodes orchestra.

Mr. and Mrs. Harry Roncy, son, Los Angeles, Feb. 1. Father is former Columbia booker in Pittsburgh.

Mr. and Mrs. Frank Schiendler, son, Hollywood, Feb. 20. Father is RKO film salesman.

Dr. and Mrs. Albert A. Best, daughter, Hollywood, Feb. 23. Mother is Rae Best, former concert pianist; father is physician to screen notables.

Mr. and Mrs. Ken Darby, daughter, Feb. 4, Hollywood. Father is with King's Men quartet.

Mr. and Mrs. Ben Wertheims, daughter, Jersey City, N. J., Feb. 27. Father is with the 20th-Fox press book department.

Mr. and Mrs. Willard Tatreau, son, Long Beach, Cal., Feb. 26. Mother, former Mary Davis, with Franchon & Marco; father is theatre manager in Long Beach.

Mr. and Mrs. Tony Bickley, daughter, Philadelphia, Feb. 19. Father is legit actor.

From "Variety," Feb. 16, 1944

Capitol, N. Y.

When caught the band stood a full late evening house on its ear with driving rhythms and a showmanly presentation. And the outfit's full potentialities are not being used. Perhaps this usually staid house deliberately eliminated Hampton's more exciting routines to avoid generating too much wild enthusiasm.

It has been said before and it can bear repetition—Hampton's four trumpets, three trombones, five sax, five rhythm combination is just about the most exciting band anyone could find. When it tees up "Flying Home" and similar arrangements in its books it pours forth a brand of music that builds up a terrific head of enthusiastic pressure. In addition, it puts on a show. Few, if any, name bands match the showmanship worked into Hampton's routines. They're all little things, such as a roly-poly pianist who comically keeps time with both feet while pounding his keyboard, but they add up to a solid total. *Wood.*

"... the band stood a full late evening house on its ear ..."

"... the most exciting band anyone could find ..."

"Few, if any, name bands match the showmanship worked into Hampton's routines."

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VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents. Entered as second-class matter, December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 153 No. 13 | NEW YORK, WEDNESDAY, MARCH 8, 1944 | PRICE 25 CENTS

FEMME STAR COSTS UP 100%

Chi Cocktaileries Will Drop 1,000 Actors to Offset New 30% Tax

Chicago, March 7.

From all indications more performers will suffer here because of the new 30% nitery tax than anywhere else. Those affected most are the hundreds of singers and performers playing the numerous small cocktail lounges that have sprung up in the past two or three years. Latter are employing close to 1,000 performers weekly in the 300 spots using this type of entertainment.

Big cafes and hotel supper rooms are not worrying, but hundreds of cocktail lounges are cancelling out their acts, which in the majority of cases consist of a lone singer or novelty act. Some of the bigger downtown places like the Brass Rail, Hollywood Lounge, the Dome and Garrick Stage Lounge intend marking time with present policy until forced to take another road. Many will cut to instrumentalists only, thus avoiding the tax, as musicians, according to the bill, are not entertainment. Places like Helsing's Vodvil Lounge, which made its reputation on entertainment, may have to close altogether.

Several of the large hotels have

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Even Heifetz

Jascha Heifetz, the concert violinist, has been having a tough time securing a pencil sharpener with a wall-attachment. Wallace Magill, his ex-road manager and now producer of the Bell Telephone Hour on NBC, promised Heifetz he would get one for him. Heifetz in effect stated "If you do, I'll do anything for you."

So last Monday (6), at rehearsal of the Telephone Hour, Magill presented the sharpener to the violinist, turned to Don Voorhees, leader of the 57-piece orch; Voorhees raised his baton and the symphony orch swung out with a hep version of "Mairzy Doats," with Heifetz as soloist.

U.S.-Made Pix on Labor Help Overcome Defense Manpower Problems

Tailor-made films, designed by the Special Service Division of the Public Relations Bureau of the Army to help overcome industrial manpower problems in special areas, are reported showing in regular commercial picture houses to as many as 3,500,000 admissions. Much of it repeat business, of course, in some sections of the country. Understood that in Seattle the Boeing short subjects ran in 10 first-run houses and later in 10 nabes for nine weeks. In the Los Angeles territory, another critical manpower area, special films are being shown regularly in all Fox West Coast theatres.

"The Case of the Tremendous Trifle," a film dealing with ball bearings, may be preemed shortly in Hartford, Conn., key situation in a territory where there is a manpower shortage. Picture is aimed at overcoming reluctance of women to night work in this sector.

Understood that special films of this type will be routed to all areas where the manpower situation looks doubtful, in order to impress workers with war-effort importance.

Edward B. Marks May Be Bioged in Filmusical

Edward B. Marks, music publisher who just celebrated his 50th anniversary in the biz, may become the subject of a filmusical.

Republic Pictures made one bid, but no deal there, as Marks is reported holding out for a major studio.

Actors Air Beefs On Touring Snags

Actors back in New York after long tours are airing a varied assortment of complaints, principally about inconveniences on trains, and plan to appear before Equity's council to improve the situation. Around Equity, however, it was made clear that such complaints will probably be shelved, it being recognized that managers cannot be expected to always provide first-class accommodations under war conditions.

Players are inclined to believe that at least some transportation hardships could be avoided or limited, and one said he was so fatigued after returning from a nine-month tour that he went to bed for four days. Claimed that company managers sometimes do not even try to obtain sleeping-car berths for over-night jumps, with companies forced to go aboard trains at 6 a. m., arriving at the next stand in the afternoon.

Equity rules stipulate that if a troupe travels at night, or up to 6 a. m., sleepers must be provided. When such accommodations are not obtainable the difference in fare and the sleeper cost is paid to the actors.

One or two over-night jumps were made by the same show in tourist sleepers, which is not first-class transportation. It was the best that could be done for the grumbling cast. During one jump of more than 600 miles it is alleged that most of the company stood up the entire distance. That was not surprising in actor circles, while it was declared by an Equity spokesman that transportation of shows has been better than expected, with comparatively few dates affected by delayed arrivals.

FILMS BORROWING THEM AT BIG COIN

Pay As Much As $250,000 ($150,000 Plus "Other Considerations") for Top-flight Dramatic Actresses

AGE FACTOR

Overlooked in the mad scramble to build new male film stars following Pearl Harbor, the depleted rosters of potent femme b.o. draws are now regarded by major studio heads as one of the most serious production problems of the past two seasons and one which shows no signs of immediate improvement. Paradoxically, the supply of male talent, which the studios feared would be drained most by wartime services, has been maintained (though not quite fully as previously) because studios concentrated on developing male players and also

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HEARST PRESSURING 'KENNY' FILM BE MADE

William Randolph Hearst is pressuring strongly for the filming of "Sister Kenny," which has been shelved by RKO, following expenditure of around $100,000 by the studio. RKO paid some $45,000 for the rights to the biog of Nurse Elizabeth Kenny, around $15,000 for the original script, and spent close to $40,000 in additional scenario and studio preparation. Rosalind Russell reportedly rejected the assignment.

Hearst, who is very keen on the Kenny method for the cure of infantile paralysis, is inclined to blame Dr. Morris Fishbein (American Medical Association) and Basil O'Connor, head of the National Foundation of Infantile Paralysis, for the sudden coolness to the subject by Hollywood. Fishbein and other medicos have contended that the Kenny method has not yet been proved to their satisfaction.

Hearst, from accounts, believes that O'Connor is opposed to the Kenny film because such a project might hurt the annual March of Dimes contributions which have established values in helping crippled children.

Wm. S. Hart Gives Home To City of L. A. As Park

Los Angeles, March 7.

William S. Hart's old Hollywood home, once a gawking target for tourists, has been accepted by the city of Los Angeles as a public park. Former two-gun star recently turned down an offer of $125,000 for the nine-room house and its acre of gardens.

Limited Acting Ability of Maestros Finds Pix Losing Interest in Bands

Talk About Timing

New Haven, March 7.

One of the hit tunes of "Follow the Girls," which premiered here Thursday (2), was "I Wanna Get Married," being about a femme who gave birth to triplets, then sent word to their father that she wanted to get married.

Next day global front pages spread the tale of the English girl who delivered quads and then voiced a similar marital request.

One Pix Plug Too Many, Haymes Off

Crooner Dick Haymes found out last week (2) that he couldn't serve 20th-Fox and "Evening in Paris" face powder at the same time—at least not on the latter's CBS Thursday night show. Bourjois, sponsors of the program, dropped Haymes after last Thursday's broadcast and, incidentally, dropped negotiations which, it's understood, would have

(Continued on page 54)

Physical Exams Hold Up Newsreel 'Invasion' Reps

Washington, March 7.

Several newsreel correspondents, anxious to reach Britain before the opening of the second front, are tied up by new Army clearance rules.

Among other things, Army now requires correspondents to pass physical exams. One reeler has been turned down as too old for strenuous work overseas.

Hollywood film studios are tapering off their once hot interest in bands. From now on, according to agency executives, producers will be interested in only the topmost names. And from recent behavior of studios re the employment of the few in that category the pace is slowing in that direction, too.

One of the major reasons for Hollywood's waning interest is the limited histrionic ability of many maestros. Since few have proven able actors, even with the simplest of parts, many producers have tired of them quickly, and now, more than ever, they're figuring bands strictly for b.o. strength. This attitude, most leaders and executives have long felt after glimpsing the few uses to which scriptwriters have put most outfits, was never any different.

During the past few months major studios have allowed a number of option contracts to lapse, and where connections are being maintained the bands are not being called before cameras as often as in the past. A

(Continued on page 54)

Dems Plan $750,000 Air Budget to Counter Anti-4th Term Press

Washington, March 7.

Democrats, realizing that 90% of the American press will be openly averse to the Fourth Term, plan an extensive use of radio. A budget of at least $750,000 for the air waves is the tentative plan of the new chairman, Bob Hannegan. This will be supplemented by radio time in contested areas, with the local units of the Democratic organization supplying the funds. They cite the fact that 95% of the grandstand cheerers against Senator Barkley's rebellion, came from newspapers which are

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FOR TELEVISION

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by Phil Spitalny

$5,000,000 in Actors for Overseas Troops Via Over 300 Performers

Ame[illegible] troops abroad are being given about $5,[illegible] worth of live entertainment a[illegible] by USO-Camp Shows, [illegible] upon salaries approximately 300 performers now playing the CSI overseas circuit would normally be offered for playing vaude in this country. Yet, bookers concede that in many cases salaries have zoomed as much as 50%, and they would consider themselves fortunate if they could get this talent to play current dates for that kind of money. Publicity and playing experience accrued from their offshore work would make them more valuable to the domestic circuits, bookers agree.

Although there isn't the slightest chance that many film names will play vaude, bookers would pay plenty on the GI tours. Topping the list would be the $7,500 that could easily be obtained by James Cagney, who recently arrived in London to entertain servicemen. Paulette Goddard, who hit an overseas base early last week, would rate $7,000 weekly for a theatre stint, while John Garfield, also listed among last week's overseas arrivals, is pegged at $6,000.

Ray Milland, rated as being worth $6,500 in vaude houses, is providing GI entertainment, as are Randolph Scott, whose draw is rated at $3,500; Luise Rainer, $2,000; Ella Logan, $2,500; William Gargan, $2,500; and Keenan Wynn, $1,250, who make up the bulk of the top names on the overseas circuit.

In addition, numerous standard acts commanding up to $1,000 and more weekly are playing abroad. These include Hank Ladd and Francetta Malloy, Eddie Foy, Jr., Cliff ("Sharlie") Hall and Sid Marion, Al Bernie, Jack Powell, Gladys and Will Ahearn, Chris-Pin Martin, Harry Barris, Bob Evans, Nonchalants, Jackie Heller, Lew Parker, Willie Shore, Joe and Jane McKenna, among others.

Many of these performers now abroad have not yet played metropolitan vaude houses, but it is a safe bet that, with the experience gained by playing the GI's, they could get vaude bookings at the above-mentioned salaries. Above salaries are estimates by several top bookers.

$10,700 WAGE AWARD TO ROBERT CUMMINGS

Hollywood, March 7.

Robert Cummings has been awarded $10,700 back salary from Universal by federal court, which upheld actor's contention that studio was guilty of a breach of contract by not assigning him roles.

Cummings had refused part in "Fired Wife," stating picture did not meet his standard as an actor. When studio refused to assign him his new role or pay weekly salary, Cummings informed Universal heads that he considered his contract breached. Salary claims cover back pay for period actor was unassigned. He's now an Air Force flight instructor.

Benny Pacts With WB, To Do New Pic in July

Hollywood, March 7.

Jack Benny, who recently completed "The Horn Blows at Midnight" at Warners, will remain on the lot under a term contract signed over the weekend.

Currently slated for an overseas tour to entertain soldiers, Benny will check in for new picture in July.

Now Known What Lopez Did With His Left Hand

At last it comes out what Vincent Lopez's left hand has been doing all these years while his right pinky has been giving the digitalis hypo to "Nola," "Doll Dance," etc. Hot off the presses of the David McKay Co., Philly, for one buck per copy, is a 124-page volume billed "What's Ahead?" and authored by the pianist-maestro. It's a book of prophesy worked out by Lopez with a rhythm system utilizing cycles of 84 years. He also communes with nature—the stars, comets, etc., to come up with predictions that Japan will be crushed in 1945 but that Hitler will outlast the Nips by about a year.

Book also lists a few prophetic visions about life 1,000 years hence; well beyond the statute of limitations, so who's gonna sue?

'Abie's' Birthday

Los Angeles, March 7.

Members of the "Abie's Irish Rose" cast tossed a backstage party at the Belasco theatre Sunday to celebrate the play's 22d birthday.

Show was born at the Morosco theatre in this town on March 5, 1922, and later moved to Broadway to establish a record for continuous performances. Anne Nichols phoned her congratulations from New York.

Play Planned to Point Up U.S. Negro's Welfare

In the first concerted pitch utilizing the legit stage as a means of fostering better understanding of the plight of Negroes in America, a number of colored organizations have banded together to back a forthcoming Broadway production which will stress racial amity and goodwill.

Production, to be staged by Stephen Kelen-d'Oxylion, former associate of B. P. Schulberg and Marion Gering, and theatrical adviser for the Mex Government in 1919 and 1920, is currently being written and is skedded for an opening in Chicago in the late spring before moving on to Broadway. It will be in the nature of a Negro folk musical, patterned along lines of "Porgy and Bess" but with emphasis on the economic and social plight of the American Negro.

D'Oxylion is also currently engaged in rewriting the book of the "Marianne" musical which he, Schulberg and Marion recently produced and which folded during an out-of-town tryout. Latter two have withdrawn from the venture, but d'Oxylion plans a summer opening on Broadway.

Canada Lee Being Offered For Vaude at $1,750 Per

Canada Lee, Negro legit and screen actor, is being submitted for vaude dates by Charlie Yates of Frederick Bros.

Asking price is $1,750 upon basis of his showing in "Lifeboat" (20th).

90th WEEK!

KEN MURRAY'S

"BLACKOUTS OF 1944"

El Capitan Theatre, Hollywood, Cal.

"From one Irishman to another, you've got something. It's the 'Laugh of the Month' show every month."

PAT O'BRIEN.

Catherine The Great As Film Starrer for Tallu

Tallulah Bankhead's second starrer for 20th-Fox is to be "Czarina," satirical comedy, with Tallu as Catherine the Great.

Ernst Lubitsch will produce.

Widow of Nat M. Wills Badly Beaten By Thugs

Mrs. Nat M. Wills, widow of the tramp comedian who died some years ago, is in Bellevue hospital, N. Y., in serious condition as the result of a brutal assault by three unidentified men while on a shopping trip. A passerby called police.

Mrs. Willis was a vaude performer in an act with her sister Peggy. They also appeared in several editions of "Ziegfeld Follics."

Everyone Wants a Monster

Los Angeles, March 7.

Universal filed suit in Superior Court seeking an injunction to restrain Jack Wyman, theatrical producer, from staging a show titled "Frankenstein the Monster, in Person."

Studio contends it has built up the Frankenstein character in films since 1931 and protests against its use for profit on the stage.

Lords and Ladies of Lilliput

By ROBERT W. MARKS

Paul del Rio, age 24, looks like a full-sized human being seen through the wrong end of an opera glass. Mr. del Rio—23 inches tall, weight 20 pounds—is a midget, a biologic phenomenon occurring once out of every million American births. Today in Europe and America there are about 2,000 such "little people," many of them getting between $100 and $150 a week in carnivals or the show business.

Midgets resent being confused with dwarfs. A true midget or "Lilliputian" is perfectly proportioned—a human figurine, so to speak—whereas a dwarf has a normal trunk and head, with short arms and legs. Nor are midgets pygmies, the latter being a separate race of miniature people found in Africa. Midgets are believed to result from a malfunctioning of the pituitary gland; dwarfism is attributed to an abnormal thyroid. If caught in time, midgetism may be averted by the proper use of glandular extracts. Midgets at birth are the same size as other babies.

Often midgets are mistaken for children and sometimes are plagued by youngsters as they walk along the street. So many carry canes with which to shoo off boisterous children. Elsa Maxwell was riding in a Pullman some time ago when she mistook a midget sitting opposite her for a child. Says Elsa: "I made the fatal error of offering him candy and pinching his check." In high dudgeon, he explained that he was an aircraft worker. "What exactly do you do?" asked Elsa. The little man drew himself up to his full three feet. "I'm a welder, and I climb into parts of bombers where big lugs can't go. It's not child's play, ma'am." Nor child's pay either, as Elsa discovered. That Lilliputian welder was receiving $90 a week.

In a crowded bus an attractive girl spied a midget standing in the aisle, being knocked about each time the bus lurched. She, too, felt sympathetic about "children." Maternally she reached over, took him on her knee and caressed his cheek. She screamed loudly a few moments later when the enterprising young man returned her caresses.

Personal Life and Habits

In general, midgets love and live much as other people; they dislike being treated with special consideration. Midgets like to dance with large people; eat with the same dishes and silver. Many drive their own cars, having special cushions built in, and extensions added to the brake, clutch and gas pedals. They usually furnish their homes with full-size beds and furniture, sometimes displaying miniature furnishings for effect on gullible spectators. One, a midget French woman, shows visitors the doll's furniture in her house in Reading, Pa., in order to supplement her income. Actually, she and her normal-sized husband live in a wing of the house adequately furnished with normal-size articles.

The love life of midgets is not tranquil. Midgets have the same attachments, frustrations and jealousies as others, plus the added complication of mating, as they often do, with large people. About 20% of midgets marry. Of these, 40% marry "big ones." The most spectacular such marriage within the past few years was that of little Billy Curtis to the extra tall showgirl Lois de Fee.

Midgets can have children either by other midgets or in alliance with normal-sized people—and these children in almost every case are normal. No midget has ever been known to give birth to another midget. But about half the midget wives prefer to be childless as children-

(Continued on page 54)

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, March 5.

If ever we run out of sharpshooters, or those in the South Pacific need advanced training, the Hollywood press mob can sure be classed as an essential industry to train them.

That Academy Award thing! One press bunch gets four tickets. A rival manipulates six. Checkup reveals the six-shooter is using two of his "press" tickets to plant ad men in the audience of Grauman's Chinese. These two prowl around like a pair of house dicks and clip the stunned star for a flock of ads before the winner has even had time to touch his Oscar.

Then there are the gun-beaters. They sit up mornings figuring ways to beat the official releases. Lolly was the worst of these, but squawks from the "ethical" scribes have pretty well beaten her back into line and reduced her scoopomania to where she is now considered a border-line case.

But a new bunch of time-jumpers have cropped. These make their own awards and time their releases to take the edge off the official Academy awards.

The New York Critics' Circle was best at this for a time, due chiefly to the belief of the guilds that the Academy was really an unofficial company union of the producers and as such persona non grata among the hired hands.

Dudley Nichols, it will be remembered, even refused his Oscar for his script on "The Informer," though he and Jack Ford were glad to take bows before the New York crix.

Time and the Wagner act having healed that wound, the next clip came from the columnists who did their own guessing and announcing. It began to get as bad as the football All-Americas, which got down to where Kate Smith was picking them.

But the sub-cellar of this sort of thing came last week when a Los Angeles throwaway called "The Downtown Shopping News," which is practically all ads, like one of Bernard Shaw's prefaces, carried a Peoples Academy Ballot for 1944 Pictures.

Result of the poll announced on the eve of the official Academy award by a tabulator billing himself as Taylor Manning rated the first five pictures as "Casablanca," "Song of Bernadette," "Madame Currie," "Watch on the Rhine" and "The More the Merrier," in that order.

This is comforting to the handfull of us who still believe that, however you slice them, 130,000,000 Americans can't be wrong.

Runyon vs. 20%

Damon Runyon, now a 20th-Fox producer of "Irish Eyes Are Smiling" (on those days when he gets up before noon), has been moving into another field, and as such is fair game for those of us who have been in there first.

As a fellow traveler among one suit-case political economists, he wants F.D.R. and a Congress which hardly talk to each other to get together and set up a national lottery to raise Morgenthau's jackpot (or is that somebody else's show?) from $2,000,000,000 to 10 billions a year as easily as it takes to write it.

He's right, too. Lotteries are the swiftest and most painless way of separating a chump from his spinach. But he's wrong in presuming that Americans would prefer this to the complicated way they raise money now—even to the complicated way they tax picture houses, theatres and race tracks.

For Americans are a moral people, except, as Trader Horn once told us in London, "when it comes to murdering and such," and they would not think of admitting that all life is a gamble and why not apply the overall pattern to the mean business of taxation?

A Hollywood producer may find that dialog around his studio runs to bookies, jackpots, sneakjoints, dice games, card games, roulette wheels, parimutuels, bank nights, bingo games, floating crap games, boletas, chemins de fer and baccarats, but 20% of the people never heard of such things and that 20% rules the country with a whim of iron.

They are not church people particularly. Every church bazaar operator knows about lotteries and trustees have paid off many a church debt that way. They are not picture-goers either. Bank night has made these people aware of the lure of chance.

They are not radio listeners, for these too have shown a willingness to gamble for all or nothing at all on the $64 question.

They are the people who made prohibition a fact and publishers, gamblers, legislators and even picture producers (barring possibly a delightful dreamer like Runyon) are terrified by them. This 20% believes that lotteries will lead to more gambling, and it is useless to point out to them that if everybody gambles then nobody gambles. They are not swayed by the logic that it's lots more fun to lose your money in a national jackpot, even with the percentage almost 100% on the side of the croupier, than it is to pay it in dull and complicated income taxes to the same croupier. Runyon should be encouraged in his crusade to put a thrill in taxation, but two groups will not ride with him: real gamblers (who are snobs and want theirs to be an exclusive fraternity) and the puritans. Between them he will never get his idea beyond Nevada. Why, even among his own well-heeled gin rummy set he will find no unity. Some play for fun. Some play with the grim determination of guys in foxholes. These groups walk out on each other.

Even such free and easy gamblers as Joe Schenck and Mike Todd don't share the same views on gambling. Todd once lost on three horses in a row. Schenck suggested that Todd recoup on the fourth race.

"Not me," said El Michel, "getting even is a sucker's game. I play to win, not break even, and when I lose all I can afford to lose I quit."

The Toughest Franchise

All gambling centers operate on the theory that few people have that much moral character. In fact one croupier at Monte Carlo told us that in 25 years he had never seen a big winner get out of town with his loot. They always go back for one more spin, and in the end lose it all.

After you've spent years around Monte Carlo, where gambling is, or was, as routine as cheese-making in Wisconsin, you share their calm perspective about "games of chance." Subjects of the principality of Monaco were a very privileged people. They paid no taxes of any sort and were not allowed to gamble, proving that the prince really did protect his people.

To get to that tax exempt class was the hardest hurdle in the world of franchise. It took three generations of established residence to become a Monagasque voter. These were the happiest people in Europe. Vice, crime and juvenile delinquency among their own people were practically unknown, but the main point is they did not gamble. But they lived well off the chumps who did.

A national lottery is not like that at all. It pre-supposes that Crackpot O'Toole would get a big laugh out of being handed a rubber check.

Maybe, but unless you can get that 20% minority which holds the balance of power to laugh too, you can't get to first base.

By the way, how is first base?

A Slight Switch

They're trying to find out who keeps lousing up the Henry Ford script by changing the "F.O.B. Detroit" to something further down the alphabet than "F."

Jennifer, Lukas Get Acad Awards; 8 for WB, 20th

Hollywood, March 7.

Two ancient dramatic themes, the Cinderella Girl and the Man Who Came Back, popped into reality at the 16th annual presentation of awards by the Academy of Motion Picture Arts and Sciences. Jennifer Jones, unknown to the film public a year ago, was acclaimed top actress of Hollywood through her first picture, "The Song of Bernadette." Paul Lukas, brushed off by all the major studios and apparently consigned to a life of obscurity on the stage, returned to be oscarized for his screen acting in "Watch on the Rhine." These awards were largely instrumental in making the first dinnerless Oscar show the most dramatic in the history of the Academy.

Numerically, Warners and 20th-Fox broke even in the box score with eight awards apiece, but the Burbank lot won the highest studio honor with "Casablanca" as the outstanding production of 1943. The picture was released months before the balloting, a condition which generally works against the chances of a candidate, but its timing coincided with that of an international diplomatic huddle which made "Casablanca" a front page word and drew the world's attention to the film.

Vets Come Through

Among the supporting players, the winners were Katina Paxinou, star of the Grecian stage, for her performance in "For Whom the Bell Tolls," and Charles Coburn, after 50 years on stage and screen, for his acting in "The More the Merrier."

In addition to winning the outstanding production award, "Casablanca" resulted in an Oscar for Michael Curtiz for the best directorship of 1943, and in a triple award for the best written screenplay, with statuettes bestowed on three collaborators, Julius J. Epstein, Philip G. Epstein and Howard Koch, another unusual happening in Academy history.

Best original story prize went to William Saroyan who wrote "The Human Comedy" for Metro, and best original screenplay honors were awarded Norman Krasna for "Princess O'Rourke" at Warners.

Thalberg Award

Hal B. Wallis voiced a grateful acceptance of the Irving G. Thalberg Special Memorial Award for all-around merit in the production of motion pictures. Modestly, the Warners executive announced that he took the award in trust for the numerous players, directors, writers and technicians who had collaborated with him.

In the musical field, Ray Heindorf won the award for the best scoring of a tuneful feature, "This Is the Army," at Warners. Alfred Newman was Oscared for the top score of a dramatic picture, "The Song of Bernadette." Harry Warren, composer, and Mack Gordon, lyricist, drew the prize for the best song, "You'll Never Know," written for the 20th-Fox picture, "Hello, Frisco, Hello."

Among the short subjects, Grantland Rice, the sports columnist, produced the best one-reeler, "Ambitious Fighters," for Paramount. Jerry Bresler and Sam Coslow took first place among two-reel producers with "Heavenly Music" at Metro, and Fred Quimby, on the same lot, made the outstanding cartoon, "Yankee Doodle Mouse."

For art direction in black and white, James Basevi and William Darling won with "Bernadette." In the color division it was Alexander Golitzen, with "Phantom of the Opera" at Universal.

Hal Mohr and W. Howard Green divided honors for color cinematography in "Phantom" and Arthur Miller for black and white photography in "Bernadette."

"Crash Dive," at 20th-Fox, won two awards for special effects, with Fred Sersen in photography and Roger Heman in sound. Best general sound recording credit went to Stephen Dunn for his work in "This Land Is Mine" at RKO.

Special technical achievement awards were given George Pal, Farciot Eduart, Earl Morgan, Barton Thompson, Daniel J. Blomberg, Charles Galloway Clarke and Willard H. Turner for improvement in

(Continued on page 18)

Name Your Man

Those political Alliances and Associations out in Hollywood are becoming more than nuisances. It looks as if they are fast approaching the point where they may indirectly interfere with production. Spreading venom and bitterness with their claims and counter-claims they are upsetting Hollywood from the social side and the inside. And at the bottom of the whole thing, what? These organizations are either anti- or pro-Roosevelt. All the name-calling stems from that.

Possibly you think the social side of Hollywood isn't important. Maybe it's not; but in that hemmed-in colony out there what becomes too vehement outside the studios can creep inside the studios. When that takes place there is friction, delay, waste and unnecessary headaches.

This year's Presidential campaign may cost this country vital international prestige. It hurts to admit it, but haven't we long since found out that the major political parties cannot be relied upon not to strew garbage in each other's path as the campaign draws to a close? Haven't we also long since found out that the partisan press will go to virtually any extreme and cannot be depended upon for rational guidance? And this year's contest promises to be the dirtiest of them all, war or not.

Everybody is doing something, in some way, to help win the war. Everybody can further try to do something to help this country regain its domestic balance before the election. The screen can't be of aid, for the screen is non-political. Radio can only present both sides as paid for by each party concerned in the issue. The press as a whole has proven that it has less balance than the country in such times. So the public has no choice. It must rely on its native savvy and consult with those in whom it has confidence.

The point is that this country has got to be here when those boys come back, and in just about the same shape as when they left it—or a reasonable facsimile thereof. If it isn't, duck.

It is "Variety's" opinion that people in showbusiness, and particularly those in pictures, can accomplish a great deal by refusing to join, or withdrawing from, these special groups which, ultimately, get nowhere and achieve little except to leave a wake of malice behind them. How much better for show people to drop the disguise, join a major political party, campaign for their candidate and lend their strength where it is needed. Tell the rank and file what it takes to be a good citizen, turn out the vote and make them vote. Most show people have a pretty fair conception of public relations. They should—it's been their life. Their value to their local community could be high if they would give up these various groups to join the campaign that counts.

"Variety" doesn't give a damn if an Alliance calls an Association "Left," or if an Association calls an Alliance "Right." As far as we're concerned they can call each other all the names they like from now until Selznick cuts "Since You Went Away." We're skeptical of these groups when they come in the door, and we're skeptical when they go out. What "Variety" is interested in is proof that any of their charges is true and is showing up on the screen to harm the film industry. When that happens, we'll holler—and loud.

It's our opinion that anything subversive is going to have one tough time reaching a screen anyway. Why? Because it's got to get past a few men known as Mayer, Warner, Zanuck, Cohn, Work, DeSylva and Koerner. These are the men who are responsible for every foot of film that goes out of their studios, and they've got their companies to protect.

You're a Communist. You're a Fascist. You're a menace. No, you're the menace. Name calling but without naming names. That's what they're doing on the Coast, and it's become so bad the girls are in on it. It's shameful and there's too much self-interest wrapped up in it. If Hollywood doesn't know, it should be told that its Alliances and Associations are becoming one big bore to the rest of showbusiness.

There is something more important. That doctor overseas said it. "Keep America America." That's it. No one is going to say it better. So park the screaming of "Right" and "Left." Park it for the duration! Come out in the open! Name your man!

Which comes first with you—you or your country? Make up your mind. It's important. Pick the man whom you think is the one for the country at this time. If you want to campaign for him, go to it. But go to it honestly, not as a member of some spiteful group.

What is best for the country? That's the question. And it is the only question that counts in the coming election.

This is your country. It's a great country. Measure up to it. *Sid.*

Studios Take New Slaps at Radio; Showdown Sought

Hollywood, March 7.

Breach between picture studios and radio took an alarming turn last week with the imposition of new edicts designed to discourage the guest starring practice. Through its thin disguise agency men could discern more than meets the eye, a thoroughgoing and concerted attempt to "weaken the radio structure so that its position will not be too impregnable with the advent of television." That's how the agency leaders view the latest moves, which embrace:

1—Minimum cost of $3,000 for picture scripts.

2—No clearance to be given an actor while his picture is in production.

3—Availability of players for guest starring to be given only on request of the agency by letter.

4—Blacklisting of certain programs held to be of questionable value to its players.

5—Insistence on greater control of players and their radio material.

That there is a move afoot to consolidate all the new regulations and "don'ts" of various studios into a compact protocol for industry-wide acceptance is both denied and affirmed. Studio leaks lead credence to such a solid front, which, in turn, are called unfounded by bosses of the four studios said to be leading the fight against radio. While Metro, Warners, Paramount and Columbia are proving the most troublesome to agency talent buyers, some of the others also have their own set of rules which are none too palatable. Objective of the industry's solid front would be to have all studios signatory to the new regulatory document exercise vigilant control so that what applies to one studio would similarly affect all others.

Prohibitive

Adoption of the $3,000 minimum for film scripts would place such a prohibitive price on adaptations as to render their purchase uneconomic, say the agency leaders. Top price by the big network dramatic shows has been around $1,000 and

(Continued on page 49)

Hitchy's Gallic Chore Over, Back in the U. S.

Alfred Hitchcock is due back today (Wednesday) from England, where he supervised screening of several films with French dialog to be shown in liberated France following the invasion.

Expected to be around New York several weeks viewing shows, etc., before returning to Hollywood.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.

SUBSCRIPTION
Annual......$10 Foreign......$11
Single Copies..................25 Cents

Vol. 153 120 No. 13

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
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TODD TO FORM OWN INDIE FILM OUTFIT

Mike Todd, back in N. Y. from the Coast, is due to start his own independent film unit, probably not until next year. None of his past or present legiters would be filmed by him.

Todd returns to the Coast shortly to complete plans for a new play to star Mae West, "Catherine Was Great," which opens in San Francisco May 20, to be followed by a Chicago booking before coming to Broadway. Todd currently has "Mexican Hayride" on Broadway, at the Winter Garden.

Irene Sharoff, film dress designer, will do the costumes for "Catherine."

Mike Todd Taking Physical

Michael Todd reported to the Army Induction Center, N. Y., Monday (6) for physical examination and was sent from there to the hospital at Governors Island, where he was under observation for three days. He's 37.

Todd's latest Broadway production is "Mexican Hayride," at the Winter Garden.

Blackmer Back To B'way for 'Parlor'

Sydney Blackmer is heading back to Broadway to play opposite Stella Adler in "Pretty Little Parlor."

Ralph Bellamy, co-producer with John Moses and directing the drama, will head back to the Coast when show is set, to resume screen career in "Guest in the House" for Hunt Stromberg. Bellamy, who owns 5% of "Tomorrow the World" rejoins that show in the fall on tour.

Errol Goes Arty

Hollywood, March 7.

Errol Flynn is about to uplift America's taste in Art, with an upper-case "A."

In partnersip with John Decker, portrait painter, the film star has acquired an atelier, once owned by Hilaire Hiler, in the Sunset Strip district, and will turn it into an art gallery for the exhibition and sale of native and foreign masterpieces.

Jolson's B'way Yen

Hollywood, March 7.

Al Jolson, despite being comfortably esconced in a Columbia Pictures studio office as an associate producer, already is yenning for New York. He cracked to prexy Harry Cohn two weeks after he checked in: "Say, when are we going east to see some of the new plays."

Jolson meantime is trying to work out a "Boss Tweed" story treatment and another subject to star Alfred Drake, juve lead of "Oklahoma," who is due here from N. Y. in June for his first film chore. The Jolson screen biog (by Sidney Skolsky) waits on Jolson's script OK and is being rushed.

JESSEL'S RACHEL BIOG

Hollywood, March 7.

George Jessel is mulling production of the biography of Rachel, the French tragedienne, for 20th-Fox.

Pola Negri starred in the story in bygone days, under title "Loves of an Actress."

GARRY MOORE PACTED FOR PIX AND DISKS

Garry Moore, starred with Jimmy Durante on the Camel-CBS radio show, signed a contract last week to appear in a film for David Selznick and another with Decca to wax an album of his radio poetry.

Film will be shot some time in April when the Durante-Moore show moves to the Coast for a few weeks. Decca album will include Moore's verse fantasies "Elsie and the Glowworm," "Hugh the Blue-Gnu," "Rondelay for a Rabbit" and "Ode to a Cow" among others.

Benchley to 'Emcee' New Hope-Crosby 'Road'

Hollywood, March 7.

Robert Benchley joins Bob Hope, Bing Crosby and Dorothy Lamour in the star line-up for "Road to Utopia" as a narrator.

With most of the shooting completed, Benchley will function as a sort of emcee, introducing important sequences in the picture, something new on Paramount's "Road" series.

Oberon Illness Nixes Trip

Hollywood, March 7.

Merle Oberon, who was slated to go east last week and meet her husband, Alexander Korda, in New York, has cancelled her trip because of illness.

Korda is in New York for brief huddles with Metro chiefs, and will return to London after the Big Town powwows.

What
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GENE KELLY
Cover Girl
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TECHNICOLOR
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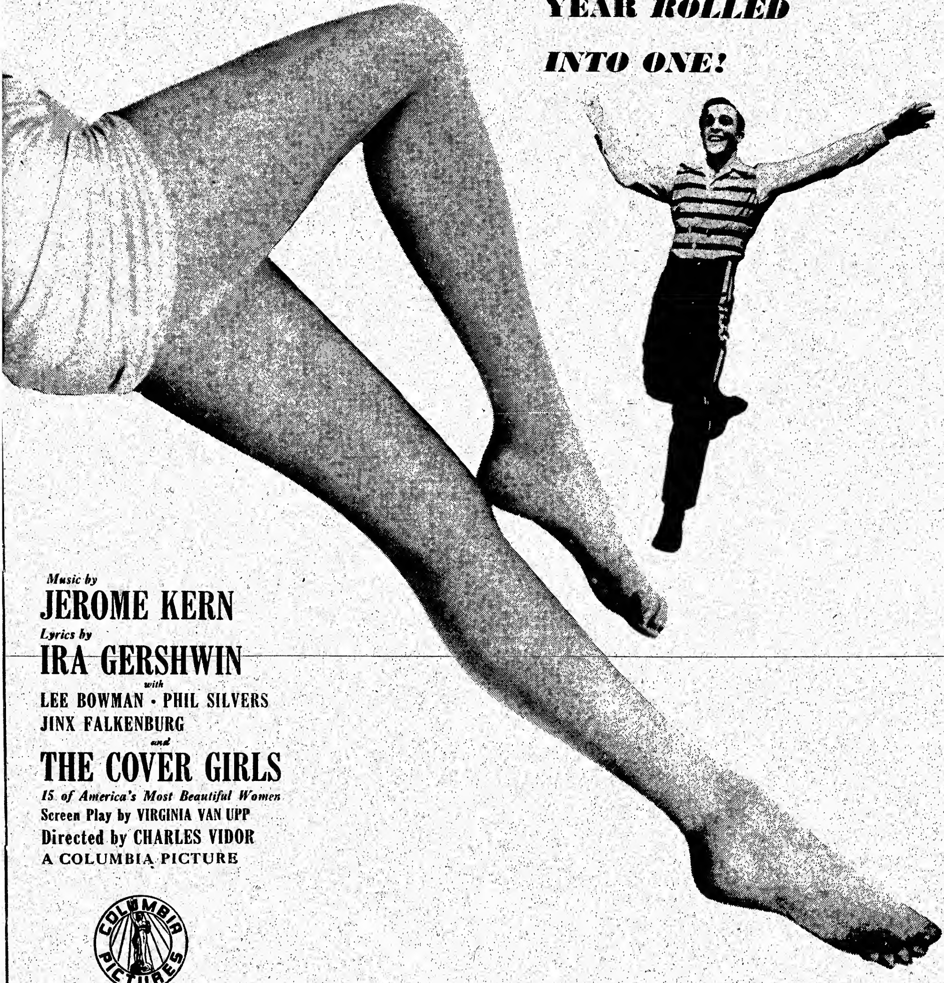

Music by
JEROME KERN
Lyrics by
IRA GERSHWIN
with
LEE BOWMAN · PHIL SILVERS
JINX FALKENBURG
and
THE COVER GIRLS
15 of America's Most Beautiful Women
Screen Play by VIRGINIA VAN UPP
Directed by CHARLES VIDOR
A COLUMBIA PICTURE

COLUMBIA PICTURES

More Intensive Theatre Collections Primed to Insure Red Cross' Success

Following representations made by film industry leaders, local Red Cross chapters throughout the country are cooperating more freely with exhibitors in the 1944 R. C. campaign than during any previous drive in behalf of this organization. While Red Cross toppers have always welcomed theatre participation, local Red Cross chapters, which are autonomous, have in the past been aloof to theatre collections.

Joseph Bernhard, national chairman of the industry's drive, is stressing importance of holding a collection after every performance, with the theatre staff or volunteers furnished by the Red Cross organized to see that every patron is afforded an opportunity to give. Bernhard, at a rally in Pittsburgh Thursday (2), said, "The difference between lights-up and lights-out in making collection during Red Cross week means a difference in lives saved."

This year's goal is $10,000,000; last year the theatres collected only about $3,500,000.

Martin Starr, radio director for United Artists, has been loaned to the War Activities Committee for the industry's radio campaign for the Red Cross drive. Starr will collaborate on scripting and production of several Coast-to-Coast programs to be aired week of March 23-29.

Following confab with Red Cross officials in Washington, green light has been given to use copy on radio programs identifying special picture presentations and the participation of film stars as "The motion picture industry's contribution to the Red Cross war effort."

Better Cooperation

Exhibitors and campaign leaders, meantime, report that the current theatre collection plans have gained the goodwill and support of virtually all local Red Cross chapters.

Theatre operators are set to intensify collections from March 23 to 29 beyond any previously recorded figure. Experience with March of Dimes collections has shown exhibi-

(Continued on page 53)

Cameramen Set to Film Opening of '2d Front'

One of the most daring film assignments every attempted is scheduled to coincide with the opening of a "Second Front," when British and American Army film units will go into front line action with the Allied troops.

Lt. Col. Hugh Stewart, co-producer with Frank Capra of "Tunisian Victory," which is being distributed in the U. S. by Metro, has completed organization of a British Army film unit to cover second front operations as soon as they get under way.

Stewart stated in N. Y. last week, before leaving for England, that he would have around 100 men filming the opening of the new theatre of war. Of these from 30 to 35 will be cameramen, others including drivers and other technical assistants.

It is understood that an American film unit to cover second front operations is about set also, and that the commanding officer of this group is already in England.

Lt. Col. Stewart was recently appointed chief of the second front film units for the British Army.

Schaefer Again Heads Yeshiva's Scholarships

George J. Schaefer has for the fifth year accepted the chairmanship of the motion picture industry's Annual Scholarship Drive for needy and scholastically proficient students at the Yeshiva College. Yeshiva College is the only college of liberal arts and science in America under Jewish auspices.

The scholarship awards were started by the late W. G. Van Schmus in April, 1939, when the film industry was first apprised of the unique place of Yeshiva College in the sphere of American educational institutions.

Scholarships, at that time, were established by Jack Cohn, Barney Balaban, Nate Blumberg, George J. Schaefer, George F. Skouras and Van Schmus. These scholarships were given, among others, to many students who had been denied the right to study in nations which no longer exist.

Film industry has contributed $50,000 to the college. Last year 18 scholarships were established.

Longhairs on 1-Niters

An increasing number of longhairs are playing USO-Camp Shows, Inc., time. Unable to go on extended tours, many are doing one-nighters. However, Percy Grainger, concert pianist, starts three-week tour this week of hospitals and Army bases in Utah, Missouri, Colorado, and Illinois. Florence Kirk, Met soprano, also is off on a Camp Show jaunt.

Mischa Elman has a single concert in Atlantic City and Los Angeles Philharmonic will do one-nighter at Marine base, San Diego, Sunday (12).

Theatre Wing Sets Up Catalog on War Plays Available to Troops

American Theatre Wing set up a script division last week to make its catalog of plays, sketches and monologs available at cost to all organizations who apply. Catalog currently contains 35 plays and sketches on subjects relating to the war effort. New department is headed by Esther Hawley, who authored many of sketches which deal with blood donations, bonds, inflation, equality, etc.

Library also was made available to Army special services which will handle distribution to armed forces. Several plays in the library were obtained by a contest sponsored by ATW.

Only restriction placed upon these plays is that they shall not be duplicated by groups in an area where ATW Victory players perform. Currently ATW victory troupes play in New York, Philadelphia, Cleveland and Washington. Sketches in ATW catalog have been tested in acting versions.

Performances by ATW victory troupes now average almost two a day. During the first year of operations, 1942, only 83 performances were given. Last year the outfit did 355 shows or nearly one a day. Number is now virtually doubled.

HUSBAND ASKS $110,000 IN TAMARA'S DEATH

Damages of $110,000 are sought by Erwin D. Swann, administrator of the estate of Tamara Swann, his wife, a singer, against Pan-American Airways, Inc., as a result of Yankee Clipper crash at Lisbon a year ago in which she was killed. Suit was filed Friday (3) in N. Y. federal court, the third action filed by crash victims, all of whom were on their way overseas to entertain American servicemen.

Complaint charges improper handling of the plane by employees of Pan-American; Swann seeks $100,000 for his wife's death and $10,000 for loss of baggage.

Damages so far by other victims of the crash total more than $1,500,000. Jeanne Rognan for "permanent" injuries, the death of her husband and dance partner, Roy, and baggage, asks $410,000.

Another suit was recently filed by Jane Froman, singer, for $1,000,000 and $10,000 for loss of baggage. Miss Froman's suit is based on permanent injuries.

Wing Celebrates Anni Of Stage Door Canteen

The American Theatre Wing stepped out last Thursday (2) to celebrate the second anniversary of the original Stage Door Canteen in New York which it finances. At the Canteen, Mayor F. H. LaGuardia made an address, giving unstinted praise to people of the theatre for their generous efforts in hosting men in the service. He also was photographed eating a piece of the birthday cake. Lee Shubert was given a scroll in thanks for giving the quarters under the 44th Street theatre to the Canteen rent free.

Friday afternoon, the Wing had a cocktail party at the Astor hotel for Canteen committee people and representatives of other Canteens which the Wing launched out of town. Brock Pemberton spoke and introduced the 16 "visiting firemen" from five Canteens: Mrs. Osgood Perkins, Mrs. Malcolm French, Fred Nerrett, Ed Richardson of Boston; Nicki Burnett, Helene Burnett, Lee Rap of Cleveland; Eddie Burns, Harry Etling of San Francisco; Dr. Albert Vernet, Edward Brander, Mrs. Dchow, Mrs. Feldman of Newark; Mrs. Mary Holmes, Mrs. Inez Buck Robinson, Carey Winston of Washington.

Uncle Sam's Callboard

First WB Pitt Casualty

Pittsburgh, March 7.

First casualty among WB theatre employees here is Lt. Bobby Laux, former poster room employee, reported missing in action last week over Europe. Laux was a B-17 pilot and went into service nearly two years ago.

Bud Mayer, former WB manager, appointed to OCS, in Air Force Administration, Miami Beach.

Miriam Dalgish, of National Theatre Supply office force, to WAVES.

Sgt. Albert J. Redfoot, son of B. J. Redfoot, Windber and Central City exhib, won Distinguished Flying Cross for heroism in South Pacific.

2 Par Men Lt.-Cols.

Two former Paramount employees have been promoted from major to lieutenant-colonel in the Army.

Norman E. Sprowl, advertising representative for Par in Cincinnati and Indianapolis prior to entering Army, won first promotion. He served overseas in World War No. 1. Other is Lt.-Col. Joseph L. Mascalka, former accountant in homeoffice, now at Camp Adair, Ore.

13 From Hollywood Inducted

Hollywood, March 7.

Uncle Sam last week registered 13 from Hollywood's set for the armed forces and two 4-Fs. Johnny Johnston, Paramount singing actor, and Joe Lilley, musical arranger for the same studio, were rejected on their pre-induction physicals.

Inductees are Alan Ladd, Red Skelton, Norris Goff, Tommy Riggs, Alvino Rey, Ralph Byrd, Preben Storm, Art Raymond, Ivan Ditmars, Paul Pierce, Bernie Milligan, Edward James and Reggie Lyons. Although they passed the pre-induction examination, they are not all earmarked for uniform immediately, because results may be appealed or studios may ask for deferments when an actor is in the progress of making a picture.

Bob Haymes and Erik Rolf, Columbia actors, were notified of their 1-A standing as the week ended.

Frank Lattimore, screen actor, Army.

George Irwin, radio director, Navy.

Reggie Lyons, film process librarian, Army.

Pvt. Veldman's Purple Heart

Pvt. Lyle Veldman, formerly with 20th-Fox exchange, has been awarded the Purple Heart.

Jack Thompson, Paramount salesman, Army.

Ralph Ruben, Globe theatre, Army.

Rollo S. Vest, independent booker, Army.

Walter Bradley, Warfield theatre, Army.

Albert Potter, Cinema theatre, Navy.

Eddie Aaron's Brother to Army

Charles Aaron, for three years office manager for Metro in Kansas City, reported for Army duty at Ft. Leavenworth, Kans.

He is brother of Eddie Aaron, in charge of circuit sales for Metro's h.o., and Virginia Aaron, company's N. Y. exchange booker.

PAR'S $2,067,000 IN BONDS

Paramount homeoffice and exchanges in U. S. subscribed $2,067,000 total in bonds in Fourth War Loan. This is exclusive of purchases made by Par theatre partners and Hollywood studio or its personnel. Par exchanges accounted for $786,700 of total.

P.A.s Feel the Pix Biz Should Now Take A Little Bow for Its Overseas Films

Oscar Doob, head of Loew's Theatres advertising and publicity, last Friday (3) called a meeting of advertising-publicity heads of all major companies at the Hotel Astor, N. Y., to outline plans for acquainting the public with the work done by the film industry in getting 16 mm. films to the armed forces abroad. Major Jack Hubbell, head of the distribution division of the Army Pictorial Service, addressed the meeting.

While the film industry has hitherto avoided any undue publicity emphasizing the extent of the job done, trade leaders now feel that their reluctance to take a few bows and correct some unwarranted criticism has not worked out too well either.

One of the major problems confronting the industry and Army services is that the men in the armed forces have an insatiable appetite for motion pictures and that there are definite limits to the number of "A" pictures produced in any given year.

Felt that when a picture such as "Yankee Doodle Dandy" reaches the front lines within four months after U. S. release that criticism because this and all other films do not reach combat areas before Broadway is not always justifiable.

Industry reps believe that the full story, not necessarily a whitewash, of the operation should be told to the men overseas as well as the people at home.

In some cases films can and are sent overseas ahead of U. S. showing. Randolph Scott, who returned last week from an 18,000-mile trek through the South Pacific for the Hollywood Victory Committee, reported that the industry's gift films to the armed forces were "as up-to-date on the islands as anything on Hollywood Boulevard."

Scott stated that in many advanced areas he frequently played on the same bill with his latest pictures. "I was amazed," he said, "on arriving at Bougainville to find that we were doing a personal appearance with 'Corvette K-225' which was being released in the United States when I left."

Battlefront Preem

U. S. Army Overseas Motion Picture Service is arranging preem of "It Happened Tomorrow" (UA) in one of the South Pacific combat zones, ahead of any U. S. showing.

War correspondents are scheduled to cover the opening.

They're Naming Babies After Nelson Eddy In Middle East; Big Boffo

Teheran, Feb. 8.

What Big Three conference in Teheran? Who the heck is Frank Sinatra? Nelson Eddy caused more excitement in Teheran per square inch than the Big Three. Women are naming their babies after him. The theatre where his "Chocolate Soldier" is playing at present has been turning them away since opening day. Eddy probably has done more toward good will with the Russians in this area than all the diplomats in the business.

Civilians have been pestering everyone at headquarters for a chance to take in one of his concerts. He played to more soldiers of this Command than any other show to date. And, too, he held them spellbound in their seats. Tough, hardened and tired railroad men, truckers, and longshoremen who have been working night and day delivering supplies to Russia, sat through Eddy's selections and, when he was finished, nearly brought the house down. That's how it was at every post, camp and station he played. Naturally, he sang in perfect Russian. But, when the Russians themselves go crazy over the way you sing one of their songs, then you're in... there's no question about that.

And that's the story of Nelson Eddy in the Persian Gulf Command. There were no girls in his show. No smutty gags. Just a straight, clean, smoothly run concert for which the entire Command is grateful.

There's nothing new other than that. Command is still functioning. We're getting the stuff through... and keeping on the ball. How are things along the Main Stem?

Incidentally, I am mailing you under separate cover a copy of the Dispatch, in which there is an editorial headed "Where Is Bing?" It pretty much expresses the sentiments of all the men of the Command, who are dying to get a look at their favorite Groaner.

CWO Joe Gans

Army Film Chief Ends Coast GI Pix Huddles

Hollywood, March 7.

After parleys on the Coast with Army Air Forces film unit officers, Col. Charles B. Bubb, new head of motion picture services, is now back in Washington.

Col. Bubb held conferences for two weeks with Col. Roy M. Jones, commanding officer of the AAF first motion picture unit at Culver City, and Lt. Col. Owen Crump, production head, concerning film schedule for the next year.

L.A. to N.Y.

Edward Aaron.
Charles Boren.
George Bradley.
Thornton Delahanty.
Jay Dratler.
Clifford C. Fischer.
Fred Gabourie.
Bonita Granville.
Elia Kazan.
Erick Wolfgang Korngold.
Jack Melvin.
Tess Michaels.
Al Rockett.
W. F. Rodgers.
Leo Samuels.
George Sidney.
L. K. Sidney.
Herbert Sorrell.
Don Stauffer.
David Sussman.
D. T. Wayne.
Perc Westmore.

N.Y. to L.A.

Sam Bronston.
Dorothy Hirsch.
Therese Lewis.
Hubbell Robinson, Jr.

Cowan and Wayne On S. Pacific Troop Trek

Somewhere in Australia.

John Wayne, Republic star, is proving a click with troops at the front in this area. Wayne requested officials to permit Major Lynn Cowan, in charge of 16 mm. pix, to tour with him on present assignment.

Cowan and Wayne are doing a piano-patter act. Bill Bailey, Cowan's former vaude partner, is still a prisoner in Jap hands.

'Contact' Radio Troupe In Fla. Personals

Key West, Fla., March 7.

"Contact" company, which recently won an appearance on the Philco-"Variety" Hall of Fame as a tribute to the more than 100 consecutive weeks it has staged its half-hour Army Air Corps radio show out of Miami Beach, is putting in a personal appearance at Army and Navy bases in this sector this week.

Outfit does a one and three-quarter hour version of the air show (heard on WKAT, Miami), with announcers, orch, sound-effects man, engineers, etc., on stage, just as though it were a broadcast. Both Army and Navy GIs are going for it strong, particularly in view of its professional polish—in contrast to some of the USO-Camp Shows units, which have a more or less sour rep in these parts.

Legits Top in Dimes

A new high in the March of Dimes collections in legitimate theatres was registered, total being $47,196, which is being turned over to the Infantile Paralysis fund by Marcus Heiman on behalf of the League of New York Theatres. Collection last year totaled $32,484.

Participating were 65 legiters in New York and out of town. Largest collection in the latter division was $3,100, credited to the National, Washington. Top on Broadway was $1,232, registered at the Majestic.

ALL 'A' PIX OVER $1,000,000

Industry Heads Discuss New Pact For IA; Group Ins., Vacations, Etc.

By ROY CHARTIER

Film company executives, together with studio labor representatives who are in N. Y. to negotiate new union contracts, met among themselves yesterday (Tuesday) to privately go over preliminary proposals relating to vacations and sickleave with pay as well as group insurance, discussed with them on Monday (6) by execs of the International Alliance of Theatrical Employees. Counter-proposals are likely to be made today (Wednesday), when producers reconvene with IA bunch.

All of Monday (6) was consumed in discussing initial proposals of IA, which seeks a minimum one week, maximum two weeks for all of 11 locals affiliated with the IA, plus sickleave based upon years of service. In this connection unions are starting out by seeking minimum of 12 days a year. Question of some form of group insurance to cover studio union employees of IA unions also roughly discussed. Discussion as to wage scale is expected to await ironing out of working condition changes.

Producer group at first session Monday (6) included Nick Schenck, president of Metro; Joe Vogel, v.p.; William Walsh and Fred Gabori, labor reps; Barney Balaban, Par president, and Charles Boren, studio manager; Joe Bernhard, general manager of Warner theatres; Frank Phelps, homeoffice labor contract and Carroll Saxe, studio manager; W. C. Michel, 20th v.p.; Fred S. Meyer and Vic Christiansen, repre-

(Continued on page 18)

Cycle

Independent exhibitor tied up $350,000 in an independent production prior to arranging for a release; of this $210,000 is his own coin and the balance via loans.

Following screening a major distrib turned thumbs down on a release, leaving the exhibitor with $350,000 still tied up and no immediate chance of liquidating.

Discussing the indie's situation someone cracked, "Well, he made his money from Hollywood and he's giving it right back to Hollywood."

RKO Gross Tilts Nearly $13,000,000

RKO Radio Pictures gross receipts during 1943 are estimated at close to $45,600,000, an increase of around $12,900,000 over 1942, with the net operating income (before taxes) of around $9,000,000, the highest ever recorded for the distribution-production phase of operations since RKO has been in existence.

During 1942 the RKO film subsid showed a gross of approximately $32,700,000, operating costs at $34,-900,000, and a loss of some $2,200,000.

While gross income for the picture company jumped $12,900,000 during 1943, operating costs increased by only $1,700,000 to approximately $36,600,000.

Understood that operating income from the RKO Theatres operations for 1943 is close to $7,500,000 (before taxes), as compared with around $4,-250,000 for the previous year.

METRO'S BUDGET TOPS $50,000,000

Industry leaders surveying studio operations, report that no important producer today can make an "A" picture for less than $1,000,000 to $1,250,000, and that each such unit (film) actually costs from $1,000,000 to $1,500,000 exclusive of print charges, according to worksheet figures. While not considered critical, in view of current boxoffice conditions, the high cost of production still presents a delicate situation which company heads are watching closely in order to maintain a necessary balance in relation to market potentialities.

Metro is spending well over $50,-000,000 and estimated as high as $52,000,000 in authoritative quarters, on production during the current calendar year on a schedule covering around 36 pictures. Understood that before the end of the year Metro will have at least 10 pictures in release or completed with negative cost exceeding $2,000,000 each.

"Kismet" (Technicolor) is running up cost of $2,750,000 to $3,000,000, while "Dragon Seed" is another negative which will represent around $3,000,000. "The White Cliffs" cost over $2,500,000; "The American Miracle" (which may be released as a special) went over the $2,000,000 mark. Other high-budgeters completed or in production are "Bathing Beauty" (formerly "Mr. Co-ed"), in Technicolor; "Meet Me in St. Louis" (Technicolor), "National Velvet" (Mickey Rooney-Technicolor), "30 Second Over Tokyo," "Gaslight" and "The Seventh Cross."

Others High

20th-Fox also has a production budget of some $40,000,000 originally figured to cover output of some 32 pictures. Both Warners and Paramount, the former with 19 or 20 pictures scheduled for release during the 1943-44 selling season and the latter with around 30, show an average per-negative cost of $1,250,000 and $1,000,000 respectively. In case of Paramount, this represents a greater cost for product in the "A" brackets because the budget of around $30,000,000 includes several Pine-Thomas productions which are budgeted at several hundred thousand dollars.

Par has close to $10,000,000 wrapped in three negatives alone this year—"Lady In the Dark," "For Whom the Bell Tolls" and "Frenchman's Creek."

Higher Admish Tax May Complicate Pix Deals; No Uniform Scale Boost

Roadshow Anni

Last Friday (3) marked the 28th anniversary of a new, and at that time, revolutionary policy in pictures which has since become trade-known widely as "the roadshow policy."

The anni is that of "Birth of a Nation," which on March 3, 1915, opened a twice-daily run at $2.20 top at the Liberty, N. Y., a policy which was worked out by the late J. J. McCarthy. The picture ran there for 44 weeks and through the years, including on reissue bookings, grossed around $12,000,000. It was D. W. Griffith's first big picture.

While there are still some prints in existence, they are pretty well shot and particularly "stringy."

While theatre operators are attempting to estimate the effect of the new April 1 admission tax rise on b.o. grosses, distribution heads of major companies fear that it will complicate selling conditions.

Points at issue are: 1. Many exhibitors will find they cannot increase admission scales, will have to absorb the tax and thus contend they will not have as much money as formerly to pay for pictures. 2. Other exhibitors claim that the increased tax, which they intend to charge, will likely reduce attendance and thus automatically reduce rentals. 3. If, in any given territory, some exhibitors absorb the tax while others pass it along to the public, distrib execs contend it will create a new problem in protection.

Major distribution execs, anticipating the admission tax rise, have for some time been trying to persuade leading independent exhibitor organizations and representatives to establish a uniform policy towards the tax in individual exchange areas; all exhibs in specified areas would, if this plan is adopted, either absorb the tax or increase admissions.

Meantime there is much powwowing among theatre chain operations in New York and other key cities, to map new admission scales. Some circuit executives feel that the 20% tax tap will materially affect business; others don't think it will, at least after the first few days.

The optimists cite the fact that in this day and age of free-spending it's not unusual for the best seats to go first, and ofttimes in these $1.65 loge pews are customers who literally don't know how to behave; that is, the ushers must tell them it's customary to remove their hats in a theatre. Also, it's long since been noted, the new-rich are a motley crew who very evidently never even dared come to the downtown first-runs, much less buy the "best" seats in the house.

Loew's points to the new record set at the Met, Brooklyn, over the weekend with "Guy Named Joe," and the almost-record Paradise, Bronx, with the same pic.

The theory of the 20% admish tax, of course, is that the present $200,000,000 amusement tax yield will be doubled, assuming business maintains an even keel.

Some circuits—also those on the optimistic side—feel that the "break-age" through evening-off admission prices (tax included) may give some theatres a slight mathematical ad-

(Continued on page 18)

U's Simplification Schedule Starts

Universal took further step in its simplification program this week with filing of registration statement with Securities & Exchange Commission for $7,500,000 worth of 3¾% sinking fund debentures, due 1959. Proceeds from sale will be used to prepay this month $5,035,000 face amount of secured notes outstanding and to redeem about April 18 the $1,983,000 of 5% convertible debentures. Latter are due April 1, 1950. Remainder of net proceeds go to general funds of company.

Besides wiping out outstanding notes and taking care of 5% debentures for a single bond issue, U's latest move represents annual interest saving of upwards of $100,000. Dillon, Read & Co. will head group of underwriters, names of which and offering price to be supplied by amendment.

UA Yens Showcase Spots Outside U. S.

United Artists is shaping plans for acquiring picture houses in several different countries in various parts of the world for showcase purposes.

Distrib organization, which has not operated theatres, is now figuring on controlling its own outlets in six or seven strategic foreign centers in order to ensure faster release and more favorable playing time for product in key territories.

Walter Gould, UA foreign manager, is understood set to close shortly for the first of the theatres under consideration.

Overall plan of operation is limited to some nine theatres, for the time being, all outside of the United States. In the domestic field, UA reportedly has an operating arrangement for the Victoria theatre, New York.

Move to obtain showcase representation in other countries is in line with operations of other majors who have acquired or are negotiating for theatres in key situations outside the U. S. A.

Philly Exhibs Burn As Some Houses Snip War Message Off Newsreel

Philadelphia, March 7.

Philly exhibs are on the warpath again.

This time it's not the distribs who are making them mad but it's a small minority in their own ranks—the guys who snip the war messages which are clipped to the tag end of newsreels.

With the virtual elimination of the film division of OWI most of the Government's messages anent scrap, fat salvage, etc., is placed at the end of standard newsreels.

Some misguided—if not unpatriotic—exhibs, to save a couple of minutes running time, or to have extra minute or two to clear the theatre, have snipped off the message.

Recent check by several patriotic men in the industry showed that five theatres of about 15 gandered had resorted to this trick.

There have been reports of squabbles between projectionists who in the main have been cooperative with the WAC's program, and exhibs who want the messages eliminated. One projectionist offered to work gratis any overtime which might be caused by playing of war messages.

GRIFFIS' BOUQUET TO H'WOOD'S WAR FILMS

Hollywood, March 7.

Producers participating in the film industry's war information screen program were told by Stanton Griffis that these shorts have greater circulation than any commercial film in the history of motion pictures. Griffis, OWI Motion Picture Bureau chief, lauded Hollywood's output, stressing creative work being done by the industry and output expected for new program, which includes 26 one-reelers and 26 newsreels.

"We know we must have certain number of pictures urging people to subscribe to something, buy something, or do something. But apart from those three things, there are countless other problems to be met in the war," Griffis said.

He is also trying to get several army-made films for inclusion in new program, stating if a picture is good for the troops it is good for the public, providing it deals with a national problem.

Rank to Proceed With Plan for U. S. Distrib System, States Kelly

While some proposals were reported under discussion for the release of Two Cities product in the U. S. through the new Eagle-Lion Films setup (Arthur W. Kelly), it is understood that Alexander Galperson (Two Cities rep), when in America, was also dickering for a release for several TC films through a major distributor. Two of the top TC pictures were, however, mentioned as likely to be released through Eagle-Lion.

It is understood that release of product from Two Cities, in which J. Arthur Rank also has a large interest, will be discussed with Rank in England by Galperson and Barrington Gain, No. 2 man in the Rank organization.

While Gain, prior to his departure from New York to England, stated that setting up a distribution organization in the U. S. did not appear feasible for the time being due to wartime conditions, Kelly last week stated there had been no change in Eagle-Lion plans for a releasing system.

Kelly, who is in Hollywood, stated, that while difficulties might be encountered in some exchange areas, two major companies had offered Eagle-Lion physical distribution facilities. Kelly stated that Rank planned to proceed with plans for the establishment of a worldwide distribution organization for British films to which would be added American product amounting to 50% or more of total schedules.

Kelly Calls On McNerny

Hollywood, March 7.

Arthur W. Kelly, who arrived here over the past weekend, said corrections were in the offing for certain statements concerning J.

(Continued on page 54)

Wurtzel Quits Fox After 26 Years

Hollywood, March 7.

Sol M. Wurtzel, one of the pioneers of the film industry, checks out of the 20th-Fox studio May 15 with the expiration of his executive producer contract, after 26 years with the company, dating back to Fox Films on the old Western avenue lot.

After a short vacation he expects to continue in pictures in a capacity still unannounced.

3 RKO TOPPERS DRAW $104,000 YEARLY EACH

N. Peter Rathvon, RKO Corp. prexy, Ned E. Depinet, RKO Pictures chief, and Charles W. Koerner, veepee in charge of production at the studio, each are being paid $104,000 yearly wages, according to a proxy statement sent stockholders of the corporation last week.

Rathvon has been upped from $90,000; Depinet from $77,500 and Koerner from approximately $75,000 per year.

10 Rolling at Metro

Hollywood, March 7.

Metro hits its high peak in production for 1944 this week when three features, "Mrs. Parkington," "Maisie Goes to Reno" and "The Picture of Dorian Gray" are lined up before the cameras for the first time.

Continuing in work are seven more —"Marriage Is a Private Affair," "Seventh Cross," "National Velvet," "Meet Me in St. Louis," "Gold Town," "Secrets in the Dark" and "30 Seconds Over Tokyo."

REPORT COE AS SETTLED WITH HAYS ORG. FOR 25G

Unconfirmed reports are that Charles Francis Coe, who served as v.p. and general counsel for the Hays office, is winding up the remainder of his term pact with the Motion Picture Producers and Distributors of America at rate of $25,000 annually. Understood he is on an inactive status until the expiration of his contract.

Coe, when active, was reported receiving $50,000 per annum. His contract had about a year to run.

Coe returned to his private law practise in Florida several months ago.

Mayer in N. Y. Huddles

Louis B. Mayer and Howard Strickling are in New York from the Coast, following stopover in Washington.

Mayer is scheduled to sit in on confabs with Sir Alexander Korda, regarding Metro production plans in England.

Mayer and Jack Potter, an aide, are slated to remain in N. Y. until March 19 while Strickling plans to return to the Coast March 12.

PAR CLAIMS NEW HIGH, 6,003 INDIE CONTRACTS

In the first seven weeks of selling, Paramount has struck a new all-time high on independent contracts by closing 6,003 in that period on its third block of five for this season. This is the highest attained that fast since the decree went into effect.

The total number of indie accounts sold so far this season, including the two prior blocks, is 22,706, as compared with 18,689 for the prior (1942-43) semester for the same period of selling.

5 Acad

for

THE SONG OF

For the best art direction—to
JAMES BASEVI and WILLIAM DARLING

For the best Black and White cinematography—to
ARTHUR MILLER

For the best interior decoration—to
THOMAS LITTLE

not only Academy

CALLING ALL PATRIOTIC SHOWMEN! RED CROSS DRIVE MARCH 23rd THROUGH MARCH 29th!

For the best feminine performance of the year—to
JENNIFER JONES

...emy Awards

BERNADETTE

For the best score for a dramatic picture—to
ALFRED NEWMAN

Our thanks also to Franz Werfel, Henry King, William Perlberg, William Goetz and all who contributed to the creation of this outstanding motion picture!

...honors but box-office honors go to 20th CENTURY-FOX

Ruling Will Be Needed to Show Which Pools Are to Be Broken Up

The question of just what pools will have to be broken up and how, under a new decree, if and when entered, as well as what interpretation will be laid upon leasing or special operating arrangements between consenting companies where existent, brings up the declaration in chain, distributor and legal circles that definite rulings will have be handed down.

It is estimated authoritatively that less than 150 theatres throughout the country are involved in pools. These include out-and-out operating pools for the purposes of product control, or where two consenting distribs have minority interests in houses involved in pools. In addition, there are some cases where operating agreements exist such as the one in Los Angeles, where Paramount contracts with Fanchon & Marco to operate its two houses there. This is not technically a pool but doubted as to how the Government will consider it. Also such odd arrangements as applying to the Midway, Forest Hills, L. I., which is operated for two years by RKO and then two years by Skouras, the two alternating over those periods.

While National Theatres has no pools in which other distributors are involved, it has an odd arrangement covering two Par-owned theatres in San Francisco. The Fox-West Coast unit of National rents the theatres under lease from Paramount, paying rent as well as participation in profits. Whether or not this situation would be affected under the decree, as it now stands, arouses doubt in the minds of both National and Par execs.

Other Complications

Also complicating the situation are eases where two consenting companies are pooled with an independent, as occurs in numerous cities. An industry higher-up, close to the decree, stated he presumed but could not guarantee that if one distrib was into the pool ahead of another, then he would take precedence in retaining it with the indie, while the other would withdraw. Under the decree, the indies are not required to give up pools although, if it's with two decree distribs, then one of the latter must get out.

Though something that awaits decision, it is questioned what will happen where two distribs and an indie framed a pool at the same time. Since neither one of the distributing companies has precedence there, some plan will have to be worked out to decide who withdraws, even if it's by the flip of a coin. The relative value of theatres involved and investments may figure, of course.

While National (20th-Fox) has always avoided pools, being in territories not conflicting with other distributing companies, and Loew's has only a handful, Paramount, Warners and RKO are involved in quite a number, these three outfits constituting the vast majority. This includes with indies as well as with other consenting distribs.

Par and RKO are pooled together with the Schine circuit in both Rochester and Syracuse, N. Y. Par is also pooled three-ways with Warners and Joe Cooper in Oklahoma City, while in Brooklyn the two WB-Par companies and Si Fabian are hooked up, with Fabian in charge of operation. In Philadelphia, WB and Par are together, no indie figuring there as a third party. WB and Par are also pooled in a two-way pool in Hammond, Ind. In New Orleans, while it may not be considered a pool, the Paramount-Richards (Saenger) circuit is interested financially with Loew's in the State there, with Loew's in charge of operation.

Still Others

In addition to those already mentioned in which it figures, WB is pooled with Loew's in Pittsburgh, with RKO in Cleveland, Si Fabian in Albany, and the eastern Skouras circuit in Jersey City, Hackensack and Elizabeth, N. J. WB also has a minor pool in Orange and East Orange, N. J., with Moe Kridel, an indie.

Aside from Rochester and Syracuse, where pooled with Par and the Sehines, RKO is pooled with the Skouras circuit in four N. Y. houses, the Riverside, Nemo, Jefferson and Academy, as well as in Newark. In Los Angeles, it is tied up with Rodney Pantages, who operates the Pantages and two RKO houses there.

In addition to Pittsburgh, where hooked up with WB, Loew's is pooled with Par in Buffalo. Whether or not it may be considered a pool, Loew's and RKO are together in Denver on an ownership arrangement. RKO and Mort Singer have operating arrangements covering Minneapolis and New Orleans, with Singer in charge.

Several theatres of the United Artists Theatre Circuit, not in any way affiliated with UA, the distributing company, are under operating or partnership agreements with decree companies. These include with Loew's in Pittsburgh, Paramount in Detroit, Balaban & Katz in Chicago, Fox-West Coast in Los Angeles and Evergreen Theatres, also a part of the National Theatres setup, in Portland and Seattle. The Rivoli, N. Y., also a part of the UA circuit, is controlled 50% with Paramount, a committee of both companies being in charge of operation.

Goldwyn's 'Simone'

Samuel Goldwyn has purchased film rights to "Simone," Lion Feuchtwanger novel, scheduled as a Teresa Wright starrer.

Novel hits the bookstalls next month.

Other Story Buys

Hollywood, March 7.

David O. Selznick bought "The Life of Houdini," owned for several years by Paramount.

Peter Mucison sold "Crossroads of the World" to W. R. Frank, indie producer.

Terneen Productions took an option on "Grumpy," the old Cyril Maude stage starrer.

WB Claims Constitutional Right to Show Mad. Sq. Garden in 'Mission' Suit

Warners, in answers filed Friday (3) to suit brought by the Madison Square Garden Corp., based on what latter claims was unlawful use of two events in its "Mission To Moscow," denied the charge and sought dismissal of the action on the ground it fails to state a claim for relief.

The corporation charges that WB, without consent, included two events, the German-American Front and American-Soviet Friendship rallies, in "Mission." Warners alleges that "Mission," based on a book written by former Ambassador to Russia Joseph E. Davies, permission is unrestricted and unconditional.

Under Federal and State constitution, WB further alleges, it is guaranteed the right to depict and represent those scenes.

Plaintiff seeks an accounting of the film's profits.

MONO'S ODEON DEAL IN CANADA; ROAD CO. FEED

Toronto, March 7.

W. Ray Johnston, Monogram prez, is here to open a showcase for his company's product in this city and acquire first-run outlets across Canada in a deal with Oscar Hanson, g.m. of Odeon Theatres, which has over 60 houses in its ownership or operating chain.

Johnston is also here to confer with officials of the Royal Canadian Mounted Police and Canadian Pacific Railways on cooperation in the filming of three Monogram pictures with a Canadian background.

Road Company Banquet

Detroit, March 7.

Film Row here planned a nice little banquet for W. Ray Johnston, president of Monogram, complete with champagne, big steaks, etc., last Friday night. His train was delayed and so, finally, without the guest of honor the boys polished off the steaks, champagne, etc.

Johnston settled Saturday for just a lunch and a gab with a couple of the guys.

Engel Vice Stevens

Hollywood, March 7.

Harry Engel, former Coast manager for Broadcast Music, is the new casting director at Republic, succeeding Bill Stevens who resigned.

Herbert J. Yates, Republic's chief exec, fetched Engel into the studio several months ago as a member of the advisory council on production.

Studio Contracts

Hollywood, March 7.

Bonnie Cashin signed for five years as fashion designer at 20th-Fox.

Clarice Chambers drew player ticket at Paramount.

John Paxton inked scripter pact at RKO.

Edward H. Hummeras signed as cameraman at 20th-Fox.

Lynn Watson, stage and radio actor, signed by International Pictures.

Andrews Carroll French inked writer pact with International Pictures.

U Profits Up $953,000 To $3,759,968 After $10,100,447 Tax Bite

Universal's net profit increased more than $953,000 in the company's fiscal year ending last Oct. 30 as compared with the preceding fiscal year. U's net after all charges including Federal income and excess profits taxes amounted to $3,759,968 as compared with $2,806,952 in the preceding fiscal year. This is equal to $6.57 per common share as against $5.34 in the year before.

J. Cheever Cowdin, board chairman, who released the company's annual report, cited that the tax bill of the company amounted to $10,100,447 in the just finished fiscal year, an average of $27,672 per day. This is equivalent to $2,463 per employee in U. S. and $17.66 for each common share outstanding at the close of the fiscal year.

Universal's total income from operations amounted to $46,527,527 as against $39,109,524 in the preceding year. Domestic revenue increased 16% to $29,112,013 while foreign revenue rose 24% to $17,234,200. Net capital climbed from $14,229,423 to $16,094,906, the amount at the end of the year.

Cowdin disclosed that the company is hopeful of concluding negotiations now in progress, for an issue of debentures to refund currently existing debentures and bank loans. Idea back of this is understood to bulk all obligations under a new debenture issue, with the saving of interest charges in mind.

KRIM BROS. SUE FOR ADDED CLEARANCE

Detroit, March 7.

Asking more specific time on clearance, the Krim theatre, operated by Mac and Sol Krim in Highland Park, has filed suit for arbitration here. The brothers name as defendants in the suit three of the largest theatres in the same Detroit suburb: the Highland Park (Associated), the Palmer Park (Raymond Schreiber) and the Grand (operated by Sam Brown).

The Krims ask a reduction in clearance substantially although the suit is brought on the basis that specific clearance be set up in contracts instead of the present clauses by which the Krim theatre must play after the other houses without a time limit being specified. The argument is that the Krim theatre becomes dependent on the booking whims of the other houses while actual time clauses would prevent any unfair practices from entering into clearance.

Cowdin Again Questions Present High Biz Taxes

J. Cheever Cowdin, chairman of Universal's board of directors, cited the dangers of the current high tax situation for film companies in his annual report to stockholders this week. He stated that when the war ends, most companies will need capital for improving their plants, replacing machinery, expand their markets, buying raw materials and enlarging payrolls, as well as paying a reasonable return for the savings invested in the business.

But he pointed out that "existing excess profits taxes make it difficult for companies to retain in the business sufficient earnings for these purposes. If taxes are confiscatory, business will be left after the war with insufficient funds to continue full operations, and will, therefore, be unable to provide necessary employment for many. It is important therefore that destructive taxes on all business enterprises be early supplanted by a constructive program which will encourage dynamic business and provide full employment in this country."

Lefty Sees Warners' Nora Bayes Pic, Which Brings Back Lotsa Memories

By JOE LAURIE, JR.

Coolacres, Cal.

Dear Joe:

Me and Aggie just saw a preview of Warner Bros.' "Shine On Harvest Moon." It's the picture version of the story of Nora Bayes and Jack Norworth. People will like it. Has some good songs, scenes and acting. Ann Sheridan as Nora Bayes turns in a swell job. She often looks like Nora and her voice has that throaty quality—somewhat like Nora's. Dennis Morgan, who plays Jack Norworth, gives a fine performance, although he doesn't look anything like Jack, nor does he sing like him. But I found out that doesn't count in pictures. Jack Carson, as a vaudeville magician, assisted by Marie Wilson as his goofy helper, does fine, and S. Z. Sakall, a great character comedian, plays the part of a manager that reminds me a lot of Max Fabish, the old Orpheum manager in Denver. The picture finishes with a lavish production number of "Shine On Harvest Moon" that even Ziegfeld would have said "Ahhh" to. It's all good entertainment. I liked it, but watching it kinda brought back many memories of our old friends, Bayes and Norworth, the greatest man and woman singing act in all show business. They have been copied—but never duplicated. It can't be done.

I thought you might be interested to know something about these two great artists. Nora Bayes was born in Milwaukee as Eleanor Goldberg. She was married five times; her first husband was C. A. Cressing (an undertaker); her second, Jack Norworth; then came Harry Clark, Arthur Gordoni and Ben Friedlander. The first and last were non-professionals; the others were all singers who assisted in her acts. Nora was discovered by Al Fields (Fields and Lewis), and she soon became a headliner and one of the stage's great personalities. Jack Norworth was born in Philadelphia as Jack Knuff. He started as a blackface single. His first song was "Holding Hands"; his next, "Honey Boy," which sold over 2,000,000 copies. He also wrote the baseball anthem, "Take Me Out to the Ball Game." Jack has been married four times; his first wife was Louise Dresser, then came Nora, followed by Ethel Johnson (non-professional) and his present wife, Emma Adelphi.

Jack was doing his famous "College Boy" act when he met Nora. It was love at first sight. They became partners in 1906. They never were teamed with anyone before. Nora went into the 1907 "Ziegfeld Follies" on the N. Y. Roof, and Jack joined the show five weeks later. It was in the 1908 "Follies" on the N. Y. Roof that Norworth and Bayes first sang "Shine On Harvest Moon." Jack got the idea while riding in the subway. He wondered why there weren't any moon songs around, and knowing songs go in cycles, he thought he'd write one. Ziggy gave it a special drop. It was a clean, unpretentious song, and the way Nora and Jack sang it made it a hit. They opened in the second "Follies" but only stayed two weeks and quit. They played vaudeville shows and were very happy. In fact, the billing read, "Nora Bayes, assisted and admired by Jack Norworth." The last song they sang together before the splitup in 1912 was "I'm Crazy About Somebody and That Somebody's You."

They both then went back to their single acts. Pinkerton, the famous detective, who was a great pal of theirs, tried hard to keep them from splitting. His explanation was, "I enjoy your act so much I want to keep seeing it, so please don't split." They were the highest-priced singing act in show business.

Dave Stamper, now the noted composer, first started playing piano for Bayes and Norworth, and he was made up like a Jap. In later years he appeared in "plain face." Harry Akst, now a popular songwriter, played for Nora for years; so did Edmund Goulding, now a big picture producer and director. George Gershwin came on to Chicago to play for her and lasted two weeks. Nora nearly always had a juvenile assist her, singing solos while she made changes; also singing duets with her. Not a la Norworth and Bayes—she was too smart for that. Irving Fisher, of "Follies" fame, worked with Nora for a long time. Harry Clark and Arthur Gordoni also worked with her while they were her husbands.

While she was playing the 39th St. theatre with her own intimate revue called "Songs We Love," George M. Cohan went backstage and told her he had just written a new song. He wanted her to put it on. He didn't know if it was any good. The next night Nora sang the verse and Irving Fisher, in a soldier's uniform, did the chorus, then they both harmonized a few more choruses. It was a big hit and Nora used it in vaudeville for a long time. The song was "Over There." She also made Bill McKenna's song, "Has Anybody Here Seen Kelly?" famous.

Nora had a swell sense of humor. She also was plenty temperamental. While in the Cohan Revue of 1918 she got a fit of temperament at rehearsal. George M., the producer, was sitting out front and watched her rave and rant. He walked to the footlights and said, "Listen, Nora, I think I'll turn into an actor and get temperamental, too." Nora, with her ready wit, said, "Do it if you want to, but I won't turn into a producer and pay you for being that way."

When on the road she always reserved four or five suites to take care of "her people." She was very liberal. It was Nora who brought Cissie Loftus to America and bankrolled her until she got started.

When Nora Bayes closed in the Cohan Revue she was offered a vaude route at $2,000 a week. She turned it down and took her gang on a tour of army camps, giving an hour and a half show for the boys and paying all her own expenses. She was a great friend of Woodrow Wilson, who liked show people and would never miss a Friday night in his box at Keith's Washington while he was President.

When Nora became fatally ill she kept alive just by her tremendous will power. For over three years she lived on peanuts and coffee only. She went "upstairs" on March 19, 1928. The casket was never allowed to be opened and her body is still in the receiving vault at Woodlawn; it never has been buried. After her debts were paid she left no money, but she did leave millions of friends and admirers. A great artist, a great woman and a great friend.

You won't see any of these things in the picture, but you'll enjoy it nevertheless. That's why I say maybe Warners could get Jack Norworth, who is now in Hollywood with his miniature collection and gift shop, to write a sequel to "Shine On Harvest Moon." He could do it. Sez

Your pal,

Lefty.

Briskin's New Col. Deal

Hollywood, March 7.

Irving Briskin has signed a new three-year producer deal at Columbia.

Leaves for New York March 16 to view shows and scout material.

They're Neither Too Young Nor Too Old for Films

Hollywood, March 7.

As a reservoir of future talent, RKO has built up a stock roster of 80 players, 50 youngsters from schools and little theatres, and 30 oldsters of screen and stage.

Bryant Washburn, Frank Mayo, Lawrence Wheat and Russell Hopton are among the oldtimers.

'Touhy' Pic OK Now

Hollywood, March 7.

20th-Fox is finally releasing "Roger Touhy—Gangster" after many retakes, ordered by the FBI.

Picture was finished six months ago but held up for a clean bill.

Robt. Lewis' Dual Deal

Hollywood, March 7.

Metro handed Robert Lewis a two-ply contract as actor and director.

Former stage director on Broadway, Lewis recently played a character role in "Dragon Seed" on the Culver City lot.

SURVEY KIDS' FILM TASTES

WPB Will Even Arrange Gov't Coin For New Cinemas in War Cities

Washington, March 7.

War Production Board, anxious to receive applications for new film houses for war-crowded sections, may even go to the extent of arranging government financing of temporary projects in a pinch. This assumes that the theatre is really needed to provide recreation for war workers, and that an experienced operator will apply to manage the house.

One of the most troublesome spots in the country, at present, is the San Francisco Bay area, crammed with tens of thousands of shipyard workers who refuse to stay on the job because of the lack of recreational facilities.

George W. McMurphey, chief of the recreation and amusement section of the WPB Office of Civilian Requirements, has announced this list of communities in the area where new motion picture theatres are needed: Alameda, Albany, Berkeley, Livermore, Oakland, Pleasanton, Richmond (four theatres); Napa, San Bruno, Venicia and Vallejo.

'Tell More About Show Biz's War Effort,' Says Blumberg; Sees Big B.O.

Lauding the film industry for its great work in the war effort, not only in the Fourth War Loan drive but in the recent March of Dimes campaign and current Red Cross drive, Nate Blumberg, Universal prexy, last week forecast that if hostilities ceased tomorrow the industry would continue as a great business for the next five years.

"It took a war and various drives to make folks of the industry really know each other," Blumberg stated, hinting that improved public relations could even be heightened by telling the world more about show business' part in the war effort. He praised Joe Schoenfeld's "Soldiers in Greasepaint" article as being the finest thing along these lines ever written. Blumberg said this article, by an ex-"Variety" mugg, is incorporated into "Follow the Boys," formerly known as "Three Cheers for the Boys," which Universal is just completing. This, he said, covers all segments of the show biz at war being "show business' tribute to show business." He described the film as being based on the Victory Committee's activities with stress on the vaudeville angle of show biz. Blumberg felt that this picture, the most expensive U ever made, "should be shown by every exhibitor if for no other reason than that it does the industry proud."

Blumberg felt that actors both in four-a-day shows and legit are overlooked excepting by show business itself although they are unstinting in helping other benefits.

Universal will deliver its promised 1943-44 program in full excepting three Abbott-Costello features, and Blumberg forecast that one of these may be completed in time for this season's schedule. The Abbott & Costello team start work again at U's studio June 12, for the first time since Lou Costello's illness last year.

Rockett Returns to Films Via U After Decade Out

Hollywood, March 7.

Al Rockett, former producer for First National and 20th-Fox, returns to active film work, after a lapse of 10 years, as associate producer on Charles Feldman's picture, "Follow the Boys," at Universal.

In recent months Rockett has been associated with the Feldman-Blum agency.

Clurman's RKO Pact

Hollywood, March 7.

Harold Clurman signed a three-ply film contract as producer, director and writer at RKO.

He's a founder of the Group Theatre, N. Y.

'New Faces' for Rep.

Hollywood, March 7.

Republic will make a film version of "New Faces," Leonard Sillman's stage revue slated to open late this month in San Francisco.

Sillman has reported on the Republic lot to make arrangements for the screenplay. Stage cast is topped by four femmes, Joan Carroll, Joy Presser, Betsy Beaton and Patricia Van Cleve Lake.

Old Idols Dusted Off For History-Maker Roles in 'Wilson' Pic

Hollywood, March 7.

History gets a two-way revival, politically and dramatically, in Darryl F. Zanuck's 20th-Fox production, "Wilson," with a flock of dimly recalled statesmen of the World War I era played by film names that once lit up the nation's marquees. Half-forgotten screen biggies of bygone days are cast in bit roles and walk-on parts representing rugged individualists of the half-remembered past.

Francis X. Bushman, the Great Lover of the films in your old man's time, is playing Bernard Baruch, one of our elder statesmen, still potent but not as young as he used to be. Bushman's old stage director, Gus Glassmire, enacts the role of Thomas R. Marshall, the v-p who achieved fame through his campaign for a good nickel cigar. Malcolm St. Clair, now a director and once a film comic, is cast as the Crown Prince of Germany. George Melford, ace director of mute pictures, is seen as Joshua Alexander, secretary of commerce in the Wilson regime. Matt Moore, brother of Tom and Owen, who starred in the silents, is Albert S. Burleson, postmaster-general. Frank Mayo, hero of many an episode in Griffith Park filming days, is James McReynolds, attorney-general. George Anderson, Broadway star when Bushman was a juvenile, is David F. Houston, secretary of agriculture.

Among the U. S. senators of the Wilsonian administration are William Desmond, he-man of the early outdoor cycle; Stuart Holmes, heavy in "The Four Horsemen"; George Lessey, one of the leading heart-throbs when films flickered without voice; and Gibson Gowland, who starred in Erich von Stroheim's super-duper production, "Greed."

SEVERAL POLITICAL SURPRISES IN H'WOOD

Hollywood, March 7.

Presidential and overseas voting having moved elections up this year, California nominations closed Tuesday (7) with several surprises. One was the filing of Hal Styles, radio commentator, for the 15th Congressional District, which is an old Hollywood sector represented for years by Congressman John Costello, who bears no particular love for show biz or pix.

Another upset was the quitting of Congressman Will Rogers, Jr., of the Beverly Hills district, in order to return to the Army.

Unity committee, having Hattie McDaniel of the Screen Actors Guild; Trixie Friganza, representing vaude; Norvall Crutcher of IATSE; Sheridan Gibney of the Screen Writers, and Philip M. Connelly, secretary of the state CIO, held a meeting Monday (6) in the Ambassador hotel for the purpose of getting the industry support to back Styles. Frank Scully, Democratic leader of the old 57th, also got in a pitch.

DEL RUTH'S NEW DEAL

Hollywood, March 7.

Metro handed Roy Del Ruth a new seven-year director's contract.

Old pact, under which Del Ruth had been working for three years, was scrapped.

BEARING ON DELINQUENCY

By JAMES S. POOLER

Detroit, March 7.

Some remarkable pix-going habits of the nation's kids, particularly in the differences between city and country kids, have been uncovered by Edward Marquardt, of Free Soil, Mich., who has completed an extensive survey of youth's film attendance and preference.

The survey produced such odd results as that all kids like double-features until they start reaching the senior year in high school, when they are more inclined to settle for one; that the bulk of both farm and city kids like Technicolor films as compared to ordinary ones; and that most kids are going to the pix houses on a weekly basis—some as often as three shows a week—to bulk importantly as the nation's best filmgoers. Marquardt made the survey in connection with the current interest in juvenile delinquency and as a basis for pointing out the vast importance of the motion pictures as an educational factor which he is inclined to place on an equal footing with the schools.

While there are differences among the lower grades he made important findings on how kids decide upon the shows they will attend, with "word-of-mouth" highly important and parents as a guide a minor factor.

Here are his findings among seniors in high school:

Why Did You Select the Picture You Saw?

	P.C.
Friends said it was good	14.2
Parents urged to attend	1.5
Read reviews in magazines	9.5
Read ads in the newspapers	12.2
Liked the previews	2.2
Nothing else to do	5.1
Lured by posters	5.9
Picture from book they liked	11.4
Heard picture was educational	7.5
Picture was about hobbies	3.8
Favorite stars in picture	6.9

The survey also produced some odd differences between city and farm kids on the type of films they liked. These again are among senior students in high schools:

	Farm	City
	Percent.	
Mysteries	13.0	14.1
Westerns	4.5	7.0
Musicals	11.5	19.4
Comedies	20.0	25.6
Historical	3.5	3.5
Romance	19.5	11.6
Advenure	11.2	6.2
War	3.5	3.5
Famous people	2.1	3.5
Sports	8.9	4.8

Here were the comparative findings between urban and country kids on their picture-going habits:

9th Grade

Farm	P.C.	City	P.C.
One a week	42.2	One a week	29.0
Two a week	4.7	Two a week	15.4
One a month	28.1	Three a week	12.5
Two a month	25.0	One a month	32.1
		Two a month	11.0

12th Grade

Farm	P.C.	City	P.C.
One a week	46.4	One a week	59.0
Two a week	7.3	Two a week	13.0
Three a week	5.3	Three a week	17.0
One a month	18.0	One a month	11.0
Two a month	23.0	Two a month	...

The survey on the double features versus the single showed kids are pretty much inclined to take as much as they can get:

9th Grade

	Farm	City
	Percent.	
Double features	67.6	67.9
Single features	32.4	32.1

12th Grade

	Farm	City
	Percent.	
Double features	51.5	51.4
Single features	48.5	48.6

The similarity of tendency on double bills was the one place where both country and city kids showed marked similarity in likes.

On color films the general opinion was:

	Farm	City
	Percent.	
Technicolor	64.0	56.0
Ordinary	36.0	44.0

Discuss Plans to Put More Pix On Market; M-G Mulls 40 Instead of 36

Metro is reported mulling plans to increase the number of M-G pictures to be released during the 1943-44 season from the scheduled 36 to 40 pictures. Such a move, if followed through, would indicate that the motion picture market is now being surveyed regarding its position to absorb more product. There is a possibility that the proposal to put more film on the market is also linked with stabilizing inventories which are at high levels with all major companies.

While no decision has been reached, it is reported that Metro distribution toppers have discussed the plan to boost the release schedule although it may eventually be abandoned. Should the proposal be adopted the schedule would include, as one of the additional pictures, "Tunisian Victory," which was filmed by the British and American Army film units overseas. "The American Miracle," which has been discussed as a possible special to be offered singly, would also figure in the higher total.

There is no indication as yet from other majors of a move to increase the number of releases for 1943-44 although Warners, which has in reserve some 20 pictures completed or in cutting rooms, has all along announced a preparedness policy so as to be in a position to sell more pictures as soon as the market is considered ready to absorb more product. WB has so far released 12 pictures, has two slated for April, and, from accounts, figures on releasing five or six more from May through August.

20th-Fox has so far released 22, including four reissues, plans one more in March, two in April, two or three in May, a similar number in June, and possibly three or four in July. Total of 32, exclusive of reissues and one British film, is scheduled.

Paramount, with around 30 pictures scheduled for release and a backlog of about 18, RKO with 40, Universal and Columbia with considerably larger schedules, have so far given no intimation of upping their schedules. United Artists plans, of course, are dependent upon activities of individual producers.

'Went Away' for Music Hall

"Since You Went Away," David O. Selznick production to be released by United Artists, is slated for a late April or early May booking at Radio City Music Hall, N. Y.

Film, with cast including Claudette Colbert, Jennifer Jones, Shirley Temple, is now going through final editing at Coast studio.

Show Biz Manpower Woes Seen on Upbeat; Tighter Manning Tables

Washington, March 7.

Manpower situation in show business will get even tougher than most people now expect, in the opinion of Claude R. Collins, War Activities Committee newsreel coordinator, who has been handling manpower cases here for the film business.

Collins pointed out that several states have already started to wipe out current manning tables and substitute new ones which will be much tighter. This means that temporary deferments guaranteed under the present tables in many instances will be cancelled before they have run their full time. Several branches of showbiz are still operating under manning tables.

Another matter believed by Collins to be slated for the discard is the local essential rating. Many theatres have saved their managers, asst. mgrs., and projectionists under local essential classifications.

Hollywood should not be hit too hard, so far as its technicians are concerned. These men are generally older, and the Army wants men under 26 years if possible.

WASH. LOOKS TO MORE BUILDING IN POST-WAR

Washington, March 7.

Today Washington is woefully underseated in the downtown area. There has been no new construction of amusement shrines for four years. Garfield Kass, who plans a chain of at least 20 neighborhood and downtown theatres, is basing his hopes on the assumption that Washington has enjoyed a normal growth in population, and that this overstuffed city will retain the newcomers long after the peace delegates sit around the conference table.

Certainly there will be another legitimate theatre in the downtown area when the little and big nations solve their problems at the peace table. The Shuberts have canvassed the city, even looked over the Atlas theatre in the northwest section, as a new playhouse site. In World War I Washington had four legitimate stages, Poli's, the Belasco, the Shubert-Garrick and the National, with one-half the population residing here at present. It also had Keith's presenting vaudeville to packed houses at all times. Today it has one legit stage, the National; with attractions fighting to get a week here and lush profits.

Loew's New Home-Office Pvt. Cinema, Commissary

Loew-Metro in New York, in a couple of weeks, will have a new projection room, plus a commissary for the home-office executives. Latter is a departure.

Metro execs screen product so often at midday that almost all subsist on coffee-and-sandwiches from a downstairs drugstore, hence the need for the new eating facilities.

Enlarged projection room will be where it is now, on the 18th floor of the Loew's State Theatre bldg., but upped from 25 to 67 seats, with the dining room right next to it. Heretofore one walked from the 17th floor up to the 18th story, but the elevators also have been extended up another floor.

STUDIO COPS' BEEF AGAINST COLUMBIA

Hollywood, March 7.

Ted Camp, representative of the Studio Police & Firemen's Local 193, has filed a petition with Central Labor Council asking that Columbia studio be placed on labor's unfair list. Camp charges the studio has refused to deal with the union which is bargaining agent for more than 90 Columbia employees.

National Labor Board election is now being sought by Camp at studio.

D. J. Readies Decree Demands; More Info

Washington, March 7.

Assistant Attorney General Tom C. Clark is getting ready to move again in the Big Five motion picture consent decree case. For some time, Clark has been gathering information from the various indie groups regarding the decree proposals made by the Big Five, and has heard from all but two groups of independent exhibitors.

Clark said if their suggestions were not in his hands within the next few days, he will go ahead without them. He hopes to be in a position to state the Justice Department's final demands within the next two weeks.

Case has now dragged out about two months longer than Clark estimated last fall, and there is little likelihood he will consent to further delays.

FRANKLYN UPPED

Hollywood, March 7.

Leon Fromkess, production chief of PRC, upped Irwin Franklyn from a writer to an associate producer.

REMEMBER! March 15th Deadline for Honored Hundred Bond Reports to State Chairmen!

NER BROS. Jack L. Warner, *Executive Producer*)

"COMBINING GOOD CITIZENSHIP WITH GOOD PICTURE MAKING"

(N. Y. Times)

Going My Way
(SONGS)

Los Angeles, Feb. 26.

Paramount release of Leo McCarey production. Stars Bing Crosby; features Rise Stevens. Directed by McCarey. Screenplay, Frank Butler and Frank Cavett; camera, Lionel Lindon; editor, Leroy Stone; songs, Johnny Burke and James Van Heusen. Tradeshown in L. A. Feb. 25, '44. Running time, **126 MINS.**

Father Chuck O'Malley........Bing Crosby
Jenny Linden........Rise Stevens
Father Fitzgibbon........Barry Fitzgerald
Ted Haines, Jr........James Brown
Ted Haines, Sr........Gene Lockhart
Carol James........Jean Heather
Father O'Dowd........Frank McHugh
Mrs. Carmody........Eily Malyon
Tony Scaponi........Stanley Clements
Tomaso Bozzani........Fortunio Bonanova
Mrs. Quimp........Anita Bolster
Herman........Carl Switzer
Mr. Belknap........Porter Hall

Bing Crosby gets a tailor-made role in "Going My Way," and with major assistance from Barry Fitzgerald and Rise Stevens, clicks solidly to provide topnotch entertainment for wide audience appeal. Picture will hit hefty biz on all bookings.

The overlong 126 minutes contain many episodes which could be deleted for more compactness. Despite this drawback, however, picture is a warm, human drama studded liberally with bright episodes and excellent characterizations accentuated by fine direction of Leo McCarey. Intimate scenes between Crosby and Fitzgerald dominate throughout, with both providing slick characterizations.

Crosby plays a young priest interested in athletics and music who's assigned as assistant to crusty Fitzgerald in an eastside church saddled with burdensome mortgage that might be foreclosed by grasping Gene Lockhart. Progressive youth and staid oldster clash continually, but Crosby gradually bends Fitzgerald to his way. Crosby gets the tough kids of the neighborhood to organize a choir through smattering of athletics, ballgames and shows, does the usual round of kindly deeds in blithesome manner and eventually sells a song to pay the church mortgage.

Major thread of gaiety runs through the proceedings, and McCarey has liberally sprinkled sparkling individual episodes along the way for cinch audience reaction. Rise Stevens comes on for the second half, introduced as a Metropolitan Opera star and old friend of Crosby when both were interested in music. She sticks around to sing aria from "Carmen" and title song of "Going My Way," and to assist in providing funds to save the church from foreclosure. In addition to scoring with her song presentations, Miss Stevens does well in her acting assignment.

Crosby's song numbers include three new tunes by Johnny Burke and James Van Heusen—"Going My Way," "Would You Like to Swing On a Star" and "Day After Forever." Trio are topgrade and due for wide pop appeal due to cinch recording and airings by the Bing. He also delivers "Ave Maria," "Adeste Fidelis" and "Silent Night" in addition to a lively Irish folksong, "Toora-loora-loora" with boys' choir accompaniment.

Supporting cast is neatly set up for generally fine performances.

Walt.

Cover Girl
(MUSICAL: COLOR)

Hollywood, March 2.

Columbia release of Arthur Schwartz production; stars Rita Hayworth, Gene Kelly; features Lee Bowman, Phil Silvers, Jinx Falkenburg, Leslie Brooks, Eve Arden, Otto Kruger, Jess Barker, Anita Colby, Curt Bois and Cover Girls. Directed by Charles Vidor. Assistant to the producer, Norman Deming. Screenplay by Virginia Van Upp; adaptation, Marion Parsonnet and Paul Gangelin; story, Erwin Gelsey; songs by Jerome Kern and Ira Gershwin. Camera, Rudolph Mate and Allen M. Davey; editor, Viola Lawrence; asst. director, Oscar Boettleber, Jr.; art, Lionel Banks and Cary Odell; dances, Val Raset, Seymour Felix; musical director, M. W. Stoloff. Previewed at Pantages, March 1, '44. Running time, **105 MINS.**

Rusty Parker........Rita Hayworth
Danny McGuire........Gene Kelly
Noel Wheaton........Lee Bowman
Genius........Phil Silvers
Jinx........Jinx Falkenburg
Maurine Martin........Leslie Brooks
Cornelia Jackson........Eve Arden
John Coudair........Otto Kruger
John Coudair (Young man)........Jess Barker
Anita........Anita Colby
Chem........Curt Bois
Joe........Ed Brophy
Tony Pastor........Thurston Hall

Columbia steps out with one of the best packages of gaysome filmusical entertainment in "Cover Girl." Overflowing with all elements for widest pop audience reaction, picture is a standout entry for heavy grosses and holdovers in all runs.

There is strong and effervescent audience appeal in every sector. Rita Hayworth's standout performance is matched by that of Gene Kelly, with his acting, singing and dancing display. The songs by Jerome Kern and Ira Gershwin are fine; ditto the compact story of comedy, drama and romance, dazzling gowns to catch the feminine fans, and solo and duo dances by Miss Hayworth and Kelly that are showstoppers.

Arthur Schwartz, in his initial film producer spot after years of experience with stage musicals, deftly injects surefire showmanship into the picture, neatly blending the talents of the players with an inspired script by Virginia Van Upp, fine and consistently-paced direction by Charles Vidor, and taking fullest advantage of the technical contributions.

Plot is neatly concocted to get over idea of sudden rise to theatrical fame of Miss Hayworth as result of winning a Cover Girl contest. Kelly, operating the modest Brooklyn nightspot where he stages the floorshows, is in love with Miss Hayworth, a dancer. Latter wins the contest to give the room immediate fame with the upper-crust customers from Manhattan. Otto Kruger, responsible for her prominence, had youthful romance with her grandmother when latter was an entertainer 40 years previously at Tony Pastor's, and figures she should be lifted out of the lowly nightspot to a Broadway show. Result is break between the girl and Kelly when latter stubbornly blows off steam. Miss Hayworth joins Broadway revue produced by Lee Bowman, latter eventually proposing marriage. But he's deserted at the altar as she returns to Kelly and helps him resume operation of the night club, which had been closed when she left the show.

Dance sequences spotlighting the terping abilities of both Miss Hayworth and Kelly are expertly staged; Kelly devised his own routines for the picture, and one—a synchronized dance with his inner conscience in a dead-end street—is one of the top performances of its type ever to be screened.

Score by Jerome Kern and Ira Gershwin, comprising seven tunes, is of high calibre. "Make Way for Tomorrow" has a good chance for pop attention.

Charles Vidor hits major league status for his paceful direction of a standout and entertainment-filled filmusical. Virginia Van Upp rates attention for the compact and neatly-blended screenplay. Marion Parsonnet and Paul Gangelin did a good job on the adaptation of Erwin Gelsey's original, and uncredited executive producer Sidney Buchman deserves kudos for assemblange of the talent and general setup.

Walt.

Hour Before the Dawn

Los Angeles, Feb. 25.

Paramount release of William Dozier production. Stars Franchot Tone and Veronica Lake; features John Sutton and Binnie Barnes. Directed by Frank Tuttle. Screenplay, Michael Hogan; adaptation, Lesser Samuels, from novel by W. Somerset Maugham; camera, John Seitz; editor, Stuart Gilmore. Tradeshown in L. A. Feb. 24, '44. Running time, **74 MINS.**

Jim Hetherton........Franchot Tone
Dora Bruchmann........Veronica Lake
May Hetherton........Binnie Barnes
Roger Hetherton........John Sutton
General Hetherton........Henry Stephenson
Sir Leslie Buchanan........Philip Merivale
Capt. Atterley........Leslie Dennison
Kurt Bruchmann........Nils Asther
Tommy Hetherton........David Leland
Freddy Merritt........Edmond Brion
Farmer Searle........Donald Stuart
Maid........Viola Moore
Mrs. Parkins........Aminta Dyne
Sam........Harry Cording

Somerset Maugham's tale of Nazi spying and intrigue in England early in the war is tedious and generally uneventful. "The Hour Before the Dawn" is a weak b.o. entry for the duals.

Story develops according to formula. Franchot Tone in his youth acquires aversion to killing, so when the war breaks out, he's a conscientious objector and deferred for farm work. Veronica Lake is governess in his family mansion, and she as Nazi spy marries him at war's outbreak for protection. Yarn spends much footage explaining the grooving of his family into the war effort; it weaves wearisome episodes of Miss Lake working for the enemy, attempts to get Tone to front for the agents in peace campaign and finally sees unmasking of the wife after a German air blitz of the countryside in attempt to knock out a secret airfield. Tone then proceeds to kill his wife and joins the air force for fadeout.

Direction by Frank Tuttle adds nothing. Tone and Miss Lake are lustreless. Henry Stephenson rises slightly above the poor material as best of the supporting cast.

Walt.

Miniature Reviews

"Going My Way" (Par) (Songs). Bing Crosby starrer due for hefty profit and holdovers in regular runs.

"Cover Girl" (Musical; Color) (Col). Rita Hayworth and Gene Kelly in socko filmusical.

"The Hour Before the Dawn" (Par). Familiar tale of Nazi spies in nEgland.

"The Falcon Out West" (RKO). Standard whodunit in Falcon series; strong support for program houses.

"Hat Check Honey" (U) (Musical). Lightweight but okay for dual support.

"Career Girl" (PRC). Frances Langford in weak story with theatrical pretensions; for the lower duals.

"Voodoo Man" (Mono). Programmer in approved thriller style, starring Bela Lugosi.

"Trail of Terror" (PRC). Headed for good response among western devotees.

The Falcon Out West

Hollywood, March 3.

RKO release of Maurice Geraghty production. Stars Tom Conway. Directed by William Clemens. Original screenplay by Billy Jones and Morton Grant, based on character created by Michael Arlen; camera, Harry Wild; editor, Gene Milford; dialog director, Donald Dillaway; asst. director, James Casey. Tradeshown in L. A., March 2, '44. Running time, **64 MINS.**

Falcon........Tom Conway
Vanessa........Carole Gallagher
Marion........Barbara Hale
Mrs. Irwin........Joan Barclay
Donovan........Cliff Clark
Bates........Ed Gargan
Colby........Minor Watson
Hayden........Don Douglas
Tex........Lyle Talbot
Dusty........Lee Trent
Red........Perc Launders
Sheriff........Wheaton Chambers
Eagle Feather........Chief Thunderbird

The Falcon continues his avocation of amateur sleuthing in this latest entry of the whodunit series which seems to be a successful entry on the RKO program. Picture will provide good support in the program houses for customers who go for the formula murder mysteries and spotting of the culprit out of a maze of suspects.

Story wastes little time in bumping off the first victim for the Falcon (Tom Conway) to step in and figure out a solution. Murder is committed via rattlesnake venom on a playboy westerner, which calls for quick shift to the open spaces to pick up the clues and other suspects. Conway weaves through the problem in regulation fashion as a gentleman sleuth, coming up with solution at the finish.

There's little extraneous footage in the picture, with consistently-paced direction by William Clemens getting the most from compact script by Billy Jones and Morton Grant. Conway capably handles the sleuthing assignment, with adequate cast comprising Carole Gallagher, Barbara Hale, Joan Barclay, Cliff Clark, Ed Gargan and Minor Watson.

Walt.

Hat Check Honey
(MUSICAL)

Hollywood, Mach 3.

Universal release of Will Cowan production. Directed by Edward F. Cline. Screenplay, Maurice Leo and Stanley Davis; story, Al Martin; camera, Milton Krasner; editor, Saul Goodkind; dialog director, Phil Brown; special process photography, John P. Fulton; songs, Milton Rosen and Everett Carter. Previewed in studio projection room, March 2, '44. Running time, **66 MINS.**

Susan Brent........Grace McDonald
Dan Briggs, Jr........Richard Davis
Happy Dan Briggs........Leon Errol
Tim Martel........Walter Catlett
Mona Mallory........Ramsay Ames
David Courtland........Milburn Stone
Alan Dane........Lee Bennett
Mr. Worthington........Russell Hicks
Uniformed Officer........Chester Clute
Jennie........Mary Gordon
Lynn........Emmett Vogan
C. B........Jack Rice

Freddie Slack and His Orchestra
Harry Owens and His Royal Hawaiians
Ted Weems and His Orchestra
Jimmy Cash

"Hat Check Honey" is another in the Universal series of program filmusical dramas and follows the familiar story formula and presentation. With brief running time and despite story fragility, it has sufficient musical interludes and broad comedy strokes to get by as dualer.

Picture programs three bands, but only Freddie Slack's group gets prominence for several tunes. Harry Owens' Royal Hawaiians are shown in a few flashes and some soundtrack footage, while Ted Weems' orch is confined to one number coming out of a coin film machine. Ray Eberle steps into soundtrack as double for Richard Davis in three Milton Rosen-Everett Carter songs along the line.

Leon Errol plays a carny comic teamed with son, Davis. Former tosses the boy out for shot at the bigger time, and youth lands as singer with Slack's band through efforts of newly-acquired sweetheart, hatchecker Grace McDonald. Davis clicks and is picked up with band for picture engagement in Hollywood by film star, Ramsay Ames. Then there's the usual complications when Davis clicks, Miss McDonald and Errol arrive at the studio, and general mixup until boy gets girl, with assistance of dad.

Lightweight story is held together through broad direction by Edward Cline, who takes advantage of the comedics of Errol and Walter Catlett at every turn. Miss McDonald is okay as the girl, while Davis needs experience to handle lead spots. Support includes Miss Ames, Milburn Stone, Russell Hicks, Mary Gordon and Jack Rice. Songs and musical numbers are liberally spotted along the way, but none of the tunes shapes up for attention.

Walt.

Career Girl
(SONGS)

PRC release of Jack Schwarz production; associate producer, Harry D. Edwards. Stars Frances Langford; features Edward Norris, Iris Adrian, Craig Woods. Directed by Wallace W. Fox. Screenplay, Sam Neuman from original by Dave Silverstein and Stanley Rauh; songs, Morey Amsterdam, Tony Romano, Sam Neuman, Michael Breen; editor, Robert Crandall; camera, Gustave Peterson. At Brooklyn Strand, dual, week March 2, '44. Running time, **67 MINS.**

Joan........Frances Langford
Steve........Edward Norris
Glenda........Iris Adrian
James........Craig Woods
Thelma........Linda Brent
Pop........Alec Craig
Sue........Ariel Heath
Ann........Lorraine Krueger
Polly........Renee White
Janie........Gladys Blake
Felix Black........Charles Judels
Louis Horton........Charles Williams

A weak and obvious distillation of George S. Kaufman's and Edna Ferber's "Stage Door," "Career Girl" must lean heavily on Frances Langford's radio rep for b.o. action. It's a mild dualer.

Story deals with a Kansas City hopeful (Miss Langford) who winds up in New York and the inevitable theatrical boarding house. After meeting with the usual Broadway reverses, she manages to wind up as singing star of a new revue that, presumably, is going to be a wow. Audience never knows because film comes to an abrupt end while show is still in rehearsal.

Picture is replete with anachronisms and trite phrases ("there's a broken heart for every light on Broadway"), and camera work emerges as heavy-handed as the shooting script. Miss Langford, who's out-numbered all the way, never rises story's obstacles, which include four songs of no particular distinction. Supporting cast is poor.

Jona.

HOPPER FETED, TO COAST

Harold Hopper, who resigned as head of the film section of the War Production Board, was feted by industry leaders at a luncheon Thursday (2) at the Waldorf-Astoria, N. Y.

Hopper left for the Coast over the weekend.

Voodoo Man

Monogram release of Sam Katzman-Jack Dietz production. Stars Bela Lugosi, John Carradine and George Zucco; features Michael Ames, Wanda McKay and Ellen Hall. Directed by William Beaudine. Screenplay, Robert Charles; editor, Carl Pierson; camera, Marcel Le Picard. At New York theatre, N. Y., week of March 1, '44, dual. Running time, **62 MINS.**

Dr. Marlowe........Bela Lugosi
Job........John Carradine
Nicholas........George Zucco
Ralph........Michael Ames
Betty........Wanda McKay
Mrs. Marlowe........Ellen Hall
Sally........Louise Currie
Sheriff........Henry Hall
Deputy........Dan White
Grego........Pat McKee
Girl........Terry Walker
Zombies........Ethelreda Leopold, Claire James, Dorothy Bailer

"Voodoo Man" is negligible as a chiller.

Story finds Bela Lugosi, with John Carradine and George Zucco as his assistants, kidnaping young girls and reducing them to zombie state in an effort to restore his spellbound wife to normalcy. But they are caught when they kidnap one girl too many.

Lugosi, as the mad physician; Zucco, dressed up in robe and feathers; and Carradine, stalking around idiotically, bending at his master's will, try their best with the material at hand. Rest of the cast gives so-so performances.

Direction by William Beaudine is in the approved thriller-chiller vein.

Sten.

Heaven Is Round Corner
(BRITISH-MADE)
(With Songs)

London, Feb. 16.

Anglo-American Film Corp. release of British National production. Stars Will Fyffe, Leni Lynn. Directed by Maclean Rogers. Screenplay by Austin Melford from story by A. Hillarius, P. Knepler; music by Kennedy Russell; lyrics by Desmond O'Connor; camera, James Wilson, Arthur Grant. At Cambridge theatre, London, Feb. 15. Running time, **105 MINS.**

Joan Sedley........Leni Lynn
Dougal........Will Fyffe
Robert Sedley........Leslie Perrins
Musette........Magda Kun
Donald McKay........Peter Glenville
Dorothy Trevor........Barbara Waring
Mrs. Trevor........Barbara Couper
John Cardew........Austin Trevor
Mrs. Harcourt........Toni Edgar Bruce

Will Fyffe admirers won't believe their eyes if and when they see this opus. Fyffe is on the screen most of the picture, yet his role, that of a colorless farmhand, could have been safely left to a bit player. Pic for lower half of duals, and for British audiences only.

Co-starred with Fyffe is Leni Lynn, a chubby-faced youngster who vaguely calls to mind Clara Bow in one of her rare sedate moments. Story is built around her singing. There are the usual operatic arias for her benefit, and for the most part she gets away with them well enough to make reasonable her singing teacher's raves. Hit number is "Heaven Is Round the Corner," which she sings to welcome the dawn on a Paris roof top when her sweetheart, for no reason at all, asks her to warble to him.

Production is at least worthy of the trite script. Especially well handled and mounted are sequences of the British Embassy in Paris, climaxing with an effective ballroom scene on the eve of Britain's declaration of war.

The featured players, including Austin Trevor, Magda Kun, Peter Glenville, Barbara Waring, Leslie Perrins and Barbara Couper are consistently good. All have greater opportunities to score than Fyffe.

Trail of Terror
(SONGS)

Producers Releasing Corp. release of Alfred Stern-Arthur Alexander production. Stars Dave (Tex) O'Brien and Jim Newill; features Guy Wilkerson, Patricia Knox and Jack Ingram. Directed by Oliver Drake. Screenplay by Drake. Songs, Tex O'Brien and Jim Newill; music director, Lee Zahler; editor, Charles Henkel, Jr.; camera, Ira Morgan. At New York theatre, N. Y., week March 1, '44. Running time, **63 MINS.**

Tex Wyatt, Curly Wyatt........Dave (Tex) O'Brien
Jim Steele........Jim Newill
Panhandle Perkins........Guy Wilkerson
Belle Blaine........Patricia Knox
Nevada Simmons........Jack Ingram
Hank........I. Stanford Jolley
Monte........Bud Buster
Sam........Ken Duncan
Joe........Frank Ellis
Capt. Curtis........Robert Hill

This western, in a slightly higher plane than the average cut-and-dried hoss opera, should receive a better-than-average reception from audiences who go for this type of dual film.

Curly Wyatt's early death gives his Texas Ranger twin brother, Tex, an opportunity to join the gang of which the errant Curly was a member. Tex is doing alright with the outlaws, even with Curly's girl friend, until his pals, Jim and Panhandle, arouse the gang's suspicions that something is wrong. Follows the showdown, with the Rangers nabbing the outlaws and getting back the money which the latter had been stealing from stagecoaches.

Dave (Tex) O'Brien, singing Jim Newill and Guy Wilkerson, as the Texas Rangers, give forthright characterizations. Patricia Knox, Jack Ingram, I. Stanford Jolley and Bud Buster are among the notable supporting players.

Three songs written by Newill and O'Brien are fairly good. Oliver Drake, who wrote and directed, kept the action moving, cutting corners neatly.

Sten.

British and American Govts. Release Must-See Tunisian Victory Films

The joint British-American military operation that emerged as the Allied North African victory has resulted, finally, in the impending release of the campaign's actual battle pictures under joint auspices of the British and United States governments. "Tunisian Victory" is really a must-see.

Somewhat anti-climatic, perhaps, when one considers the headlines that have long since been made on the war fronts, "Tunisian Victory," nevertheless, is a compelling documentary whose sweep and scope should find it an advantageous booking for most exhibitors. It'll be a question, perhaps, of first getting the customers into the theatres, in view of the film's datedness; but, once inside, the patrons will be amply intrigued by the pictures themselves.

Specifically, this is a film produced by the British Army Film Unit and the U. S. Army Signal Corps, and edited in Hollywood by Lt. Col. Hugh Stewart, of the British Army, and Lt. Col. Frank Capra, of the United States Army. It is a pooling of footage shot independently by both British and American Army cameramen. Dubbed-in voices of Bernard Miles (of "In This We Serve") and Lt. Burgess Meredith, both of whom represent, respectively, a British tommy and an American doughboy, give the pic a considerable earthiness. And with Capt. Anthony Veiller, former Hollywood scripter, handling the writing of the Yank commentary, and J. L. Hodson, British author and war correspondent, doing likewise with the British narration, the finished product is something of intense interest through practically all of its 75 minutes.

Most of the pic contains battle scenes whose proximity to the camera certainly bears out the information that four cameramen were killed and several others wounded during the lensing. Approximately 50 photographers, all of whom were armed equally with both photographic and firearm equipment, participated in getting the original 300,000 feet of film.

"Tunisian Victory" tells the photographic story of the entire North African campaign, from the initial landings at Casablanca, Oran and Algiers by the British and Americans, to Tunis and Bizerte capitulation. It is replete with maps and sotto voce explanations of the British-American plan of operation—a plan described simply by its coded title of "acrobat." It's military strategies reduced to terms of layman acceptance.

There are close-to-the-front scenes of figures prominently identified with the campaign . . . Eisenhower, Montgomery, Clark, Spaatz and Tedder, among others, along with Rommel and Kesselring, the latter being among the captured German films.

Some of the footage closely resembles pix long since shown in the newsreels, but these are few and fail to dissipate the value of the remainder.

Official government groups releasing "Tunisian Victory" are the British Ministry of Information, for the Empire, and the Office of War Information, for the U. S. Metro, specifically, is handling the American distribution.

Kahn.

'Bernadette' Tall $43,000, Chi; 'Girls,' Chester-Forrest 28G, 'Gung Ho' 21G, 2d

Chicago, March 7.

A snowstorm cut into weekend grosses some but receipts still are at a good level. "Song of Bernadette," making its midwest preem at the State-Lake, got off to an excellent start and should garner a stout $43,000 on upped scale. "Gung Ho" continues big at the Palace with $21,000 in sight, and "None Shall Escape" should hit $15,000 in second week at Garrick. The Oriental, with "9 Girls" and Bob Chester's orchestra and Helen Forrest on the stage, is headed for strong $28,000.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—"Cross Lorraine" (M-G) and "Minesweeper" (Par) (2d wk). Good $10,000. Last week, nifty $12,500.

Chicago (B&K) (3,900; 50-85)—"What a Woman" (Col) and Patricia Morison heading stage bill. Fine $49,000. Last week, "Whistling Brooklyn" (M-G) and Woody Herman orch on stage, near same.

Garrick (B&K) (900; 50-85)—"None Shall Escape" (Col) (2d wk). Smart $15,000. Last week, smash $19,000.

Grand (RKO) (1,150; 40-85)—"Tarzan's Desert Mystery" (RKO) and "Sultan's Daughter" (Mono) (2d wk). Snug $8,000. Last week, grand $10,000.

Oriental (Iroquois) (3,200; 40-85)—"9 Girls" (Col) plus Bob Chester orch and Helen Forrest on stage. Strong $28,000. Last week, "Woman of Town" (UA) and Dante, magician, on stage, excellent $26,000.

Palace (RKO) (2,500; 40-85)—"Gung Ho" and "Swingtime Johnny" (U) (2d wk). Strong $21,000. Last week, big $27,000.

Roosevelt (B&K) (1,500; 50-85)—"Desert Song" (WB) (3d wk). Healthy $18,000. Last week, snappy $24,000.

State-Lake (B&K) (2,700; 75-$1.10)—"Song Bernadette" (20th). Stout $43,000. Last week, "Curie" (M-G) (6th wk), solid $20,800 in six days.

United Artists (B&K) (1,700; 50-85)—"Girl Crazy" (M-G) (3d wk). Slick $14,000. Last week, okay $16,000.

Woods (Essaness) (1,200; 50-85)—"Crime School" (WB) and "Girls Probation" (WB) (reissues). Nice $15,000. Last week, "Revenge Zombies" (Mono) and "Whispering Footsteps" (Rep) (2d wk), five days, and "School" (WB) and "Probation" (WB), pleasing $12,000.

'LODGER' LUSH 17G IN PHILLY

Philadelphia, March 7.

Despite Saturday's blizzard which slowed transportation, this week's grosses are keeping the same healthy tinge of recent weeks. Top of heap is "A Guy Named Joe" with "Song of Bernadette" in second position in its holdover week. "The Lodger" also is riding high at the small Stanton.

Estimates for This Week

Aldine (WB) (1,303; 75-$1.10)—"Song Bernadette" (20th) (2d wk). Smash $26,000 at this small-seater following big $26,500 opening week.

Arcadia (Sablosky) (800; 35-75)—"Riding High" (Par) (2d wk) (2d run). Fair $4,500. Last week, okay $5,000.

Boyd (WB) (2,500; 35-75)—"Jane Eyre" (20th) (3d wk). Drooping slightly to $17,500 after nice $21,600 second week.

Earle (WB) (2,760; 35-75)—"Gangway Tomorrow" (RKO) with Charlie Spivak orch. Neat $24,000. Last week, "Rookies Burma" (RKO) plus "Latin Quarter Revue" on stage. Satisfactory $19,800.

Fox (WB) (2,245; 35-75)—"Higher Higher" (RKO) (2d wk). Sinatra draft not so good this sesh with not so forte $16,500. Opening sesh, hefty $23,500 plus husky $4,000 for Sabbath showing at Earle.

Karlton (Goldman) (1,000; 35-75)—"Fighting Seabees" (Rep) (2d run). Getting fancy play at $8,000. Last week, "Cry Havoc" (Par), okay $5,000 in five days of second week.

Keith's (Goldman) (2,220; 35-75)—"Madame Curie" (M-G) (2d run) (2d wk). Potent $6,500 after zingy $11,000 for initialer of second run.

Mastbaum (WB) (4,692; 35-75)—"In Our Time" (WB) (2d wk). Limping a bit at $24,000 after strong $32,000 last week.

Stanley (WB) (2,915; 35-75)—"Guy Named Joe" (M-G). Getting sugary praise from crix. Fine $31,500 in addition to solid $4,500 for one-day stand at Earle, Sunday (5). Last week, "Ali Baba" (U), okay $15,800 for second week.

Stanton (WB) (1,475; 35-75)—"Lodger" (20th). Terrific $17,000. Last week, "Where Are Children?" (Mono), clicked at $9,500 for holdover week.

'Guy' Smash 35G, B'klyn

Brooklyn, March 7.

Good biz at all downtown deluxers with Metropolitan's "Guy Named Joe" at $35,000 setting new straight-film high for house.

Estimates for This Week

Albee (RKO) (3,274; 35-75)—"North Star" (RKO) and "Never Dull Moment" (U). Snappy $24,000. Last week, "Higher Higher" (RKO) and "Action Arabia" (RKO), great $39,000, 10-day stay.

Fox (Fabian) (4,023; 35-75)—"Where Are Children" (Mono) and "Timber Queen" (Par). Opened Monday (6). Last week, "Desert Song" (WB) and "Klondike Kate" (Col) (3d wk), nice $17,000.

Metropolitan (Loew's) (3,618; 35-75)—"Guy Named Joe" (M-G) and "Beautiful But Broke" (Col). Socko $35,000. Last week, "Gung Ho" (U) and "Phantom Lady" (U) (2d wk), okay $18,000.

Paramount (Fabian) (4,020; 35-75)—"Miracle Morgan's Creek" (Par) and "Hands Across Border" (Rep) (5th wk). Sturdy $18,000. Last week, big $20,000.

Strand (WB) (2,952; 35-75)—"Career Girl" (PRC) and "What Man" (Mono). Okay $6,000. Last week, "Return Vampire" (Col) and "Beautiful But Broke" (Col), first-rate $8,000.

'Ali Baba' Big 19G In Seattle; 'Lifeboat' N.S.G. $16,000, 2 Spots

Seattle, March 7.

"Ali Baba" is way out in front with giant total currently at the Orpheum. Next best is "None Shall Escape" at Liberty, where a big bally is helping. "Lifeboat" is mildish in two spots but hurt because pushed in hurriedly at Music Hall when union demands resulted in holding up opening of "Bell Tolls," originally set for this house.

Estimates for This Week

Blue Mouse (800; 40-75)—"Lodger" (20th) and "Rookies Burma" (RKO) (2d wk). From big week at Music Hall. Bangup $6,000. Last week, 'Curie' (M-G) (4th wk), big $5,700.

Fifth Avenue (H-E) (2,349; 40-75)—"No Time Love" (Par) (2d wk), and "Uncensored" (20th). Great $12,000. Last week, "No Time" (Par), solo landed giant $19,000.

Liberty (J & vH) (1,650; 40-65)—"None Shall Escape" (Col). Big campaign helping this to wham $13,000. Last week, "Return Vampire" (Col) and "Ghost Walks Alone" (Col) (2d wk), oke $7,100.

Music Box (H-E) (850; 40-75)—"Iron Major" (RKO) and "Aldrich Boy Scout" (Par) (2d wk). Moved from Paramount. Good $5,500. Last week, "Butler's Sister" (U) (4th wk), nifty $5,200.

Music Hall (H-E) (2,200; 40-75)—"Lifeboat" (20th). Slow $7,000. Last week, "Lodger" (20th) and "Rookies Burma" (RKO), immense $12,800.

Orpheum (H-E) (2,800; 40-75)—"Ali Baba" (U). Gigantic $19,000 or over. Last week, "Desert Song" (WB) (2d wk), solid $12,200.

Palomar (Sterling) (1,350; 30-75)—"My Best Gal" (Rep) and "Chan Secret Service" (Mono) plus vaude. Fine $9,500. Last week, "Unknown Guest" (Mono) with vaude, fairly good $8,900.

Paramount (H-E) (3,039; 40-75)—"Lifeboat" (20th). Modest $9,000. Last week, "Iron Major" (RKO) and "Aldrich Boy Scout" (Par), good $10,500.

Roosevelt (Sterling) (800; 40-75)—"Desert Song" (WB) (3d wk). From Orpheum. Grand $7,500. Last week, "Higher Higher" (RKO) (2d wk), good $5,100.

Winter Garden (Sterling) (800; 15-30)—"Guadalcanal Diary" (20th) and "Crazy House" (U) (3d run). Okay $4,000. Last week, "Girl Crazy" (M-G) and "Young Ideas" (M-G), slow $3,700.

'Seabees' Fast $12,000 In L'ville; 'Havoc' 11G

Louisville, March 7.

Holdovers are pretty strong this week, with only three new ones. Best takings will be divided between the Rialto with "Fighting Seabees" and Loew's State with "Cry Havoc."

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 30-50)—"Ali Baba" (U) and "Swingtime Johnny" (U). Nice moveover at $4,000. Last week, "Lifeboat" (20th), $3,000 moveover.

Kentucky (Switow) (1,200; 15-25)—"Lassie Come Home" (M-G) and "Taxi, Mister" (UA). Mild $1,600. Last week, "Rosie O'Grady" (20th) and "Jack London" (UA), okay $1,800.

Loew's State (Loew's) (3,300; 30-50)—"Cry Havoc" (M-G) and "Klondike Kate" (Col). Merely good $11,000. Last week, "Guy Named Joe" (M-G) (2d wk), solid $11,000.

Mary Anderson (People's Theatres) (1,000; 30-50)—"Desert Song" (WB) (2d wk). Neat $4,500, after torrid $8,000 opening sesh.

National (Standard Theatres) (2,400; 50-75)—"Mystery Broadcast" (Rep) and Dante, magician, on stage. Stage layout is main draw. Probably fairish $10,000. Last week, "Find Blackmailer" (WB) and Earl Carroll "Vanities," okay $11,000.

Rialto (Fourth Avenue) (3,400; 30-50)—"Fighting Seabees" (Rep). Action film is doing sturdy $12,000. Last week, "Ali Baba" (U) and "Swingtime Johnny" (U), bright $12,500 and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—"Snow White" (RKO) (reissue) (2d wk). Still robust at $4,000 or near after giant $7,500 last week.

'BUTLER'S SIS' PACES NEWARK, FAT $23,500

Newark, March 7.

Trade currently is healthy despite many holdovers. "Butler's Sister" looks standout with fine total at Branford.

Estimates for This Week

Adams (Adams Par) (1,950; 35-99)—"Hands Across Border" (Rep) and Ray Kinney orch on stage. Pleasing $18,500. Last week, "Girl Monterrey" (PRC) plus Dean Hudson orch and "Truth or Consequences" on stage, solid $21,000.

Branford (WB) (2,800; 20-90)—"Butler's Sister" (U) and "Weekend Pass" (U). Handsome $23,500. Last week, "Our Time" (WB) and "She's for Me" (U), snappy $21,000, a bit over hopes.

Proctor's (RKO) (3,400; 35-$1.10)—"Sullivans" (20th) and "Dancing Masters" (20th). Start tomorrow (Wed.). Last week, "Higher and Higher" (RKO) and "Action Arabia" (RKO), brisk $26,000.

Paramount (Adams-Par) (2,000; 35-85)—"Morgan's Creek" (Par) (3d wk). Strong $13,000. Last week, bangup $17,000.

State (Loew's) (2,600; 35-85)—"Guy Named Joe" (M-G) and "Beautiful But Broke" (Col) (3d wk). Bright $14,000. Last week, boff $18,000 and way over expectancy.

'Aldrich'-Tucker Plus Weidler $17,000, Omaha

Omaha, March 7.

Heavy storm Sunday (5) cut deeply into downtown deluxers, wiping out another great week following previous record stanza. Orpheum still leading with Tommy Tucker's band show plus Virginia Weidler on stage with "Henry Aldrich, Boy Scout." Paramount with "Song of Russia" is okay, and Omaha is doing well with moveover of "His Butler's Sister."

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—"Aldrich, Boy Scout" (Par) and Tommy Tucker orch plus Virginia Weidler on stage. Stout $17,000, and actually big considering weather. Last week, "Always Bridesmaid" (U) and George White's "Scandals" on stage, sock $20,200, one of best grosses in months.

Paramount (Tristates) (3,000; 15-55)—"Song Russia" (M-G). Looks good $9,500 or near. Last week, "Butler's Sister" (U), fancy $10,300.

Brandeis (Mort Singer) (1,500; 15-55)—"Tender Comrade" (RKO) (2d wk). Surprising $8,500 after a 10-year record of $9,600 on first week.

Omaha (Tristates) (2,000; 15-55)—"Butler's Sister" (U) (moveover) plus first-run "Lucky Fellow Mr. Smith" (U). Satisfactory $6,500 or better. Last week, "Destination Tokyo" (WB), big $8,800 on moveover.

B'way Off But 'Up in Arms' Hot 117G; 'Bridge'-Osborne OK 60G, 'Miracle,' Barron 35G, 'Lady'-Cugat 110G, 2d

Due largely to many holdovers, total gross for leading downtown N. Y. film houses is off this week. Saturday-Sunday take was generally good, but Monday (6) was somewhat spotty, while rain yesterday (Tuesday) caused some suffering.

Only four new pictures opened in past week, headed by what appears to be an outstanding smash, "Up in Arms," which arrived at Music Hall backed by an effective campaign and good publicity breaks. Looks to hit a terrific $117,000.

The Capitol is short of big with "Bridge of San Luis Rey," despite ads designed to entice on the dame angle. With Will Osborne band, Larry Adler and Four King Sisters on the stage, house is still unlikely to get to $60,000, considerably under average of recent months. Another new one sold on the entice angle is "Jack London," which will do only fair $20,000 at the Palace, despite this bally. But will hold. Little Rialto's "Curse of Cat People" will get stout $12,000 on first week.

Leagues ahead of other holdover shows is "Lady in Dark" and Xavier Cugat band at Paramount, whose staff and Par really went to town to put this one over. Hitting a new all-time high of $130,500 on first week, house grossed $110,000 on second ended Monday night (6), best holdover week the Par ever had. A unique bit of advance showmanship for "Going Our Way," which follows at Par later on, is the trailer treatment worked out for the picture by Jack McInerney. He got Adelaide Hawley, air commentator, to make a record about the picture and had this hooked to an organ stint by Don Baker, including a song from "Way," followed by a special screen trailer. This advance plugging began Monday (6).

An incoming show today (Wednesday) at Roxy embraces "Purple Heart" and Count Basie band, Carol Bruce and Zero Mostel.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—"Lifeboat" (20th) (9th wk). Dropped to under $18,000 on eighth week ended last night (Tuesday), but fair enough after stout $23,000 on seventh session.

Capitol (Loew's) (4,820; 35-$1.10)—"Bridge San Luis Rey" (UA). Will Osborne orch, Larry Adler and Four King Sisters on stage. Short of sensational at under $60,000, but okay and holds. Last week, "Song of Russia" (M-G), Lionel Hampton orch, Buck and Bubbles, Mills Bros., others (3d wk), good $54,000.

Criterion (Loew's) (1,700; 35-$1.25)—"Standing Room Only" (Par) (3d wk). Doing well, second week through Monday (6) hitting $30,000, while first was powerful $40,000.

Globe (Brandt) (1,416; 35-85)—"Uninvited" (Par) (3d wk). Holding up stoutly, this week (3d) appearing $23,000 or over; second hit $26,600, terrific. Holds.

Hollywood (WB) (1,499; 44-$1.25)—"Passage Marseille" (WB) (4th wk). Off somewhat at $28,000 on third week concluded last night (Tuesday) but nice profit. Second week was dandy $32,200.

Palace (RKO) (1,700; 35-99)—"Jack London" (UA). Long waiting for Broadway date, this is disappointing with only fair $20,000, but holds. Final six days on second week of "Action Arabia" (RKO) was mild $15,000.

Paramount (Par) (3,664; 35-$1.10)—"Lady in Dark" (Par), Xavier Cugat band, Dean Murphy, others, in person (3d wk). Continues at a breakneck pace, with second week through Monday night (6) hitting sensational $110,000. Initial seven days, which included Washington's birthday, was $130,500, new all-time high for house, previous record having been $112,400.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—"Up in Arms" (RKO) and stageshow. Danny Kaye's first starrer looking terrific $117,000, and holds. Last week, fourth for "Eyre" (20th), good $88,000.

Rialto (Mayer) (594; 28-65)—"Curse Cat People" (RKO). Doing exceptionally well at indicated $12,000. Holds. Last week "Calling Dr. Death" (U) (3d wk), light $6,300.

Rivoli (UA-Par) (2,092; 75-$1.65)—"Bernadette" (20th) (7th wk). Dropped a bit on sixth week ended last night (Tuesday), being $47,000 as against $53,000 for fifth, but still very strong in both cases.

Roxy (20th) (5,886; $1.10)—"Purple Heart" (20th) and, in person, Count Basie orch, Carol Bruce, Zero Mostel, open today (Wednesday) after four weeks with "Sullivans" (20th), Martha Raye, others, finale being $53,000, not so hot but okay. Third session was near $60,000.

State (Loew's) (3,450; 35-$1.10)—"Miracle Morgan's Creek" (Par) (2d run) and Blue Barron orch. Prospects for strong $35,000. Last week "Guy Named Joe" (M-G) (2d run) and Benny Carter orch, hit over expectations at great $39,000.

Strand (WB) (2,756; 35-$1.10)—"In Our Time" (WB), Ina Ray Hutton orch and Three Stooges (4th-final wk). Down to about $36,000, though satisfactory profit, while last week was fancy $42,500. "Shine On, Harvest Moon" (WB) and Russ Morgan orch move in Friday (10).

Victoria (Maurer) (720; 55-$1.10)—"No Greater Love" (Artkino) (2d wk). Maintains okay pull, this little seater looking to $10,000 on first holdover session; initial week scored big $14,000.

'GUY JOE' ACES IN WASH., 25G

Washington, March 7.

Potency of name value on marquee puts "A Guy Named Joe" away out in front in boxoffice parade this week. "In Our Time" at the Earle is sturdy. "Where Are Your Children" gave the Metropolitan its biggest opening day in months. "Lifeboat" is disappointing at the Capitol.

Estimates for This Week

Capitol (Loew) (3,434; 30-66)—"Lifeboat" (20th) with vaude. Disappointing at $21,000. Last week, "Song of Russia" (M-G) plus vaude (2d wk), fine $22,500.

Columbia (Loew) (1,234; 30-66)—"Standing Room Only" (Par). Lusty $9,500. Last week, "Lodger" (20th), $7,800.

Earle (WB) (2,240; 30-90)—"In Our Time" (WB) with vaude. Solid $23,500. Last week, "Desert Song" (WB) (2d wk), excellent $19,500.

Keith's (RKO) (1,800; 40-65)—"Tender Comrade" (RKO) (3d wk). Okay $10,000 after nice $14,000 in second session.

Metropolitan (WB) (1,800; 30-55)—"Where Are Children?" (Mono). Socko $9,500 after biggest opening day in weeks. Last week, "Nine Girls" (Col), fine $7,700.

Palace (Loew) (2,242; 30-66)—"Guy Named Joe" (M-G). Bang-up $25,000. Last week, "Jane Eyre" (20th) (2d wk), fancy $15,000 after opening week's smash $23,000.

Storm Slows Hub; 'Guy Joe' Fine 44G, 2 Spots; 'Broke'-Garber-Kay Big 32G

Boston, March 7.

Cold wave, Lent and another batch of holdovers are combining to bring down totals in the Hub this week, but biz is generally satisfactory. New bill, day-date at State and Orpheum, is "Guy Named Joe," which looks substantial. Other new bill is combo of Jan Garber band and "Beautiful But Broke," strong at the RKO. "Miracle of Morgan's Creek" is ace holdover at the Met.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—"Beautiful But Broke" (Col) plus Jan Garber orch, Beatrice Kay, Wally Boag, others, on stage. Back to high average $32,000 after terrific $36,000 with "Phantom Lady" (U) and Charlie Spivak orch on stage last week.

Fenway (M-P) (1,373; 35-65)—"Destination Tokyo" (WB) and "Aldrich Boy Scout" (Par). Had two weeks at Met, but okay here at $6,400. Last week, "Lodger" (20th) and "Career Girl" (PRC) (2d wk), $5,800.

Memorial (RKO) (2,900; 44-75)—"Butler's Sister" (U) and "Weekend Pass" (U) (4th wk). Down to $15,000 but fine for fourth sesh. Last week, strong $18,000.

Metropolitan (M-P) (4,367; 35-65)—"Miracle Morgan's Creek" (Par) and "Ghost Walks Alone" (Rep). Great $33,000 on nine days of second week. First week, sock $34,500.

Orpheum (Loew) (2,900; 44-65)—"Guy Named Joe" (M-G). Strong b.o. draw here at $32,000 and might have been better with right weather. Last week, "Lassie" (M-G) (2d wk), big $24,000.

Paramount (M-P) (1,700; 35-65)—"Destination Tokyo" (WB) and "Aldrich Boy Scout" (Par). Here after fortnight at Met but nice at $13,500. Last week, "Lodger" (20th) and "Career Girl" (PRC) (2d wk), strong $15,000.

State (Loew) (3,200; 44-65)—"Guy Named Joe" (M-G). Doing stout $14,000. Last week, "Lassie" (M-G) (2d wk), same.

Translux (Translux) (900; 28-65)—"Women Bondage" (Mono) and "What a Man" (Mono). Trim $9,000. Last week, "Return Vampire" (Col) and "Whispering Footsteps" (Rep) (2d wk), $6,200.

Coburn Draws Two Pix Roles at Columbia

Hollywood, March 7.

Charles Coburn, winner of the Academy Award for best supporting performance, was assigned to two top roles on his home lot, Columbia.

First is "The Impatient Years," to be produced and directed by Irving Cummings, followed by "Gone Are the Days," a tale of the old Chautauqua Circuit.

OBERON'S 'GUARD' DUTY

Hollywood, March 7.

Merle Oberon draws co-starring spot with Edward G. Robinson in "Once Off Guard," to be produced by International Pictures.

Filming starts March 27, with Fritz Lang directing and Nunnally Johnson producing.

New house record for a full-length attraction at the Globe. First four days absolute capacity. "We turned away more people the first week-end than ever before in the Globe Theatre's career," says Harry Brandt.

Everywhere You Look In Times Square...

There's a Paramount

Smash all-time single-day record at the Criterion, including all holiday figures. "Riotous" . . . "enormously funny" . . . "sure fire" . . . "swell surprise," say all New York movie critics.

1st Week Breaks 5 All-Time Paramount Records! Biggest Week, Week-Day, Sunday, Opening Day and Biggest Single Day Topping Holiday Week Opening of Previous Record-Holder, "Star Spangled Rhythm" by 75.6%!

Hit

T. Dorsey Tilts 'Jingle' to All-Time High 40G, Cincy; 'Up in Arms' Trim 15G

Cincinnati, March 7.

Tommy Dorsey band, linked with "Sing a Jingle," is jamming the Albee for Cincy's best b.o. since 1928. Despite this competition, preem of "Up in Arms," is stout at the Palace. "Snow White" reissue has the Grand in velvet on a holdover after smashing house record on kickoff.

Estimates for This Week

Albee (RKO) (3,100; 50-85)—"Sing a Jingle" (U) and Tommy Dorsey orch on stage. With Gene Krupa, T. D. combo, playing a Cincy theatre for the first time, soaring to smash $40,000, city's record gross since the late '20s. House is opening at 9:30 a.m. for six-a-day showings and seven on Sat. and Sun. Last week, "Action Arabia" (RKO) plus Bill Robinson, others, on stage, huge $26,000.

Capitol (RKO) (2,000; 75-$1.10)—"Bernadette" (20th) (3d wk). Winding up stay with a slow $7,500. Last week, fair $12,000.

Family (RKO) (1,000; 25-35)—"Devil Riders" (PRC) and "So's Your Uncle" (U) split with "Hara Kiri" (Ind.) and "Married Murderer" (Ind.). Hot $2,600. Same last week for "Always Bridesmaid" (U) and "Pride of Plains" (Rep) divided with "Ghost Walks Alone" (Col) and "Uncensored" (20th).

Grand (RKO) (1,430; 35-65)—"Snow White" (RKO) (reissue). Eight days on holdover. Hefty $9,500 after last week's $17,000, which set a house record.

Keith's (United) (1,500; 35-65)—"Tender Comrade" (RKO). Second switch for third downtown week. Solid $5,500. Last week, "Happened One Night" (Col) and "Lost Horizon" (Col) (reissues), sock $7,500.

Lyric (RKO) (1,400; 35-65)—"Frisco Kid" (WB) (reissue). Terrif $9,000. Last week, "Fighting Seabees" (Rep) (2d wk), swell $7,000.

Palace (RKO) (2,600; 35-65)—"Up in Arms" (RKO). Nifty $15,000. Last week, "Guy Named Joe" (M-G), wham $21,000.

Shubert (RKO) (2,100; 35-65)—"Guy Named Joe" (M-G). Moveover. Great $10,000. Last week, "Tender Comrade" (RKO) (2d run), good $5,000.

PCA Signs Walt Mayo As Gen'l Prod. Manager

Hollywood, March 7.

Walter Mayo, formerly with Alexander Korda and recently with Samuel Goldwyn, was signed as general production manager for Producers Corp. of America.

First chore under his supervision will be "O'Brien's Navy," to be followed by "The Greeks Had a Word for It."

Scophony Tele Prez Wins Film Commissions Suit

Arthur Levey, Scophony Television Co. prexy, has won both actions involving monies due him from Monogram Pictures and Producers Releasing Corp., for handling their product originally in England. Jury brought in a verdict in about 30 minutes for the amount sought, $3,015, from PRC last week after week's trial in N. Y. supreme court before Justice George Frankenthaler. Actually the verdict settled the fact that the company must pay Levey commissions over a three-year period, ending with 1944-45 season, or $36,000 to $40,000.

Monogram settled out of court, paying Levey $60,000 for commissions.

PRC contended that commissions to Levey ceased with the distribution of its 1941-42 product in Britain, but the jury found in favor of Levey including three years' ending with all product for the 1944-45 season.

Rhine Back to RKO

Hollywood, March 7.

Edward Rhine, former casting director at RKO, returned to his old job after two years off the reservation.

For 18 months he served as an exec at Central Casting Bureau and recently was assistant studio manager at RKO-Pathe.

FULL HOUSE FOR U

Hollywood, March 7.

Universal's stages reach the saturation point this month with four new productions added to the five carried over from February.

New features are "Murder in the Blue Room," "Song of the Hills," "Dead Man's Eyes" and a Gloria Jean musical, still untitled.

Academy Awards

Continued from page 3

sound, transparency and photography.

Excellent Showmanship

In showmanship, this year's foodless Oscar festival was the best in the Academy's history. Its lack of chow was filled by entertainment, speed and general managerial efficiency. Long-winded orations were eliminated and winners were announced briefly and early over the radio with Jack Benny at the mike. Broadcasting started promptly at 10:15 and was timed at a radio pace, which naturally voided the monotonous speeches that had dulled the programs in the past.

Held in the Chinese theatre on Hollywood boulevard, the show had all the atmosphere of an oldtime premiere, with searchlights fingering the skies and throngs of villagers ogling the film royalty. For the first time, the public was permitted to crash the gate and view the hitherto secret rituals, and the public enjoyed it. Chances are that the same format will be used in future Oscar shows, without dinners.

'COMRADE' LEADER IN PROV., BRIGHT $18,000

Providence, March 7.

All stands are getting nice play this week with Majestic's "Gung Ho," Loew's "Song of Russia" and RKO Albee's "Tender Comrade" all in the SRO class. "Comrade" looks like top money.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—"Tender Comrade" (RKO) and "Rookies Burma" (RKO). Packing plenty of punch at $18,000. Last week, "Women Bondage" (Mono) and "Sultan's Daughter" (Mono), trim $10,000.

Carlton (Fay-Loew) (1,400; 30-50)—"Lifeboat" (20th) (2d run). Fair $3,000. Last week, "Happy Land" (20th) and "Weekend Pass" (U) (2d run), ditto.

Fay's (Fay) (2,000; 30-50)—"Nabonga" (PRC) and vaude on stage. Good $7,000. Last week, "Pride of Plains" (U) and vaude, nice $7,500.

Majestic (Fay) (2,200; 30-50)—"Gung Ho" (U) and "Hi, Good-Lookin" (U). Stepping out for snappy $15,000. Last week, "Lifeboat" (20th), fairish $10,000.

Metropolitan (Snider) (3,200; 36-59)—"Married Murderer" (GB) and Guy Kibbee heading stage show. Three-day weekend run strong $8,000. Last week, "Silent Barriers" (Indie) and Louis Prima orch heading stage show, about same.

State (Loew) (3,200; 30-50)—"Song Russia" (M-G). Getting strong $16,000. Last week, "Guy Named Joe" (M-G) (2d wk), snappy $14,000.

Strand (Silverman) (2,000; 30-50)—"Miracle of Morgan's Creek" (Par). Opened big Monday (6). Last week, "Fighting Seabees" (Rep) (2d wk), good $8,000.

ON TO 'GIRL'S TOWN'

Hollywood, March 7.

Director task on Paramount's "Girl's Town," a tale of femme war workers, goes to George Marshall.

Filming starts April 10 with Joseph Sistrom producing and Fred MacMurray and Veronica Lake as co-stars.

New IA Pact

Continued from page 7

senting studio; Nate Blumberg, Universal president; J. J. O'Connor, v.p. and D. H. McCausland, studio labor contact; N. Peter Rathvon, prexy of RKO; L. E. Thompson, eastern labor representative, and William Stone, Coast labor contact; Abe Schneider, Col v.p., and B. Guild, studio labor head; H. A. McDonald, studio manager of Republic; Dave Shattuck, representing Technicolor on labor matters; Pat Casey, general labor contact for all producers, plus his assistants, Victor Clark and Fred Pelton. Also sitting in is Homer Mitchell, attorney for the Motion Picture Producers Assn.

The other side was represented at the Monday meeting by Richard F. Walsh, IA president; Louis Krouse, secretary-treasurer; Carl Cooper, IA v.p. headquartering in Los Angeles and representives of 10 IA studio locals. The First Aid & Nurses Union, 11th in the IA group, did not send a representative east.

After finishing with the IA, the producer group will go to bat on new contract with seven other international unions who are part of the studio basic agreement, these being Musicians, Carpenters, Teamsters, Plasterers, Hod Carriers, Culinary Workers and Electricians. Whether or not two-year contracts will be negotiated this time has not been indicated but may be for one year instead due to wartime. Old two-year agreements expired Dec. 31 last, with result any new deal will be retroactive to then but subject, of course, to War Labor Board approval.

STUDIO IATSE ENVOYS TO VIEW EAST PARLEYS

Hollywood, March 7.

Studio locals of IATSE are sending two special representatives to New York to gander at the negotiations between film producers and union business agents.

Understood the IATSE scouts will not sit in officially on the parleys, but will check various moves to see the interests of 8,000 film workers are protected. It was indicated that, if the scouts feel their crafts are not getting a proper deal, they will recommend to local unions that the U.S. Department of Labor be asked to step into the picture.

Admish Tax

Continued from page 7

vantage on the ultimate gross revenues.

Tilting Prices

Minneapolis, March 7.

Minneapolis independent exhibitors will meet this week to determine action regarding the impending increased admission tax. Many exhibitors favor a tilt of the prices to an even money level. It is indicated that there will be no absorption of the tax by exhibitors and that the advance to an even money level likely will represent a boost of several cents in the basic admission in many situations.

A number of Twin City independents in recent weeks have upped their scales a nickel.

'Purple Heart' High $37,000 in Det.; Herman Boosts 'Uninvited' Huge 46G

Detroit, March 7.

Lofty biz in Detroit this week at major houses. Michigan is taking the top spot with "The Uninvited" and Woody Herman's orchestra on stage. The Fox nails a big figure with the opening of "Purple Heart" and "Hat Check Honey."

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—"Butler's Sister" (U) (2d wk) and "Racket Man" (Col). Former moved from Fox, strong $10,500. Last week, "Jane Eyre" (20th) and "Sing Jingle" (U) (2d wk), robust $10,800.

Broadway-Capitol (United Detroit) (2,800; 55-75)—"Women Bondage" (Mono) and "Sultan's Daughter" (Mono). Not exciting at $10,000. Last week, "North Star" (RKO) (2d wk) and "Swing Fever" (M-G) (3d wk), from other U-D houses, brisk $15,000.

Fox (Fox-Michigan) (5,000; 55-75)—"Purple Heart" (20th) and "Hat Check Girl" (U). Wham $37,000. Last week, "Butler's Sister" (U) and "Mad Ghoul" (U), great $35,000.

Madison (United Detroit) (1,800; 65-75)—"True to Life" (Par) and "Watch on Rhine" (WB). Return of picture which figured in Academy awards helping this to choice $5,300. Last week, "Mr. Lucky" (RKO) and "Above Suspicion" (Par), back for fair $4,500.

Michigan (United Detroit) (4,000; 55-75) — "Uninvited" (Par) with Woody Herman orch on stage. Huge $46,000. Last week, "Riding High" (Par) and "Mine Sweeper" (Par) (2d wk), strong $18,000 on first week's great $26,000.

Palms-State (United Detroit) (3,000; 55-75)—"Govt. Girl" (RKO) and "Tarzan's Desert Victory" (RKO) (2d wk). Fine $16,000 behind first week's strong $22,000.

United Artists (United Detroit) (2,000; 55-75)—"Girl Crazy" (M-G) and "Man Down Under" (M-G) (2d wk). Bright $15,000 coming up after first week's sound $19,000.

Looks Like Earl Hudson Will Be Mayor Next; Key City Pix Briefs

Detroit, March 7.

The most important recent civic appointment here finds Earl J. Hudson, president of United Detroit Theatres, named to the Street Railway Commission. The theatre and radio business here is widely represented in major city posts and Hudson's appointment is a new recognition of the civic responsibilities accepted by those in show biz.

The appointment by Mayor Jeffries finds Hudson in the policy-making position which controls all Detroit municipal transportation which is civic-owned. In addition to heading the United Detroit chain here, Hudson is the Office of Civilian Defense coordinator for the theatres of metropolitan Detroit, air raid warden for Area 21, one of the committee staff members for E Bond sales and state chairman of the motion picture division in the current Red Cross campaign.

Replacing Floyd E. Ackerman, who was slain in a holdup Dec. 5, Edward W. Plett has been named manager of the four Butterfield Circuit houses in Bay City. Plett, who has been managing the Strand at Pontiac, takes charge of the Bay, Regent, Westown and Center houses formerly handled by Ackerman.

Isaac Resnick has been named manager of the Rex, Detroit.

Femmes continue to figure plentifully in managerial changes here with Faye Landon named manager of the Midtown and Elvira Donhanyos upped to assistant manager at the Grande.

Robert Salters, manager of the Royal.

Niels Nelson, manager of the Rupert.

Charles Davie, manager of the Echo.

WB's French Versions

Montreal, March 7.

Serving as the Quebec show window for the Warner Bros. French product, the Orpheum, 1,100-seater and first-run theatre on the Main film-shopping street of this city, will open April 7 with "Le Ciel et Toi," French language version of "All This and Heaven Too," according to Wolfe Cohen, general manager for WB in Canada. April 7 is the date when the Orpheum will have played off its already released first-run English-language films.

This will be the opener of French dialog films at the Orpheum. "Le Ciel et Toi" was first presented experimentally at the Capitol, Quebec City, last November and clicked in this and subsequent dates in the province of Quebec, encouraging Warners to announce a full season's schedule of French remakes for release in this province.

"Une Femme Dangereuse" ("They Drive By Night") and "L'Aigle des Mer" ("The Sea Hawk") also played the Capitol, Quebec, under WB auspices, registering grosses from 25-40% higher than the house average for an English-language film.

Take Over 3 in Chi

Chicago, March 7.

B-P-R Corp., new theatre company headed by Michael Siegel and Ben Eisenberg, has taken over the Banner, Royal and Paulina theatres from Abe Gumbiner, who is retiring because his son, who operated the houses for him, has been drafted.

Michael Siegel, who has been manager of the Banovitz circuit's Grand for the past eight months, will actually manage the houses, while Ben Eisenberg, the other partner, continues his sales affiliation with the local Monogram Pictures branch.

F-WC Buys Another House

Los Angeles, March 7.

Fox-West Coast bought the Alcazar, Bell, Cal., from J. B. Spaugh, at a reported price of $100,000.

Deal, negotiated by W. H. Loller, includes not only the theatre proper but four stores and 20 apartments in the building. Circuit also operates the Alpha and Bell theatres in that area, under lease.

More Femme Mgrs. in Pitt.

Pittsburgh, March 7.

Norman Meyers has resigned as manager of Barry, owned by Bill Skirball, and Morry Baker is replacing. Meyers succeeded Mannie Greenwald when latter, who had piloted house since Skirball took it over in 1936, went into Army.

Dick Brown, veteran WB manager, who has been on the sick list since last summer, is back in harness again and has been assigned by circuit to Regent theatre, nabe house in East Liberty. He's taking over for John Conheim, on a leave of absence.

Herb Greenblatt, RKO manager here, appointed chairman of distribs division of War Activities Committee, Western Pennsylvania. Replaces John J. Maloney, Metro's Central division sales chief.

Jimmy Salmans, recently resigned as manager of Shea's Orpheum in McKees Rocks, has joined Harris as manager of that circuit's Northside theatre. Replaces Malcolm McDonald, tapped for Navy.

Gustave J. Boudot named manager of United Artists' Cincinnati exchange. Succeeds Don Galvin, who joins U.A. sales.

Interstate Grooms New Workers

Dallas, March 7.

A school in maintenance is being held here for personnel of Interstate Circuit, hard hit by manpower problem, since about 600 employees now are serving colors. New Interstate employees are instructed about intricacies of show biz.

Henry Bergman named new manager of Aztec, San Antonio. Jack O. Mitchell to Majestic, replacing Weldon Parsons. W. W. Donaho to Empire, and Miss Beulah Greene, from Empire to Texas, all San Antonio houses of Interstate.

F. W. Allen has succeeded Wallace Walthall as branch manager of the National Screen Service, latter being promoted to N. Y. office.

Safe of Lison, Dallas nabe house, owned by Oscar Korn, opened by burglars and $600 in cash and other valuables taken.

F. W. Allen, assistant manager of National Screen Service office here, promoted to manage branch. Allen replaces Wallace Walthall, promoted to special rep out of the N. Y. office.

Other exchange changes include Walter Steadman to post of office manager, replacing Leo Smith. Dave Mitchell is new service manager replacing Harry Harris.

Miss Schwartz New Davenport Mgr.

Des Moines, March 7.

With Fred Danico, manager of Esquire, Davenport, Ia., going into Navy this month, Shirley Schwartz, former assistant manager at the Capitol, Davenport, becomes Esquire manager. Sara Wichmann, who was assistant to Danico, goes to the Capitol as assistant. Jim Clemens is new assistant to Miss Schwartz at the Esquire. He was assistant manager at the Rocket, Rock Island. New setup gives H. G. Grove, Tri-States district manager, three feminine managers. Besides Miss Schwartz they are Margaretha Hudgell at Rocket, Rock Island, and Clem Burger at Strand, Iowa City.

Guy Reopening House

Denver, March 7.

S. L. Guy is reopening the Hotchkiss at Hotchkiss, Colo.

Ralph J. Batchelet, Bluebird manager, re-elected president of East Denver Board of Trade.

Tom Bailey, former RKO salesman in San Francisco, has moved in as manager of Denver exchange, succeeding Al Kolitz, who gets another assignment.

F. H. Ricketson, Jr., president of Fox-Intermountain Theatres, has been elected to directorate of Colorado Museum of Natural History.

Arnold Benson is reopening the Pecos at Pecos, N. M.

Komm Adds to His Circuit

St. Louis, March 7.

Sam Komm, indie film theatre owner, who has been expanding his circuit, has added another via the purchase of Maplewood theatre in St. Louis county for a reported $78,000. Although the theatre, a 1,466-seater, is under lease to St. Louis Amusement Co., operated by Fanchon & Marco Service Corp., film row expects Komm to take over the house when lease expires.

Several months ago Komm purchased the Aubert, another St. Louis Amusement Co. unit.

Republic On Own in Pitt

Republic purchased franchise interests of J. H. Alexander and Sam Fineberg for distribution of product in Pittsburgh territory, effective March 1.

Sam Seplowin, Republic central district sales manager, takes over operation of the branch temporarily.

Radio City, Mpls., Civic Bally

Minneapolis, March 7.

Regarding the reopening of the 4,000-seat Minnesota theatre by the Paramount circuit as "a civic achievement," the Minneapolis Civic & Commerce Association is sponsoring the event this week. It's first time organization ever acted thusly for a showhouse premiere. Directors

(Continued on page 55)

Mpls.-St. Paul Would Up B.O.

Minneapolis, March 7.

Move to boost admission prices in Minneapolis and St. Paul neighborhood houses is gaining momentum. Thus far six theatres here and one in St. Paul have upped their scales a nickel. Additonal houses are considering following suit despite the fact that the new admission tax becomes effective April 1.

Independents are hoping that the Paramount circuit also will raise its prices.

'In Arms'-Leonard Terrif $33,000, Frisco; 'Bernadette' Record at 50G

San Francisco, March 7.

Despite rain, "Song of Bernadette" broke all records for an opening last Thursday (2) at Paramount, and looks new high at terrific $50,000; helped by upped scale. "Up in Arms" plus Ada Leonard band is heading for terrific $33,000 at the Golden Gate. "The Imposter" also looks strong at the Orpheum.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—"Fighting Seabees" (Rep) and "Best Gal" (Rep). Excellent $28,000. Last week, "Sullivans" (20th) and "Gildersleeve Broadway" (RKO), fine $26,000.

Paramount (F-WC) (2,470; 55-1.10)—"Bernadette" (20th). Set an all-time house record opening night, and heads for record $50,000. Last week, "Madame Curie" (M-G) (3d wk), excellent $18,000.

St. Francis (F-WC) (1,475; 55-75)—"Sullivans" (20th) and "Gildersleeve on Broadway" (RKO) (2d wk). Moveover stout $15,000. Last week, "Song of Russia" (M-G) and "This Is Washington" (M-G), robust $15,500.

Warfield (F-WC) (2,650; 55-75)—"Bad Men Missouri" (WB) (reissue) plus stage show, "Can-Can Follies," with Watson Sisters, Gaudsmith Brothers, Don Zelaya and Betty Black. Strong $28,000. Last week, "Timber Queen" (Par) plus "Manhattan Scandals" unit and Rubinoff on stage, big $26,500.

State (F-WC) (2,160; 55-75)—"Curie" (M-G) (4th wk). Moveover is satisfactory $14,000. Last week, "Frisco Kid" (WB) and "Rains Came" (20th) (reissues), fair $12,500.

Golden Gate (RKO) (2,850; 55-75)—"Up in Arms" (RKO), with Ada Leonard orch, Merry Macs, others, on stage. Terrific $33,000. Last week, "Rookies Burma" (RKO), with Cab Calloway orch on stage, smash $34,000.

Orpheum (Blumenfeld) (2,400; 60-75)—"The Imposter" (U) and "Swingtime Johnny" (U). Big $19,000 or over. Last week, "Flesh Fantasy" (U) (3d wk), $11,500.

United Artists (Blumenfeld) (1,100; 60-75)—"Bridge San Luis Rey" (UA) (4th wk). Still big at $10,000. Last week, stout $11,500.

Pitt. Clipped By Bliz But 'Love' OK $17,000; 'Eyre' Mild at $10,500

Pittsburgh, March 7.

Heaviest snowstorm of winter, accompanied by sleet and ice, which hit just before peak biz Saturday night (4), delivered a stiff jolt to a week that started out very promisingly. May recover somewhat down the home stretch. "Jane Eyre" is not so good at Fulton. "No Time for Love" is nice at Penn.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—"Jane Eyre" (20th). Opened sensationally but isn't holding up. Looks good $10,500, but under expectations. Last week, "Fighting Seabees" (Rep) (2d wk), fine $7,700.

Harris (Harris) (2,200; 30-60)—"None Shall Escape" (Col). Columbia put on big bally but never got started. Fair $8,500. Last week, second of "Lifeboat" (20th), okay $5,200 in four days.

Penn (Loew's-UA) (3,300; 30-60)—"No Time Love" (Par). Nice $17,000. Last week, second of "Guy Named Joe" (M-G), fine $16,000.

Ritz (WB) (800; 30-60)—"Good Old Days" (Indie). Small-seater has plucked a winner in this full-length film compiled from old-time films. Stout $5,500. Last week, "Desert Song" (WB), after previous dates at Penn and Warner, weak at $2,000.

Senator (Harris) (1,750; 30-60)—"Calling Dr. Death" (U) and "Spider Woman" (U). Looks like $3,800, not sad. Last week, "Footlight Glamour" (Col) and "Something About Soldier" (Col), around $4,000.

Stanley (WB) (3,800; 30-75)—"In Our Time" (WB) plus Shep Fields orch and Smiley Burnette. Looks fancy $22,000. Last week, Johnny Long's band and "Lost Angel" (M-G), big $24,500.

Warner (WB) (2,000; 30-60)—"Guy Named Joe" (M-G) (3d wk). Moved here after big fortnight at Penn. Strong $7,000. Last week, reissue of "Frisco Kid" (WB), disappointing $6,500.

'Bell' Tolls Terrif $32,000 in Portland

Portland, Ore., March 7.

Leading current film parade is "Bell Tolls" at Hamrick-Evergreen's Paramount at upped scale. "No Time for Love" also is strong at the Orpheum.

Estimates for This Week

Broadway (J. J. Parker) (1,900; 40-75)—"Rationing" (M-G) and "Lost Angel" (M-G). Dandy $13,000. Last week, "Fighting Seabees" (Rep) and "Casanova Burlesque" (Rep) (2d wk), fair $8,000.

United Artists (Parker) (900; 40-75)—"Butler's Sister" (U) and

Key City Grosses

Estimated Total Gross

This Week **$3,006,100**

(*Based on 24 cities, 187 theatres, chiefly first runs, including N. Y.*)

Total Gross Same Week

Last Year **$2,722,100**

(*Based on 27 cities, 184 theatres*)

"Spider Woman" (U) (3d wk). Hefty $8,500. Last week, robust $11,000.

Orpheum (Hamrick - Evergreen) (1,800; 40-75)—"No Time Love" (Par). Strong $15,000. Last week, "Lodger" (20th) and "Beautiful But Broke" (Col), sturdy $14,000.

Paramount (H-E) (3,000; 75-$1.10)—"For Whom Bell Tolls" (Par). Terrific $32,000. Last week, "Desert Song" (WB) and "Timber Queen" (Par) (2d wk), good $9,500.

Oriental (H-E) (2,040; 40-75)—"No Time Love" (Par). Good $6,500. Last week, "Desert Song" (WB) and "Timber Queen" (Par) (2d wk), so-so $4,000.

Music Box (H-E) (1,000; 40-75)—"Desert Song" (WB) and "Young Ideas" (M-G). Trim $4,500. Last week, "What a Woman" (Col) and "Happy Land" (20th), strong $5,500.

'Brooklyn'-Gray Forte $20,000, Best in Mpls.; 'Lifeboat' Fairish 11G

Minneapolis, March 7.

Glen Gray's orchestra plus stage acts and "Whistling in Brooklyn" is the hot boxoffice combo currently at the Orpheum. Otherwise there's only one other newcomer, "Lifeboat," but it's doing only fairly. Radio City (formerly the Minnesota), 4,000-seater, gets under way Wednesday (8) with "Lady in Dark."

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—"Million Dollar Kid" (Mono) and "Something About Soldier" (Col). In five days, nice $2,600. Last week, "Return Vampire" (Col) and "Sultan's Daughter" (Mono) split with "Crime Doctor" (Col) and "What a Man" (Mono), $3,100 in eight days.

Century (P-S) (1,000; 40-55)—"Butler's Sister" (U) (2d wk). Moved here after fine week at Orpheum. Still strong at $8,000. Last week, "What a Woman" (Col) (2d wk), good $6,200.

Gopher (P-S) (1,000; 35)—"Gangway Tomorrow" (RKO). Looks mild $3,000. Last week, "Corvette K-225" (U), $5,000 in nine days.

Lyric (P-S) (1,100; 40-55)—"Miracle Morgan's Creek" (Par) (2d wk). Switched from State. Climbing to fine $7,000. Last week, "In Old Oklahoma" (Rep) (3d wk), strong $4,500 in six days, bringing total for run to amazing $24,000.

Orpheum (P-S) (2,800; 40-65)—"Whistling Brooklyn" (M-G) plus Glen Gray orch, others, on stage. Band has good following here so strong $20,000 is likely. Last week, "Butler's Sister" (U), led town with grand $13,500.

State (P-S) (2,300; 40-55)—"Lifeboat" (20th). Crix raves helping this one. Fairish $11,000. Last week, "Miracle Morgan's Creek" (Par), $12,500.

Uptown (Par) (1,100; 30-40)—"Girl Crazy" (M-G). First neighborhood showing. Good $3,500. Last week, "Thank Lucky Stars" (WB), $3,000.

World (Par-Steffes) (350; 40-75)—"Private Life Henry VIII" (UA) (reissue). Looks satisfactory $2,500. Last week, "No Time Love" (Par) (4th wk), brisk $2,000.

'Russia,' 'Comrade' Both Sturdy $14,000 in K. C.

Kansas City, March 7.

Despite the Lenten season and weekend dip in mercury, business is steady. Two newcomers are neck and neck for top money, "Song of Russia" dualed with "Racket Man" at the Midland, and "Tender Comrade" teamed with "Rookies in Burma" at the Orpheum. George White's "Scandals" on the stage at the Tower, with "Sing a Jingle," looks socko.

Estimates for This Week

Esquire, Uptown and **Fairway** (Fox-Midwest) (820, 2,043 and 700; 40-60)—"Jane Eyre" (20th). Strong $13,000. Last week, "Ali Baba" (U), hot $14,200, better than expectations.

Midland (Loew's) (3,500; 35-55)—"Song Russia" (M-G) and "Racket Man" (Col). Excellent $14,000. Last week, "Guy Named Joe" (M-G) (2d wk), torrid $16,000.

Newman (Paramount) (1,900; 40-60)—"Miracle Morgan's Creek" (Par) (2d wk). Handsome $12,000 to add to hot $15,000 opening round. Holds third week.

Orpheum (RKO) (1,500; 40-60)—"Tender Comrade" (RKO) and "Rookies Burma" (RKO). Big $14,000. Last week, "North Star" (RKO) and "Gildersleeve on Broadway" (RKO), lusty $10,500 but slightly under hopes.

Tower (Fox-Joffee) (2,100; 35-50)—"Sing a Jingle" (U) with George White's "Scandals" on stage. Husky $13,000. Last week, "Swingtime Johnny" (U) and "Chance Lifetime" (Col) with vaude, mild $9,000.

'Gung Ho' Tops Indpls. Pix at 13½G, 'Vanities' Ups 'Casanova,' Fine 15G

Indianapolis, March 7.

Cold rains put a damper on biz here over weekend, but there's still a healthy boxoffice glow. Sensational showing of "A Guy Named Joe," now in third week at Loew's, is town's talk. Earl Carroll's "Vanities" is boosting "Casanova in Burlesque" to a fancy figure at the Circle. "Gung Ho" is getting important coin at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 40-65)—"Casanova Burlesque" (Rep) and Earl Carroll's "Vanities" on stage. "Vanities" gets major credit for trim $15,000 or over. Last week, "Sing Jingle" (U) and Tommy Dorsey orch, smash $29,000.

Indiana (Katz-Dolle) (3,300; 30-50)—"Gung Ho" (U) and "Moonlight Vermont" (U). Fancy $13,500. Last week, "Snow White" (RKO) (reissue), dandy $13,200 and not far behind first-run years ago at higher scale.

Keith's (Indie) (1,200; 30-55)—"It's Love Again" (Indie) and vaude. Average $4,500, four-day run. Last week, "Drums Fu Manchu" (Rep) and vaude, stout $6,000, also four days.

Loew's (Loew's) (2,450; 30-50)—"Guy Named Joe" (M-G). Nifty $8,000 in third week after terrific $13,200 second stanza, best on record at popular prices.

Lyric (Katz-Dolle) (1,600; 30-50)—"Tarzan's Desert Mystery" (RKO) and "Battle Russia" (20th). Hefty $8,000. Last week, "Fighting Seabees" (Rep), brisk $5,000 for 5-day moveover.

'Bernadette' Wow 20G, Buff; 'Butler's Sis' Same

Buffalo, March 7.

Biz is on upbeat currently with Vaughn Monroe's band lifting "Cross of Lorraine" to smash total at Buffalo. "Song of Bernadette" also is sock as is "His Butler's Sister" at the Lafayette, both running neck-and-neck for top picture laurels.

Estimates for This Week

Buffalo (Shea) (3,500; 35-65)—"Cross of Lorraine" (M-G) and Vaughn Monroe orch on stage. Monroe combo pushing this show to great $25,000. Last week, "Lifeboat" (20th), bright $15,000.

Great Lakes (Shea) (3,000; 70-$1.10)—"Song of Bernadette" (20th). Soaring to great $20,000. Last week, "Madame Curie" (M-G) (2d wk), fancy $12,500.

Hipp (Shea) (2,100; 35-65)—"Swing Fever" (M-G) and "Uncensored" (20th). Cheerful $9,000 in six days. Last week, "Three Russian Girls" (UA) and "Timber Queen" (Par), robust $10,000.

Lafayette (Basil) (3,300; 35-65)—"Butler's Sister" (U) and "Hi'Ya Sailor" (U). Catching on in great fashion and may reach socko $20,000. Last week, "Crazy House" (U) and "Sherlock Holmes Faces Death" (U), rousing $17,000.

20th Century (Ind.) (3,000; 35-65)—"Tender Comrade" (RKO). Looks neat $18,000 or near. Last week, "Desert Song" (WB) and "Gangway Tomorrow" (RKO) (2d wk), plenty good at $12,000 for second session.

'Curie' Terrif $13,000, Mont'l; 'Angel' Big 9½G

Montreal, March 7.

Handsome grosses are in sight currently, with "Madame Curie" hitting torrid pace to lead city. "Lost Angel" also looks good, with "Butler's Sister" strong on holdover.

Estimates for This Week

Palace (CT) (2,700; 30-62)—"Butler's Sister" (U) (2d wk). Clicko $8,500 after smash $12,000 last week to lead city.

Capitol (CT) (2,700; 30-62)—"Lost Angel" (M-G) and "Doughboys Ireland" (Col). Pacing hot $9,500. Last week, "Top Man" (U) and "Holmes Faces Death" (U), about same.

Loew's (CT) (2,800; 35-67)—"Curie" (M-G). Terrif $13,000, best in city. Last week, repeat "Ali Baba" (U), smash $11,000.

Princess (CT) (2,300; 30-52)—"Hostages" (Par) and "Aldrich Haunts House" (Par). Okay $6,000. Last week, "Tarzan Mystery" (RKO) and "Gangway Tomorrow" (RKO) (2d wk), fine $6,500.

Strand (United Amusements) (750; 35-45)—"Souls at Sea" (Par) and "If Had Million" (Par) (reissues). Torrid $5,000. Last week, "Million Dol-

'Up in Arms' Solid $51,000, 2 Spots, Best L. A. Bet; 'Angel' 59½G in 4, 'Women' Record 12G, 'Lady' 35G, 4th

Broadway Grosses

Estimated Total Gross

This Week **$605,500**

(*Based on 14 theatres*)

Total Gross Same Week

Last Year **$423,000**

(*Based on 13 theatres*)

lar Kid" (Mono) and "Sultan's Daughter" (Mono), nifty $4,500.

Orpheum (CT) (1,100; 30-60)—"Old Oklahoma" (Rep) and "Swing Time Johnny" (U). Neat $5,000. Last week, "Happy Land" (20th), trim $4,300.

St. Denis (France-Film) (2,500; 30-40)—"Paradis Perdu" and "La 13me Enquete de Grey." Pointing to lush $4,500. Last week, "Fcu la Mere de Madame" and "Piege," smart $4,200.

'Bernadette' Huge 28½G, 2 Denver Spots; 'Curie' 14½G, 'Gung Ho' 12G, Big

Denver, March 7.

Upped scale and earlier starting time daily are pushing "Song of Bernadette" to a sensational total day-date at Denver and Esquire. "Miracle Morgan's Creek" is topping its second week take at the Denham, and stays a fourth. "Gung Ho" at Paramount and "Curie" at Orpheum also are big.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—"Ali Baba" (U) and "Casanova Burlesque" (Rep), after week at each Denver, Esquire. Nice $6,500. Last week, "Fighting Seabees" (Rep) and "Beautiful But Broke" (Col), after week at each Denver, Esquire, fine $7,000.

Broadway (Fox) (1,040; 30-65)—"Girl Crazy" (M-G) and "Escape to Danger" (RKO), after Orpheum week. Neat $5,000. Last week, "Fantasia" (RKO), fine $6,000.

Denham (Cockrill) (1,750; 30-60)—"Miracle Morgan's Creek" (Par) (3d wk) and "Timber Queen" (Par). Big $15,000, and holds again. Last week, "Miracle," solo, nice $13,000.

Denver (Fox) (2,525; 75-$1.10)—"Song Bernadette" (20th), day-date with Esquire. Socko $24,000, biggest here in ages. Last week, "Ali Baba" (U) and "Casanova Burlesque" (Rep), also Esquire, fine $17,000.

Esquire (Fox) (742; 75-$1.10)—"Song Bernadette" (20th), day-date with Esquire. Big $4,500. Last week, "Ali Baba" (U) and "Casanova Burlesque" (Rep), also Denver, fine $3,500.

Orpheum (RKO) (2,600; 30-65)—"Madame Curie" (M-G). Hefty $14,500. Last week, "Girl Crazy" (M-G) and "Escape Danger" (RKO), about same.

Paramount (Fox) (2,200; 30-50)—"Gung Ho" (U) and "Chan Secret Service" (Mono). Great at $12,000. Last week, "Rains Came" (20th) and "Under Two Flags" (20th) (reissues), $7,000.

Rialto (Fox) (878; 30-65)—"Fighting Seabees" (Rep) and "Beautiful But Broke" (Col), via Denver, Esquire, Aladdin route. Nice $3,500. Last week, "Lifeboat" (20th) and "Swingtime Johnny" (U), after Denver, Esquire, Aladdin, good $3,000.

Balto Full of H.O.'s; 'Tender'-Vaude $15,000

Baltimore, March 7.

Unusual booking setup has the entire downtown list holdover this week. Biz is steady despite this. Second round for "Tender Comrade" spliced to new vaude layout is holding up at combo Hipp. "Song of Bernadette" at the New, "Guy Named Joe" at Century, and "Ali Baba" at Keith's, all are holding up well starting their third sessions.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—"Guy Named Joe" (M-G) (3d wk). Unusual for house to go third round but steady at $12,000 after strong second sesh of $16,200.

Hippodrome (Rappaport) (2,240; 17-66)—"Tender Comrade" (RKO) (2d wk) plus new vaude. Okay $15,000 after bangup initial round's $19,400.

Keith's (Schanberger) (2,460; 17-55)—"Ali Baba" (U) (3d wk). Began third week Monday (6). Second week was fine $13,000. First sesh stout $16,300.

Maryland (Hicks) (1,240; 25-50)—"Banjo On My Knee" (20th) (reissue). Some trade at $3,500. Last week, "Ghost Ship" (RKO), average $4,100.

Mayfair (Hicks) (980; 25-50)—"Frisco Kid" (WB) (reissue). Mild-

Los Angeles, March 7.

Sunshine for a change and Academy Awards are credited with helping first-run biz locally. The awards push is giving "Song of Bernadette" at United Artists and Four Star a bangup $17,000 or considerably over last week's total. Combo of "Lost Angel" and "Rationing" is providing a first-rate $59,500 in four houses, with former the real magnet.

"Up in Arms," new Danny Kaye musical, is landing a solid $51,000 in two houses. "Women in Bondage" is pushing the Hawaii to a new house record of $12,000 while "Where Are Children?" looks satisfying $26,000 in three spots for second stanza. "Lady in Dark" still is bright at $35,000 in two theatres though in fourth session.

Estimates for This Week

Carthay Circle (F-WC) (1,518; 45-90) — "Lost Angel" (M-G) and "Rationing" (M-G). Big $9,000. Last week, "Sullivans" (20th), low $4,500.

Chinese (Grauman-WC) (2,034; 45-90) — "Lost Angel" (M-G) and "Rationing" (M-G). Neat $13,000 for six days. Last week, "Sullivans" (20th), fair $11,400.

Downtown (WB) (1,800; 45-90)—"Our Time" (WB) (3d wk). Steady at $13,000. Last week, good $16,700.

Egyptian (F-WC) (1,535; 45-90)—"Where Are Children?" (Mono) and "Chan Secret Service" (Mono) (2d wk). Okay $6,000. Last week, neat $12,000.

Four Star (UA-WC) (900; 85-$1.10)—"Song Bernadette" (20th) (4th wk). Way up to $7,000 or near. Last week, excellent $4,600.

Hawaii (G&S) (1,100; 40-85)—"Women Bondage" (Mono) and "Hot Rhythm" (Mono). New record at wow $12,000. Last week, "Return Vampire" (Col) and "Crime Dr.'s Strangest Case" (Col) (5th wk), still profitable at $3,000.

Hollywood (WB) (2,756; 45-90)—"Our Time" (WB) (3d wk). Profitable $10,000. Last week, nice $11,700.

Los Angeles (D'town-WC) (2,200; 45-90) — "Where Are Children?" (Mono) and "Chan Secret Service" (Mono) (2d wk). Holding well at $16,500. Last week, solid $24,000.

Orpheum (D'town) (2,200; 45-85)—"Fighting Seabees" (Rep) (2d run) and vaude on stage. Light $14,500. Last week, "Drums Fu Manchu" (Rep) and vaude, nifty $19,700.

Pantages (Pan) (2,812; 45-90)—"Up in Arms" (RKO). Husky $26,000. Last week, "What a Woman" (Col) (3d wk) and "Passport Destiny" (RKO), nice $13,000.

Paramount (F&M) (3,389; 45-90)—"Lady in Dark" (Par) (4th wk). Still pulling at fancy $20,500. Last week, great $24,400.

Paramount Hollywood (F&M) (1,451; 45-90)—"Lady in Dark" (Par) (4th wk). Big $14,500. Last week, extra strong $16,000.

RKO Hillstreet (RKO) (2,890; 45-90)—"Up in Arms" (RKO). Dandy $25,000. Last week, "What a Woman" (Col) (3d wk-8 days) and "Passport Destiny" (RKO) (8 days), hefty $16,000.

Ritz (F-WC) (1,372; 45-90)—"Where Are Children?" (Mono) and "Chan Secret Service" (Mono) (2d wk). Light $3,500. Last week, excellent $8,000.

State (Loew's-WC) (2,204; 45-90)—"Lost Angel" (M-G) and "Rationing" (M-G). Sturdy $28,000. Last week, "Sullivans" (20th), above estimates at fine $24,000.

United Artists (UA-WC) (2,100; 85-$1.10) — "Song Bernadette" (20th) (11th wk). Jumped up to robust $10,000, better than okay $7,300 of tenth frame.

Uptown (F-WC) (1,715; 45-90)—"Lost Angel" (M-G) and "Rationing" (M-G). Good $9,500. Last week, "Sullivans" (20th), below average $6,600.

Wilshire (F-WC) (2,296; 45-90)—"Sullivans" (20th). Fair $5,000. Last week, "Song of Russia" (M-G) and "Whispering Footsteps" (Rep), stout $8,900.

Wiltern (WB) (2,500; 45-90)—"Our Time" (WB) (3d wk). Nice $8,000. Last week, neat $9,900.

ish $4,000. Last week, "Nabonga" (PRC), fair $3,800.

New (Mechanic) (1,680; 55-$1.10)—"Bernadette" (20th) (3d wk). Started third sesh yesterday (Mon.) after good second stanza at $18,800. Opener was massive $27,600.

Stanley (WB) (3,280; 20-60)—"Our Time" (WB) (2d wk). Strong $14,000 after hefty $18,300 initialer.

Valencia (Loew's-UA) (1,480; 17-55)—"3 Russian Girls" (UA). Mild $3,500. Last week, "Flight Command" (M-G) (reissue), so-so $3,600.

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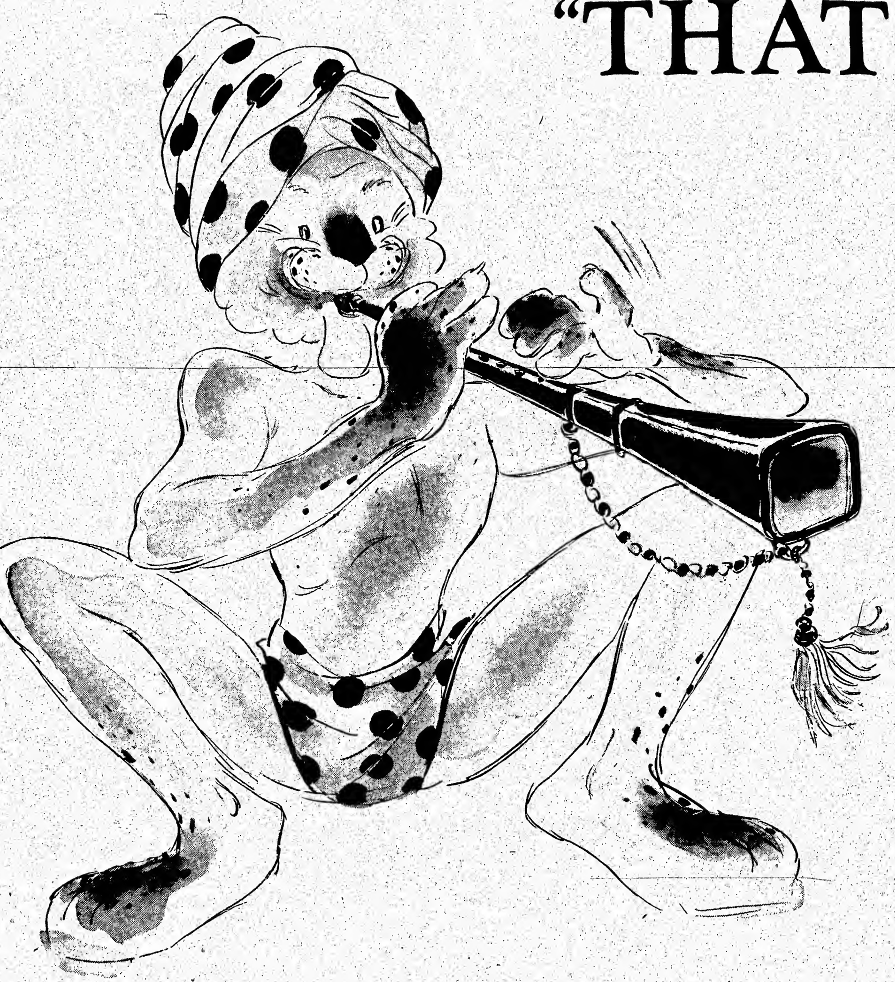

Just a few of the M-G-M Previews that keep Hollywood busy these nights! It's *future* joy from the hit-happy outfit that's giving Showmen the pay-off product *today* with hits like: "A Guy Named Joe," "Thousands Cheer," "Madame Curie," "Girl Crazy," "Lassie Come Home," "Broadway Rhythm," "See Here, Private Hargrove," "Song of Russia," "The Heavenly Body," "Lost Angel" and more M-G-Movies-for-the-millions!

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Capitol, N. Y.

Will Osborne Orch (14) with Marianne; Samuels (3), King Sisters (4), Larry Adler, Johnny Morgan; "Bridge of San Luis Rey" (UA), reviewed in "Variety" Feb. 2.

Capitol bought a strong stage line-up to couple with "Bridge of San Luis Rey." Beginning with Will Osborne's orchestra, the vaude presentation, with the King Sisters and Larry Adler, combines good name value with good entertainment, though the running time is long and the pacing loose.

This bill if tightened up would make a sharper impact. Osborne's band, for example, opens with a long arrangement, including a drum and clarinet break which could be eliminated. So, too, could Marianne's (band's vocalist) version of "GI Jive," which is not meant as a criticism of her ability. There's so much in the show, with four acts to present, that if one didn't know Johnny Morgan was on the bill it would be easy to think the King Sisters were the closing act.

Osborne's combination has three trumpets, three trombones, four sax, three rhythm, which looks a bit shorthanded on this stage in comparison to the overstuffed outfits it's in competition with; but it plays well and offers unusually good arrangements and does a satisfactory overall job. It offers arrangement of "Rhapsody in Blue" that's outstanding.

Osborne vocals only one number, "Besame Mucho," which is enhanced by exceptional background music. Joe Adams takes a clarinet break in the following "Poinciana," which earns him a nod from the audience.

Samuels, comedy-dance act, leads off the acts. Trio has added bits of funny business since last caught, which makes the turn better. Dance routines are as smoothly done as ever and the big audience reaction well earned.

This is the first time at the Cap for the King Sisters, who formerly played the Paramount. They reap large dividends with a combination of neatly costumed physical charm, plus ability. Quartet does "Shoo Shoo Baby," "I'll Be Around" and "I Said No," an old recorded arrangement with a new punch line and have a hard time getting off.

Larry Adler follows and is the sock of the bill. His harmonica gymnastics, starting with "Holiday for Strings" and proceeding through "Malaguena," "Besame Mucho" (which should be replaced in view of Osborne's vocal) and "Beat Me Daddy," are excellent. Smooth handling of his own announcements helps the overall impression.

Johnny Morgan, radio and nitery comedian, last at Loew's State, N. Y., has finally begun to use some of his nitery routines. He does a takeoff on a symphony conductor, which he has been using for years, as his closer and the bit sets him solidly with the customers. He has others that can be rearranged for stage use. Morgan's opening is slow but as he progresses his material improves. None of it is really sock, however, with the exception of the conductor bit and if he can round up better material this is one gag man who should go places. He has a small-boy delivery that ingratiates him with an audience.

Biz good. *Wood.*

Stanley, Pitt.

Pittsburgh, March 3.

Shep Fields orch (14), Smiley Burnette, Ted & Flo Vallett, Meredith Blake, Alan Cummings, Joe Neari, Tod Dawson; "In Our Time" (WB).

This is last stage show at Stanley for a month or so. Next Friday (10) house goes straight pix while management sets up backlog of attractions. Bow-out is on a pleasant, entertaining note, for Shep Fields is giving out with music that's an excellent relaxative, particularly after the string of brassy bands WB de'uxer has been getting of late.

Smart arrangements show off Fields' instrumentation to the best advantage, especially "Lost Chord," "Holiday for Strings" and an upsweep on "American Patrol." Orch carries a gal harpist now, and she punches "Holiday" up into a swingo beauty. "Patrol" starts the show solidly and Alan Cummings picks it up from there with "Besame Mucho" and "My Heart Tells Me." New singer does both of them like dirges, right down to the sad pan. He needs plenty of polish, experience and a couple of diction lessons.

Ted and Flo Vallett have an unusual and entertaining act. These baton-twirlers mix it up with some okay acrobatics, and spin the sticks around so dizzily that the rods practically become spots in front of the eyes. Youngsters click solidly with a turn that's different and original.

Meredith Blake, femme chirper, is a striking job who looks good and listens well. Does a bang-up job on "My Ideal" and "Shoo Shoo Baby" and handles the lyrics on Fields' standard-bearer, "Lost Chord," in which band gets together to sound like a pipe organ. Then, in a nostalgic [illegible] Fields recalls briefly his old rippling rhythm style and fits it into [illegible]-up like tasty, vintage wine. Joe Nefri, 17-year-old electric guitar wizard, over big with his concert piece.

Smiley Burnette, next to closing, proves a friendly, engaging gaffer who fills 10 minutes with first-rate entertainment. His act, admittedly is corn, but its saleable and he procceds to makes okay with the jokes, country singing and the guitar and squeeze box pickings. Brings out a swivel-hipped cowhand, Todd Dawson, who cracks a wicked whip, chopping strips of paper right out of a kid's mouth. Burnette brings the youngster up from the crowd but boy's apparently a plant; nobody would take their chance with a cash customer.

Short show and could use another act. But what there is here is okay. *Cohen.*

RKO, Boston

Boston, March 2.

Jan Garber Orch (15); Beatrice Kay, Wally Boag, Carter & Moreland; "Beautiful But Broke" (Col).

If Jan Garber came here with a rep for fronting a Lombardian crew, he'll leave with a different evaluation, as his new outfit clicks with sweets and jives. Supporting show, featuring Beatrice Kay, always wow here, likewise in the slot.

Garber fronts the band with a lively ken to the temper of the house and gives both his band and his show a smart pace. Orchestra works out on jive tunes with bounce and precision, doing "Dispatch from Dogpatch," "Stormy Weather," "Blue Heaven" for a crisp reception. Changes pace with "Smoke Gets in Your Eyes" for the more moderate listeners, and clicks there, too.

Carol Kay, tasty warbler, does "San Fernando Valley" and "Do Nothing" to the gallery's satisfaction, and Bob Davis, tall crooner with a powerful voice of good quality, handles the swoon division with "My Shining Hour." Vocalists combine with band members for quartet on "Prayer of a Nation." A comedy turn by band members is best forgotten.

Wally Boag, new here, staggers with his balloon stunts and finishes with an all-out tap and acrobatic routine for a beg-off. Carter and Moreland overdo an amusing routine to kill their exit, but Beatrice Kay appears to shake the joint to its foundations with her gay 90s stuff to wind up the routine.

Biz great at opener. *Elie.*

St. Charles, N. O.

New Orleans, March 3.

Clyde Lucas Orch, Marion Hutton, Paul Steele, Cordyn & Sawyer, Paul Lucas; "Adventures in Iraq" (WB).

Clyde Lucas' band is no stranger here and appearance is productive of another big week for this house. Outfit is brassy, but refined and always effective in its varied and vivid rhythms. When caught the band stood a full evening house on its ears with a nifty presentation that generated plenty of enthusiasm.

A clever and tricky arrangement to show off band instrumentalists has the audience whistling.

Marion Hutton with novelty and pop tunes goes over forcefully and Paul Steele, band vocalist, with a pleasant manner of chirping does okay.

Cordyn and Sawyer, comedy team, has the customers enjoying their whacky and unusual act. Paul Lucas' vocals also contribute to the entertainment. *Liuz.*

Michigan, Detroit

Detroit, March 3.

Woody Herman Orch (17) with Frances Wayne, Chubby Jackson, Cliff Leemans; Lenny Gale, Marion Daniels. Phil Brestoff house orch; "The Uninvited" (Par).

With better than average picture lure, Michigan has brought in Woody Herman's solid combo to provide a stout boost to the Lenten boxoffice. Bouncing off plenty of low-down stuff to send the bobby-sox trade into an uproar, Herman's sound arrangements, ability to veer off into softer rhythms and selection of pat tunes also grooves him into appreciation by adults.

Herman embroiders tunes with his warm clarinet, easy direction and vocals. He scores with "Who Dat Down Dere?" and medley of "Amen," "Mama Done Told Me" and "Frenesi."

Specialists with the band also go over big with the crowds. Frances Wayne, lends a sultry style of warbling to "Speak Low" and "Music Stopped"; Chubby Jackson, with plenty of bounce, slaps the bull fiddle in "Holiday for Strings" and Cliff Leemans gets attention on the drums in "Trapanicus." On the solid side, too, is the low-down "Basie's Basement," in which Herman's clarinet gets plenty of support from Vido Musso on the sax.

The two acts with the band, Marion Daniels, acrobatic dancer, who shows some supple aero dancing, and Lenny Gale, at his best in a satire on soap operas and impersonations. Gale, however, shows a tendency to go off into blue gags which should be toned down.

Attendance big at evening show of opening day. *Pool.*

Music Hall, N. Y.

Russell Markert's "Magazine Revue," settings by Nat Karson, costumes, Willa Van (H. Rogge), special lyrics, Albert Stillman; songs, Paul McGrane, Pem Davenport; Robert Merrill, Renald & Rudy; Patricia Bowman, Rudolf Kroeller, Nicholas Daks, Ben Dova, George Young; "Up In Arms" (Goldwyn-RKO), reviewed in "Variety" Feb. 9, 1943.

Managing director Gus Eyssell says it's just a coincidence that this semester's "Magazine Revue," produced by Russell Markert, happens to precede the soon-due "Cover Girl" (Col), but it's certainly an excellent trailer. In fact the next best thing might have been that this stage conceit were coupled with the incoming filmusical.

The mag cover idea is as standard at the Hall as the Rockettes. This time Physical Culture, Coronet, Comics and Life serve as the motifs of the four major components of the presentation and, per usual, the sight acts are the boffos, as is understandable in the mammoth 6,000-plus capacity of the Rockefeller showplace. Thus, Renald & Rudy with their hand-to-hand gymnastics (appropriately enough depicting Physical Culture) tee off, following Robert Merrill's vocal salute to "The Girl on the Covers." Coronet is in the ballet idiom, with dryads, shepherds, dragon flies and nymphs, under Florence Rogge's expert choreography, interpreted by those top-flight plastic toe-workers, Patricia Bowman, Nick Daks and Rudolf Kroeller, backed by the ballet.

Ben Dova, with his standard teetering lamppost nonsense and seasoned acro-stew comedy, makes his spot (Comics is the mag) highly effective. Life is the finale, a corking street scene by Nat Karson, with a defense-worker motif (Irving Berlin's "Arms for the Love of America" is the thematic) utilizing the entire company. Withal, a snappy stage show and good contrast to the somewhat longish Danny Kaye filmusical. *Abel.*

Orpheum, Mpls.

Minneapolis, March 4.

Glen Gray Orch (16) with Eugenia Baird, Bob Anthony, Three Hearts, Ladd Lyon (2), Ames & Arno; "Whistling in the Dark" (M-G).

Minus such previous assets as Pee Wee Hunt and Kenny Sargent, Glen Gray orchestra still sizes up as one of the more likable musical aggregations of its type. Although plenty heavy on the brass—there are seven brasses along with four saxes and four rhythm—and plenty capable of the torrid swing, the outfit adheres pretty much to its conservative and successful pattern. Band plus three good acts make for much audience enjoyment.

"Opening Night" is a fast and noisy band starter. It's followed for contrast with a medley of Vincent Youman hits to make a bid for favor from anti-jivers. Gray takes one of his infrequent whirls at the sax for a brief solo bit at this juncture.

Rhythmic and precision tap routines of Three Hearts, good-looking girls, deviate from the ordinary when they dance sitting on chairs and while lying on the floor. Bob Anthony, the band's acceptable male vocalist, registers well with "Temptation," "Besame Mucho" and "People Will Say."

Bruce Bronson turns on a meritable clarinet solo of "Blues Rhapsody." Ladd Lyon and his brother, the latter making his appearance as a "volunteer" from the audience, manage to infuse considerable comedy into their balancing acts.

Eugenia Baird, band vocalist, is attractive and displays vocal skill and talent in the handling of "My Heart Tells Me," "Shoo Shoo Baby" and "A Lovely Way to Spend an Evening." The familiar slapstick clowning and patter of Ames and Arno get the usual heavy laughter reward. The band's finale is a rousing patriotic number inspired by "Winged Victory."

Nearly full house at the early matinee caught. *Rees.*

Keith's, Indpls.

Indianapolis, March 4.

Jim Wong Troupe, Terry & Ralph Rio, Tyler & Renoud, Maximo & Co., Buddy & Jean, Jay Arnold, Mike May; "It's Love Again" (Indie).

Variety plus fast pacing keeps the customers happy this week with the show leaning heavily to the vocal and novelty side. Warmest audience response is obtained by audience response is won by Jim Wong Troupe (5) of five Chinese contortionists who tie themselves in knots and twirl plates on the end of bamboo poles in the closing spot. Stuff is socko.

Buddy and Jean start the bill with a fast and fancy skates turn on an elevated disk. Jean gets a big hand for her finale, a complete double turn in mid-air. Taylor & Renoud offer a smart dead-pan tap routine. Maximo rivets the ticket holders' eyes on the high wire with his excellent drunk act.

Jay Arnold, an acceptable emcee, clicks in his own turn with nifty vocals of "Beguine," "Besame Mucho" and a medley of oldies.

Terry and Ralph Rio are well received in their comedy act. Terry's "Baby Snooks" gets laughs. Mike May, 10-year-old boy winner of a talent contest, makes his debut singing "My Heart Tells Me" and "No Love, No Nothing" in pleasing style. Biz average at opening, Thursday. *Corb.*

Earle, Philly

Philadelphia, March 4.

Charlie Spivak Orch (16) with Irene Daye, Jimmy Saunders, Winik & Mae, Dick Buckley; "Gangway for Tomorrow" (RKO).

It's getting increasingly difficult for acts playing in support to swing bands to get the bobby-soxers and their male counterparts to stay put long enough for the thesp to do his stint.

A couple of weeks ago Jimmy Barton had to stop his act to slap down juve hecklers. This week Dick Buckley had trouble with the noisy youngsters. The kids, it seems, come to listen, stomp and clap to the music and any talking act seems to irritate them. Once Buckley got the audience sufficiently quieted down, his novel act—that of getting members of the audience to pantomine radio characters while he supplies the various voices—went over well.

Only other supporting act, Winik & Mae, is a dance team of rather high calibre. The couple are graceful terpers with a varied repertoire adding the metier of the ballet to ballroom and tap routines. Even the bothersome brats liked it.

Charlie Spivak and his aggregation do their usual workmanlike and showmanly job. The band is at its best with the jump-rhythms which hit the audience best. (Also got them in the unruly mood for the other acts.) For the first time in many months, the kids got out of hand at the finale "One O'Clock Jump" and danced in the aisles.

Spivak unveils a new vocalist in Jimmy Saunders a Philly product who has been singing on local radio stations for several years as "Sonny" Saunders. He's got a voice that's ear-pleasing and has plenty of range. Stage technique can be improved somewhat, however.

Femme chirper, Irene Daye, knows how to sell her wares utilizing her pipes and chassis to best advantage.

House was jampacked when reviewed (Friday afternoon). *Shal.*

Chicago, Chi

Chicago, March 3.

Patricia Morison, Le Brac & Bernice, Gene Sheldon, Gomez & Beatrice, Kenny Edwards, Lou Breese Orch (15), Chicago Theatre Ballet (16); "What a Woman" (Col).

Lou Breese, long a favorite at the Chez Paree, makes his debut as musical conductor-emcee with the current bill, which is one of the best at this house in several weeks. Fronting a 14-piece stage-band, Breese keeps the show moving in smooth fashion and personable manner.

Le Brac and Bernice, formerly Maysy and Brach, follow a band number "Put Your Arms Around Me" and a boogie-woogie routine by the Chicago Theatre ballet, with excellent unicycle work to register big.

Patricia Morison, after a little patter with Breese vocals "Beguine," a medley from "Oklahoma" and encores with "Embraceable You." Makes swell appearance and goes over solid. Gene Sheldon is a comedy hit with his banjo and pantomimics, assisted as usual by Loretta Fischer.

A ballet number by the line, based on "Holiday for Strings" serves as an introduction to Gomez and Beatrice, whose fine dance patterns, accentuated by graceful lifts and nifty coordination, holds the audience. *Morg.*

Earle, Wash.

Washington, March 3.

Marie Nash, Ben Beri, Fontaines (3), Jo Lombardi's House Band, Roxyettes, Eileen Ritter; "In Our Time" (WB).

Harry Anger has given his tabloid revue a colorful setting, with handsome drapes, lighting and varicolored costumes to make a glittering presentation. Headliner is Marie Nash, a blonde beauty with a fine voice, who has just signed as soloist with the Syracuse Symphony orch. Opens with "Besame Mucho," followed by a United Nations arrangement of "Mairzy Doats." For an encore, loudly demanded, a medley of musical comedy tunes including "Smoke Gets In Your Eyes," "Make Believe," "Somebody Loves Me" and "Gypsy Love Song." A solid clicker.

Ben Beri mixes his good juggling tricks with a vein of subtle comedy which makes easy feats look hard. The Fontaines, two men and a girl, click with an extraordinary brand of gymnastics.

Eileen Ritter leads the Roxyettes in a parasol number, deftly danced, and closing with "Hungarian Rhapsody" Show runs 39 minutes, all of it solid entertainment. *Arke.*

State, N. Y.

Blue Barron's Orch, directed by Tommy Ryan; Diamond Bros. (3), Al Gordon, Harry Carrol & Polly Baker, Folie Miller, Mert Curtis, Cliff Grass; "Miracle of Morgan's Creek" (Par).

Blue Barron's 11-man crew, directed by vocalist Tommy Ryan, together with several acts working in front of the band, makes up a show of around an hour's length that entertains all the way. It has good pace, plenty of good music, comedy and novelty.

The Barron outfit lost its founder-leader, Blue Barron, several months ago when he went into the service. Since then Ryan, who was formerly a vocalist with Sammy Kaye, is serving as its leader. This is the first stage date for the orchestra under Ryan's direction. Ryan's vocalistics are supplemented by single song numbers by Mert Curtis and Cliff Grass from the band, former nicely selling "I'll Get By," while Grass is featured in the "San Fernando Valley" number with Ryan, Curtis and others.

Opening the show, the Barron outfit has the stage to itself until Ryan vocals "Besame Mucho" and "Begin the Beguine." Youthful Ryan has a very pleasing voice of the crooner type and sells himself well.

On top of the opening Folie Miller (New Acts) appears in two slick tap routines, going over well, while following her brief stint are Harry Carroll and Polly Baker (New Acts). With Carroll at the piano, Miss Baker scores very strongly in several numbers which she merchandises effectively. She has an engaging song style and plenty of personality.

Comedy is furnished by Al Gordon's highly diverting dog act in which the pooches, exceptionally well trained, do the opposite of what he wants them to do, and the Three Diamond Bros. with their hilarious gagging, clowning, slapstick, songs and dancing. Both are clicks. *Char.*

Capitol, Wash.

Washington, March 4.

Cappy Bara Boys, 4 Franks, Stuart & Lea, Sam Jack Kaufman's House Band, Lynn Allison; "Lifeboat" (20th).

Gene Ford calls his miniature revue this week, "The Little Cafe," artfully lighted with a full stage red rayon set, canopied band stand, with customers on the sidelines. The trailers part after Sam Jack Kaufman's overture from "Show Boat," with Lynn Allison on the vocals.

In this handsome setting Stuart and Lea offer some fetching dance routines, nimbly presented and making much of colorful flowing capes. They caught this opening audience for four bows.

The Cappy Bara Boys mix harmonica numbers with comedy. Their numbers range from the popular hit tunes to the classical, and gave three encores.

Four Franks blend tap dancing with songs, their most appreciated routine a satire on Clark Gable and Vivian Leigh in a bit from "Gone With the Wind." Crowd liked this hokie. Opening audience was light, the jitterbugs passing up "Lifeboat." *Arke.*

Oriental, Chi

Chicago, March 4.

Bob Chester Orch (15) with Betty Bradley; Helen Forrest, Pat Henning, Wilkey & Dare; "9 Girls" (Col).

The bobby-sox jitterbug crowd are having their innings this week with Helen Forrest and Bob Chester's Orchestra dishing out stuff very much to their liking.

Chester's aggregation is solid. Built along brassy lines the outfit is inclined to blast their way through some of the numbers but on the whole purvey a palatable brand of music. Opening with "The Bounce" with Leon Cox, on the trombone, they swing into a medley "Good Bye Sue," "My Ideal," with trumpeting by Bill Purcell, and "Do Nothin'." A loud and torrid number "From Maine to California" spotlights several members of the band.

Show gets a change of pace with Betty Bradley warbling "And Russia Is Her Name," "Do It Again" and "Shoo Shoo Baby" to nice results.

Other band numbers are "Rollo Get With It" with Ronald Attebery, on the piano; John LaPorte, sax; Bill Conrad, trumpet, and the peppy skin beating of Irvin Kluger, who is also spotted in "Dark Eyes," and "Porky."

Wilkey and Dare open the vaude portion of the bill with mixup acrobatics that gets fair applause.

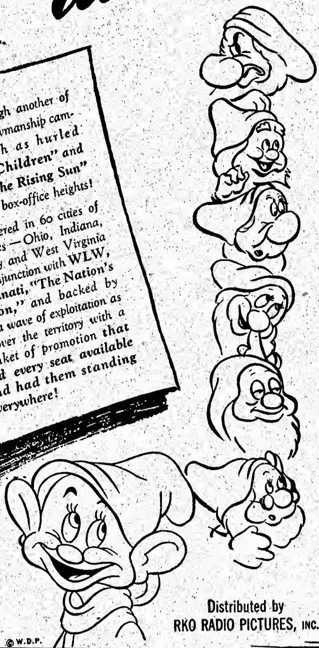
Pat Henning gets across his gags and comedy. Impressions of film personalities by tones, grunts and groans is sly mimicry. Encores with a discourse on rationing to register big.

Helen Forrest closes and proves that her success is based on genuine talent. Socks over "No Love, No Nothin'," "Besame Mucho," "Craziest Dream," "Heard That Song Before," "I Don't Wanna Walk Without You," and "I Heard You Cried Last Night" to resounding applause. *Morg.*

EVEN IN THESE DAYS OF CROWDED THEATRES THE AMAZING STORY OF "SNOW WHITE'S" RETURN IS THE *talk of the industry!*

Presented through another of those great showmanship campaigns such as hurled "Hitler's Children" and "Behind The Rising Sun" to towering box-office heights!

... Premiered in 60 cities of four states—Ohio, Indiana, Kentucky and West Virginia—in conjunction with WLW, Cincinnati, "The Nation's Station," and backed by such a wave of exploitation as to cover the territory with a blanket of promotion that sold every seat available and had them standing everywhere!



Circuit operators, independents, bookers, theatremen everywhere can't get over the terrific box-office performance anew of one of the greatest attractions of all time . . .

BROKE ALL ATTENDANCE AND MONEY RECORDS FOR THE WEEK AT THE GRAND, CINCINNATI . . .

Opening day receipts for this 1451-seat house more than $1000 greater than the picture's original opening in a 3,000-seat house . . . held over . . .

Indianapolis' great Indiana Theatre does terrific week . . . with practically all of the theatres in the great 60-city premiere reporting grosses paralleling and in many cases greater than for the top pictures of recent months . . . Cities like Columbus, Dayton, Louisville, Ft. Wayne, Richmond, Ind., and Logansport report business almost beyond belief. . . .

Reports of beating top recent pictures from Muncie, Frankfort, Ind., Peru, Ashland, Ky., Middletown, Greenville, Wilmington, Cambridge, Lebanon and many, many others.

More than ever, "Snow White" has the *glorious lift* for these times . . . Get your date set now!

Here's how..

the money and attendance records were broken . . . a day-by-day box score of attendance of adults and children:

	ADULTS	KIDS	TOTAL
Tuesday	5607–(56%)	4215–(44%)	9822
Wednesday	4089–(66%)	2099–(34%)	6188
Thursday	3541–(66%)	1812–(34%)	5353
Friday	3844–(69%)	1685–(31%)	5529
Saturday	4805–(55%)	3807–(45%)	8612
Sunday	4290–(57%)	3210–(43%)	7500
Monday	1860–(57%)	1035–(43%)	2895
	28036–(61%)	17863–(39%)	45899

{Grand Theatre, Cincinnati}

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WALT DISNEY'S

full-length feature production

Snow White and the Seven Dwarfs

In Multiplane TECHNICOLOR

MOTION PICTURE INDUSTRY
+ RED CROSS WEEK +
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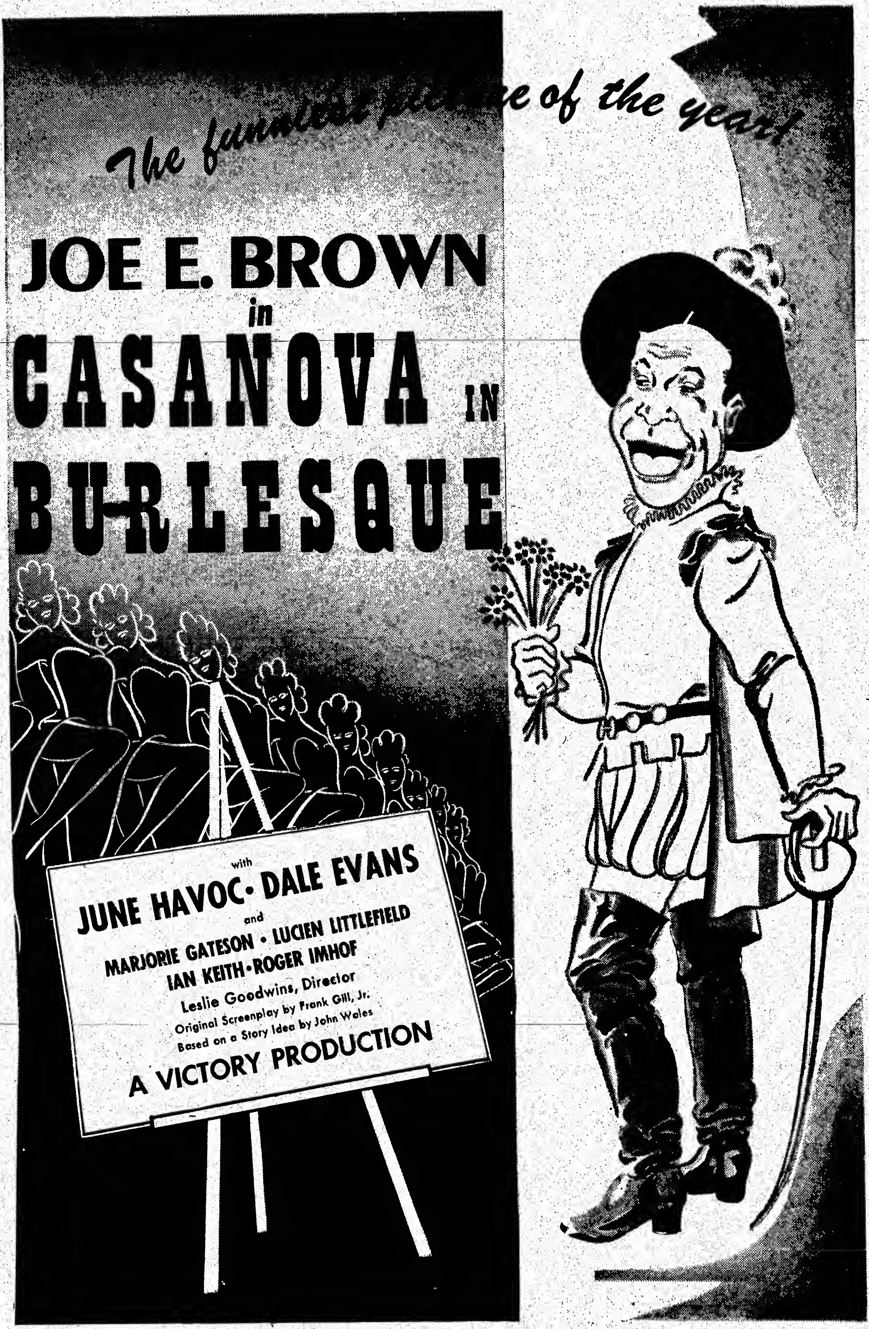


The funniest picture of the year!
JOE E. BROWN
in
CASANOVA IN BURLESQUE
with
JUNE HAVOC • DALE EVANS
and
MARJORIE GATESON • LUCIEN LITTLEFIELD
IAN KEITH • ROGER IMHOF
Leslie Goodwins, Director
Original Screenplay by Frank Gill, Jr.
Based on a Story Idea by John Wales
A VICTORY PRODUCTION

Inside Stuff—Pictures

Real ranchers in Oregon, who own plenty of acres and breed plenty of cattle for the market, are getting a laugh out of Hollywood stories about a femme star who is continually breaking out in print as the owner of a vast estate devoted to the breeding of fine cattle. One of the real breeders is chuckling about a request from the film star to ship one of his prize beeves to the Los Angeles stock show, with all expenses paid, to be entered under the femme thesp's name. The hunk of steak won several ribbons from the judges, but the screen credit went to its real owner. The boys up in Oregon take their cattle-breeding seriously and like to produce their own Oscars without benefit of Hollywood pressagentry.

That "a person is far safer in a motion picture theatre than in his own home" was stressed recently by Henry Anderson, manager of Paramount's insurance department, before a meeting of the Surety Underwriters of N. Y. He held up the film industry as a model to all industries for its excellent work in accident and other loss prevention. Anderson also stressed self-regulation of the picture industry with respect to safety maintained in film exchanges as worthy of emulation by other businesses. Par has done much in recent years to eliminate fire hazards in theatres and other buildings which it controls.

Film industry's Public Information Committee voted a damper on the indiscriminate use of laudatory quotes by screen stars in theatre ads, particularly when the quotes laud pictures made by rival studios. Publicity directors, headed by Alex Evelove, pointed out that, even though permission of an individual player may be obtained, player contracts do not permit such plugging except when a waiver is granted by the contracting studio. Such quotes hereafter will have to be approved by the star's home lot.

Columbia's new filmusical, "Cover Girl," had its origin in an idea generated more than a year ago by Bob Taplinger, then studio publicity chief. Taplinger got the germ of a notion from the Charles R. Rogers picture, "The Powers Girl," and figured that a hookup with the slick femmes on the front pages of slick magazines would form the basis of a tunefilm. He handed the idea to Harry Cohn, but it was kicked around the studio for months before the front office decided to turn it into a production. Arthur Schwartz, now at Warners, piloted it.

Film players are wondering what the Hollywood OPA Complaint Department meant by its recent ruling that no wage or salary limit can be placed on actors and extras. Local deputy declared the case of actors and extras is the same as that of doctors, lawyers and artists' agents, who render personal services and are not covered by any maximums. Players are speculating on what effect such a ruling might have on the War Labor Board dictum on the wage-salary freeze and the limitations which hold increases within the "Little Steel formula" of 15%.

Novelists and playwrights are chuckling these days over the apparent abandonment of the "gentlemen's agreement" among Hollywood film producers, who had previously frozen prices for film rights at $300,000. Silent agreement was made about three years ago when competitive bidding hoisted prices to huge figures. Since producers have resumed the old nolimit game, authors and dramatists are ready to revel in prices and percentage deals.

United Artists planning to keep "Voice in the Wind," Ripley-Monter production set to go into the Victoria on Broadway March 14, in that theatre for several months, at losing figures if necessary, in order to give the film added selling value in subsequent bookings. Toppers feel that money ordinarily spent on advertising and exploitation for "Voice," which cannot be expended currently because of wartime exigencies, will be well placed in keeping the picture on the Main Stem.

Troupe of film players, including two he-men noted for their rugged roles and high rating at the boxoffice, was booked for a tour of the Arctic Circle to entertain soldiers, until the various rigors of the journey were explained. In spite of predictions of 40-below-zero weather and other hardships, all went through with the trip except two—the he-men. The rest of the players, including one not-so-robust femme, toured the frosty camps and returned none the worse for their privations.

A retort from a fellow actor, while the two were enacting a scene for a recently completed picture, rather flabbergasted a femme star when she vouchsafed the opinion to the director that the other performer, a Negro, didn't seem to have the colored dialect down pat.

"You know," said the other performer to the director, "I've been a Negro a lot longer than she has."

Recent rise of Danny Kaye as a film luminary resulted in the resurrection of three comic shorts he made several years ago for Educational Pictures. Two-reelers were titled "Dine a Dance," "Getting An Eyeful" and "Cupid Takes a Holiday."

Astor Pictures Corp. is stringing the trio together into one picture for release as "The Danny Kaye Komedy Kavalcade."

Screen Directors Guild is getting behind an idea originated by S. Sylvan Simon, who has trained and sent out several tab "Kiss and Tell" companies to entertain Army camps, with the approval of the War Department. Other directors, including Mark Sandrich, Norman Taurog, Mitchell Leisen and Dave Butler, have volunteered to whip condensed versions of other stage plays into shape for presentation to soldiers and sailors.

Columbia clarified the contractual status of Rosalind Russell, who was recently reported signing a term pact at Warners. Latest word is that the star is still under contract to make two pictures annually for three years at Columbia and is signed for only one picture on the Burbank lot. Her latest chore at the home plant was "What a Woman!" but the "Sister Kenny" film, in which she was slated to star, has been shelved.

Permanent Naval air carrier set, the first ever constructed on a motion picture lot, has been made by 20th-Fox for "Wing and a Prayer," and will be utilized in future war pictures. Set, representing the flight deck of a flat-top of the Enterprise class, consists of a concrete runway 262 feet long and 92 feet wide, with superstructure. It cost about $100,000 and was built under supervision of Lieut. Commander R. L. Middleton, USN.

With "Are These Our Children?" expected to be the top grosser Monogram has ever had, Jackie Cooper, male lead, figures to cash in heavily. He agreed to appear in the production for a nominal salary but asked for 10% of the gross. Recent estimates by Mono officials are that "Children" may top $600,000 in total revenue.

Army officers, functioning as technical advisers on Hollywood studio sets, will do their work incognito from now on, as far as the film publicity departments are concerned. Brasshats developed a peeve over the newspaper space devoted to Army men assigned to studio jobs. Picture companies have advised their press agents to lay off that particular angle.

Screen Actors Getting Very Politico-Minded

Hollywood, March 7.

Film players are getting politically minded. The Screen Actors Guild today announced it has joined the Motion Picture Committee for Political Action but would take no part in party politics. Move is seen as a defense against the campaign for openshop stirring in the State Assembly.

SAG is expected to endorse only those candidates friendly to organized labor.

New Film Firm Set Up

Hollywood, March 7.

New industrial film outfit, Murphy & Woosley Motion Picture Productions, was organized here by Stanley Murphy, formerly with Wilding Productions, and George Woosley, recently associated with Harry Sherman.

Firm will concentrate on West Coast commercial accounts, with headquarters at General Service Studios.

St. Louis Stagehand Execs Sued for 102G Damages By 2 Charging Extortion

St. Louis, March 7.

Execs of the stagehands' union, local No. 6, last week were made defendants in two suits asking for a total of $102,250 damages and filed in St. Louis circuit court by two former members of Local No. 2 B, an affiliate. Latter allege they had been wrongfully forced to pay $6,750 to the union over a period of 10 years and that they had been refused repayment and deprived of the right to work as union men.

The plaintiffs are Ralph W. Baur, who seeks $25,000 actual and $25,000 punitive damages, and Henry H. Klaverkamp, who asks judgment for $27,250 actual and $25,000 punitive damages. Both men have been members of Local No. 2 B, described in the petition as a sister union of the Theatrical Brotherhood, both of which are IATSE AFL affiliates.

While the suits were filed separately the charges are the same, namely, that members of Local No. 6 have been required to pay 5% of their earning to the local, but it is further alleged the local "extorted" 15% of the money earned by the two plaintiffs and have refused to pay back the funds although ordered to do so by Richard Walsh, IATSE prez. Baur, in the petition, charges he was forced to pay $2,250 and Klaverkamp alleges he paid $4,500 over the 10-year period.

Maureen O'Hara Signs New Pact With 20th

Hollywood, March 7.

Maureen O'Hara, whose acting services formerly were shared equally by 20th-Fox and RKO, signed a new document to play for 20th, with one picture per year delegated to RKO.

Currently the actress is on a maternity vacation until some time in autumn. Her last picture was "Buffalo Bill," on the Westwood lot.

Film Shipping Room Sked Brews Beefs on Days Off and Overtime

Under the temporary five-day, 40-hour work week schedule placed into effect recently for shipping room employees of the major film exchanges in all of the 31 branch keys, days-off, formerly scheduled on weekdays, are being eliminated, with result the shipping room and poster clerk departments are complaining.

This schedule was agreed upon between distributors and the film exchange employee locals pending negotiation of a new contract, retroactive to Dec. 1 last, and decision on appeal made to the War Labor Board for approval of a 10% increase which had been voted for the year Dec. 1, 1942, to Dec. 1 last but recently was turned down.

Whereas formerly the shipping room and poster department help worked on a 5½, 40-hour basis, this including Saturday, now the five days range from Monday through Friday, with time-and-half for Saturdays, Sundays and holidays. With weekdays off, the amount of work on Saturdays-Sundays is being cut down, thus averting the overtime costs. Workers don't like this, because they want the overtime, and in some cases they are even seeking a seven-day week in order to make more money.

There are other instances where some shipping room employees have also been doubling as projectionists between day and night shifts in addition to days off, with result the new schedule interferes.

Demands under a new contract to run until Dec. 1 next include elevation of overtime on Saturdays-Sundays-holidays to double time, three weeks vacation with pay instead of two, and sick leave of four weeks regardless of post or years or service.

Kinsky With Par in N. Y. Now As Goldenson's Aide

Joseph Kinsky, formerly with the Tri-States circuit in the midwest, a Paramount-A. H. Blank partnership, was brought into the Paramount homeoffice last week to serve in a general capacity on theatre operating matters and special work under Leonard H. Goldenson, v.p. in charge of all Par theatre operations. He carries no title.

For some years with Tri-States, Kinsky was a district manager for the circuit operating out of Omaha.

Pickwick, Greenwich, Trial Finally Starts

Trial of the $5,000,000 anti-trust suit of the operators of the Pickwick, Greenwich, Conn., brought several years ago against major distributors and several theatre circuits, began yesterday (Tuesday) in New Haven, Conn. This is one of the largest damage actions under the Sherman Act ever filed and, of course, calls for triple damages, as all of this type do.

A battery of attorneys for the major companies left for New Haven on Sunday (5) to prepare for the case, while Saul E. Rogers, counsel for the three complaining organizations in control of the Greenwich house, left Monday (6). There is no estimate as to how long the trial will consume.

Rogers about two weeks ago obtained an order for examination before trial of Neil F. Agnew, v.p. in charge of distribution for Par, but didn't go through with it, stating he finally decided it was not necessary. However, on Friday (3) he examined Garrett Van Wagner, comptroller for RKO, and William Whitman, RKO attorney, exams taking place at Rogers' N. Y. office.

In the Pickwick suit, its owners and operators, which includes Edward Peskay, eastern representative for several United Artists producers, charge conspiracy in violation of the anti-trust laws and allege the theatre was unable to obtain product on a reasonable basis. Circuits named with distribs are RKO, Loew's and Skouras.

Naish, Santell Team For 'Darkness' Production

Hollywood, March 7.

J. Carrol Naish, film heavy, is going into indie production with Al Santell, director, as his partner in the filming of "Magnificent Darkness." Naish recently bought the film rights to the story, written by Lillian Bret Harte, a lineal descendant of the Bret Harte, who helped greatly to make the literary world California conscious.

Santell's most recent director chore was "Hairy Ape," for Jules Levy.

WATCH FOR IT! LISTEN FOR IT!

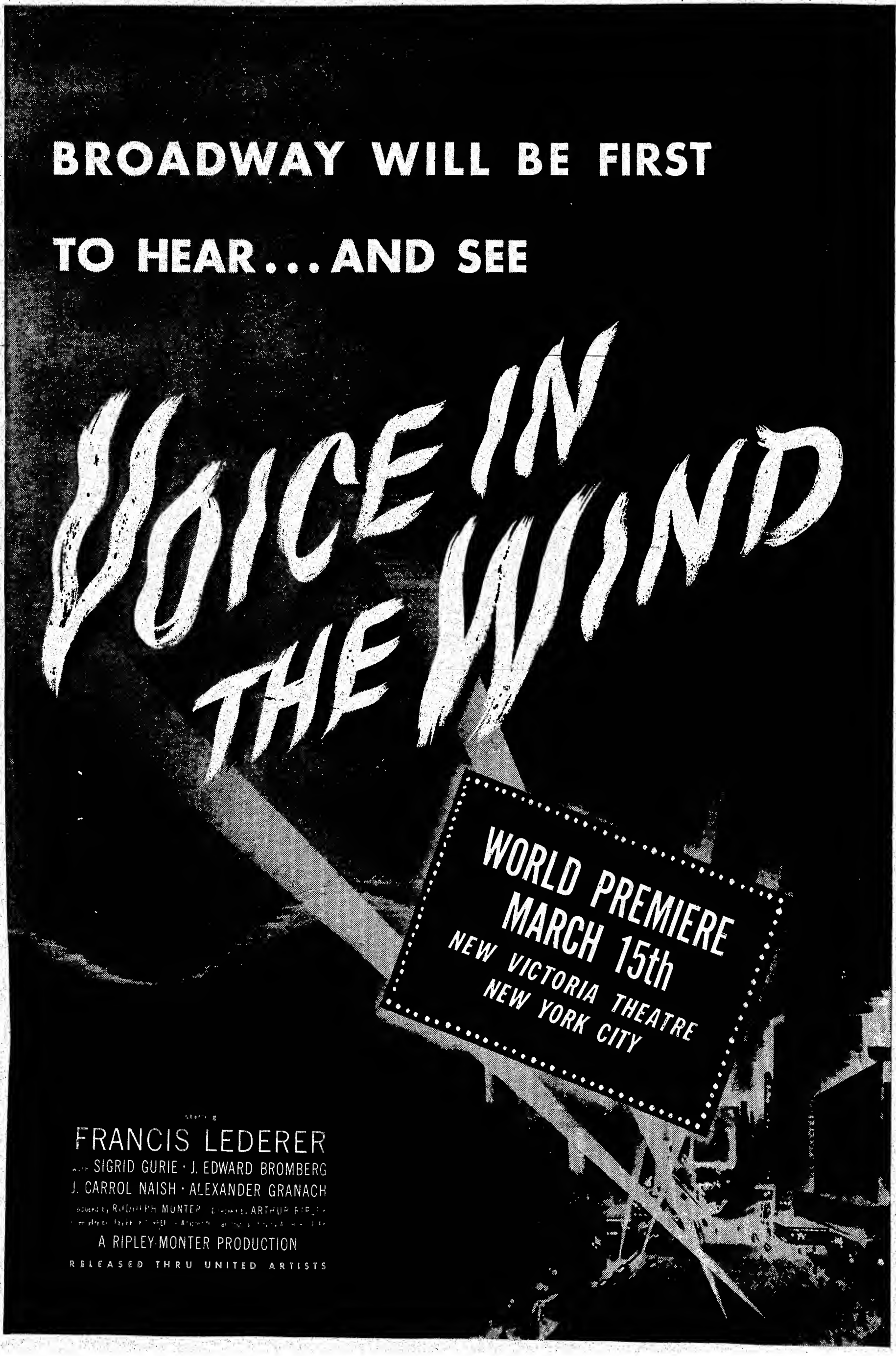
THE SOLDIERS, SAILORS AND MARINES' WAR SONG

"THE KID THAT I'VE NEVER SEEN"

A.S.C.A.P.

Music By
Al Jolson and Harry Akst

Lyrics By
Herman Ruby and Bert Kalmar


BROADWAY WILL BE FIRST
TO HEAR... AND SEE
VOICE IN THE WIND
WORLD PREMIERE
MARCH 15th
NEW VICTORIA THEATRE
NEW YORK CITY
FRANCIS LEDERER
SIGRID GURIE · J. EDWARD BROMBERG
J. CARROL NAISH · ALEXANDER GRANACH
A RIPLEY-MONTER PRODUCTION
RELEASED THRU UNITED ARTISTS

See U. S. Films Retaining No. 1 Spot In Aussie Despite Strong Anglo Bid

Sydney, March 7.

Despite current bid of British distributors for the Australian market, this field in post-war period is expected to differ little from what it is today. The number of long-term contracts for U. S. pictures indicates that American films will continue to get top display. One reason for this is that the war has brought the Australians and Yanks closer together, and this has, in turn, worked for improved relations between the distributor and most exhibitors, aside from the proved boxoffice strength of Yankee fare.

Recently the British have accused U. S. picture companies of having a stranglehold on the Aussie market, contention being that films made in England were sidetracked in favor of those from Hollywood.

NORSK GIVE OSLO PIX (NAZIFIED) THE GO-BY

Washington, March 7.

Norwegians have intensified their boycott of film houses in Oslo, according to reports here, "with the result that the cinemas have been emptier and emptier."

Reason is that Oslo theatres are said to be an important source of income to the Norwegian quislings. General understanding is that 40% of the b. o. take has been commandeered for the treasuries of the various Nazi organizations in the country.

Nazis have become so worried over the empty theatres that they are issuing statements insisting that none of the admissions money is copped for their benefit.

1943 Biggest Year For Soviet Film Industry

Washington, March 7.

Soviet film industry had its biggest year of war in 1943 Russian Embassy here has announced.

Production was good, despite fact many studios, which have moved from western to eastern part of country to avoid the Nazi blitz, moved west again to their original homes last year.

Con. Film's Net Up

Consolidated Film Industries, which holds a substantial stake in Republic Pictures, reported net income of $1,487,135 for the year ended last Dec. 31, or $578,338 after loss on sale of real estate and Federal taxes. Latter compares with $504,351 in the preceding year.

The net profit after all charges and taxes is equal to $1.44 on each preferred share, as compared with $1.26 in 1942.

Goodwins Goes Azure

Hollywood, March 7.

Leslie Goodwins will handle direction activities on "Murder in the Blue Room" for Universal.

Producer is Frank Gross and cameras begin rolling on the chiller March 9.

Nazi Propaganda Pix Still OK in Argentina Despite Break With Axis

Montevideo, Feb. 29.

Although Argentina's break with the Axis has so far provided no let-up in the Ramirez Government's attitude toward Hollywood's pro-democratic pictures, anti-Semitic Nazi propaganda films are apparently still on the okay list.

At least that's the inference being taken here from announcement that UFA's "El Demonio del Oro" (Bedevilled Gold) will be re-released at the blacklisted Cine Astoria, Buenos Aires. Released last year, it was put on the shelf following the severance of diplomatic ties with Berlin and Rome, but announcement of its re-release several weeks after the official break and in the midst of all kinds of official announcements about rounding up Axis spies, makes many wonder just how far the Argentine military regime intends to go particularly considering fact that only official Axis propaganda has been closed down.

RKO'S C. Z. EXCHANGE WIPED OUT BY FIRE

The RKO exchange in Panama in the Canal Zone was wiped out by fire a couple weeks ago, with all film on hand in the vaults destroyed, in addition to all records. Branch burnt to the ground.

Fire claimed several lives among persons who rented apartments in the building of which the exchange was a part. No one working for RKO was either a fatality or injured.

Chi 'Pioneers' Dinner

Edward Brunell has been appointed chairman of the "Pioneers Night Dinner," sponsored by the Chicago Variety Club. Dinner, which will be held March 24, will pay tribute to the windy city's older showmen.

Among the guests of honor will be Sam Abrams, Barney Balaban, Abe Bartelstein, Steve Bennis, Morris Choynski, Norman Fields, H. Goldson, Aaron J. Jones, Sr., Gus Kerasotas, I. L. Lesserman, Sam Levene, Dan Roach, A. W. Roth, Pete Schaefer, Ludwig Schindler, Ludwig Siegel, Sidney Selig, Simon Simansky, Mort H. Singer, Harry Tague, V. O. Young and George K. Spoor.

Blumenstock's Pep Talk On Pix Merchandising

Plans for the extension of advertising-exploitation campaigns in the face of longer runs for top pictures, plus creation of new forms of promotional activity in territories where wartime conditions have curtailed some of the regular channels of advertising, were discussed Monday (6) by Mort Blumenstock, eastern Warner publicity-ad head, at a meeting of field men and others.

Jesse L. Lasky, producer of "Mark Twain," soon to have its world preem at the Hollywood, N. Y., attended one of the sessions during the day to discuss showmanship and merchandising angles on this picture.

In addition to h.o. publicity-ad reps, field exploitation as well as district advertising men were called in for the meeting.

Manpower Problems Main Reason for M-G Powwow (Sat.) in Chi

Chicago, March 7.

Metro business confab, which opens here next Saturday (11) at the Blackstone hotel, was called by William F. Rodgers, M-G v.p. and general sales manager, largely for the purpose of personally meeting the field force and discussing problems at first hand.

Rodgers, from accounts, feels that personalized method of operation is now more important than ever before because of the troublesome manpower situation. Of some 130 salesmen in the field, many of them starting with Metro as student bookers, there is a possibility that from 20-25% may be drafted before the end of the current year.

Metro's Kansas City office, it is reported, has been the hardest hit through drafting of key personnel. On several occasions salesmen and bookers promoted to replace drafted men have themselves been called into service. Women have been promoted to fill spots as office managers as a result of the manpower shortage, the latest being Mrs. Amy Sinclair, former secretary to the Kansas City district and branch manager. In one or two other situations recently women with 25 years of service have been appointed office managers.

Training of new personnel has already started with the manpower situation becoming more critical, system, whereby personnel is developed so as to handle all types of exchange operations, will be intensified.

UNLIKELY AL WILKIE WILL STAY ON AT PAR

Though pressed to reconsider his resignation from Paramount as publicity manager, Al Wilkie has so far refused to do so and, according to his present intentions, he is leaving Friday (10) to take a month's vacation on his farm upstate before making any other plans.

Robert M. Gillham, Par's publicity-advertising chief, who returned to the h.o. Monday (6), was on the Coast when Wilkie resigned but he, as well as Neil F. Agnew, v.p. over sales, asked Wilkie to stick.

Werfel's 'Song' Kudosed For Inter-Faith Amity

National Conference of Christians and Jews awarded an honorary citation to Franz Werfel, author of "Song of Bernadette," for his contribution towards "the promotion of amity, understanding and cooperation among the varied cultural groups that compose the population of the United States."

Award was presented by Basil O'Connor, trustee of the Conference and president of the Infantile Paralysis Fund, at a dinner of the men's club of the Rodeph Sholem synagogue, Philadelphia.

S.A. Seen OK for Sound

Washington, March 7.

U. S. Commerce Department sees a good postwar market in Columbia, South America, for manufacturers of motion picture sound and projection equipment.

Department says all but a very few of the country's 340 theatres are wired for sound, and the equipment is all old.

Exhib Beefs on Preferred Playdates For 'Snow White' Subside With Big Biz

Clash between theatre managers, some of them RKO operators, with RKO distribution forces over allocating preferred playing time to Walt Disney's "Snow White" on grounds that it was an oldie and didn't warrant such important backing, subsided following the successful four-state, 60-theatre preem which teed off in Cincinnati Feb. 24.

Opposition from exhibitors prior to the strong radio sendoff via station WLW, Cincinnati, reached a point where the RKO live entertainment unit, including seven dwarfs, the original "Snow White" and some Donald Duck voices, was being refused although offered free of charge to theatres.

"Snow White," which touched off explosive controversy over the value of reissues, is being sold at 40%. Biz has been big.

Station WLW's Viewpoint

WLW, from accounts, is likely to wind up some $6,000 out of pocket on the deal. Estimated that the cost of time, talent and special exploitation personnel which handled the picture would exceed the $10,000 cost to RKO by that amount. WLW execs, however, are reported satisfied with the deal because they wanted to prove that radio, properly used, could bring back an old picture as well as put over a new one.

S. Barret McCormick and Terry Turner, who proposed handling "Snow White" as a new picture, early stressed the necessity of avoiding use of the word "reissue" or "revival" in newspaper advertising, on the screen or over the air.

Contention is that the word "reissue" is a coined word in the industry and not a public one.

In a recording made by Ned E. Depinet, RKO Pictures prexy, which is being sent to all RKO exchanges, Depinet points out that legitimate theatres do not advertise hit shows that come back year after year as reissues. "They would not dare," states Depinet, "to announce that Miss Helen Hayes is one year older and coming back in a reissue of her old play, nor do they charge one cent less to see Miss Hayes again."

Joe Laurie Resurrects 2-a-Day Vaude Tradition To Hypo U's 'Follow Boys'

Akin to the "Shine On Harvest Moon" soiree hosted by Joe Laurie, Jr., last night (Tues.) at the old Murray Hill hotel, N. Y., in connection with the forthcoming Warner Bros film, "Variety's" pint-sized columnist is staging another for Universal. This will be in connection with "Follow the Boys," show biz filmusical with Sophie Tucker, George Raft, Charlie Grapewin, Ted Lewis, et al.

Because of the vaude nature of U's "Boys," Laurie's idea is a midnight frolic at the old Palace theatre on Broadway March 27, resurrecting a segment of the yesteryear bigtime tradition. Raft will do the Charleston which first brought him to attention, and a host of vaudevillians, now in retirement, will brush up on their long-discarded routines.

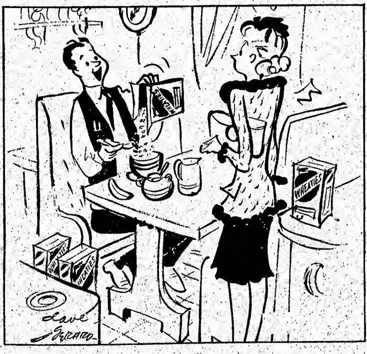
As with the "Harvest Moon" stint, Laurie is refusing any personal fees, but tells Warners and Universal that if they care to make a contribution to the Actors Fund it's all right with him. Naturally the filmers acquiesce.

Mankiewicz-Lubitsch's 2

Hollywood, March 7.

Joseph Mankiewicz, currently producing "Keys of the Kingdom" will join Ernst Lubitsch for two pictures after finishing his present chore.

Mankiewicz will screenplay "Czarina" and direct "Dragonwyck" for 20th-Fox.



"You run along to that sweater girl movie—I'm going to sit here and eat some more Wheaties!"

It's really relentless, that yen so many people have for Wheaties. Get a true Wheaties addict started on a bowlful of The Cereal, and the flavor lures him on and on. *(Fortunately, besides having allure, Wheaties are also Good For You, being flakes of honest-to-gosh whole wheat.)*

New York Theatres

20TH CENTURY-FOX Presents "SONG OF BERNADETTE" Continuous Performance Doors Open 10 A.M. RIVOLI B'way & 49th St.

Ann SHERIDAN - Dennis MORGAN - Jack CARSON Irene MANNING In Warner Bros. Hit! 'Shine On Harvest Moon' In Person RUSS MORGAN and Orch EXTRA BORRAH MINEVITCH'S ORIGINAL HARMONICA RASCALS Plus BARBARA BLAINE B'way & 47th St. STRAND

ALFRED HITCHCOCK'S LIFEBOAT By JOHN STEINBECK Continuous Popular Prices ASTOR B'way & 45th St.

ANNE BAXTER THOMAS MITCHELL "THE SULLIVANS" A 20th Century-Fox Picture Plus A Big Stage Show ROXY 7th Ave. & 50th St.

"LADY IN THE DARK" (In Technicolor) In Person XAVIER CUGAT And His Orchestra PARAMOUNT Times Square—Midnight Feature Nitely BUY MORE WAR BONDS

RKO PALACE B'WAY & 47th St. Michael O'SHEA - Susan HAYWARD "JACK LONDON" First AMERICAN Prisoner of the JAPS!

RADIO CITY MUSIC HALL "UP IN ARMS" Spectacular Stage Productions

Humphrey Bogart In Warner Bros. Hit! "Passage to Marseille" with Claude RAINS • Michele MORGAN Philip DORN • Sydney GREENSTREET Helmut DANTINE • Peter LORRE George TOBIAS HOLLYWOOD Continuous — Opens 10 A.M. — B'way & 51st St.

EXTRA! SWEDEN'S MIDDLE ROAD ANOTHER MARCH of TIME Released by 20th Century-Fox

RADIO CITY MUSIC HALL

On Screen Thornton Wilder's "The Bridge of San Luis Rey" with LYNN BARI Capitol BROADWAY AT 51st STREET IN PERSON WILL OSBORNE Orc LARRY ADLER Johnny Morgan 3 Samuels 4 KING SISTERS

LOEW'S State TIMES SQ. Thur., Mar. 9 On Screen Robert TAYLOR Susan PETERS in M-G-M's "SONG OF RUSSIA" In Person Walter O'KEEFE Ray EBERLE Ben CARTER and Manton MORELAND

XA

BROKE
RECORDS

FIRST WEEK

SECOND WEE

For the first time in the history of the Paramount Theatre, New York, a band has been forced to play 7 shows daily and 6 on Sunday; totaling 48 shows for a single week

The Combination Of
'LADY IN THE DARK"
And
VIER CUGAT

ALL EXISTING HOUSE
AT THE PARAMOUNT, N.Y.

$135,000
$110,000

K

BROADCASTING FOR
DUBONNET
EVERY WEDNESDAY NITE
MUTUAL—Coast-to-Coast

★

Exclusive
M-G-M ARTIST
COLUMBIA RECORDS
DIR:—M. C. A.

Agencies See Benny-NBC Incident Setting a Dangerous Precedent; 'Short Range Dollar Policy' Scored

The Jack Benny-General Foods-NBC situation, with its attendant ramifications involving the loss by Young & Rubicam and GF of the valuable 7-7:30 Sunday night network slot to George Washington Hill and the Ruthrauff & Ryan agency, has touched off a wave of controversy and resentment within the trade. While some agency reps are inclined to brush it off as merely a case of "wartime nerves," nevertheless, the feeling is strong in some agencies and among sponsors that, from a long-range viewpoint NBC by its present policy trend is courting ill favor.

For one thing, it's pointed out, the network policy of giving a performer complete control over the time situation, as in the case of Benny, who carries the half-hour spot over to his new sponsor, is setting a dangerous precedent; that if similar options were extended to, say, the two top-ranking radio programs today, Bob Hope and Fibber McGee & Molly, it would be inviting a wide-open feud between the network, agencies and sponsors. And as argued by some of them, what's to prevent Hope and the other toppers, in view of their current prestige and the desire of the network to retain them, from making similar demands?

It's pointed out that General Foods has held the valuable Sunday night NBC spot for a number of years and some question the wisdom of the network in taking it away at the expense of antagonizing the sponsor. As they see it, the web is leaving itself wide open to retaliatory measures by one of its top spenders. As a result of the Benny situation, it's already been reported that General Foods would have no qualms about moving its Fanny Brice show over to CBS if good time became available.

These same agency men, contending that "you can't measure showmanship in terms of dollars," also decry as a "short-range policy" what they term the net's tendency toward frowning on small-budget shows. They recall the recent incident of Auto-Lite being handed the 7:30-8 p.m. Tuesday spot for the big-budgeted Ronald Colman show, although the account was a new one and there was a long-waiting list of sponsors of long network standing. Previously it had been held by Goodyear, which had the lower-budgeted Raymond Paige program in the slot.

Screaming Meemies On 'Parade'; Other Shows Also Get 'Eerie' Aches

Yelling and screaming inaugurated by Frank Sinatra's fans during his performances on and off the air, has been spreading lately to other performers and in some instances has greeted the efforts of female singers. During past few weeks there have been occasional outbursts during programs by Dick Haymes and last Saturday night (4) Joan Edwards encountered similar reaction on the "Hit Parade."

Sinatra recently warned his fans that the practice will have to stop, particularly when he's in the middle of a song.

Engelbach, Geiger's CBS' 'Dream' Stanza

Philco has given Dee Engelbach, producer-director of the "Radio Hall of Fame," and Milton Geiger, scripter on the same variety program, the privilege of taking on an additional 15-minute commercial chore. It's for Englander (mattresses), a 7:15 "idea" program titled "We Who Dream."

Starts on CBS March 17, but will be anonymously credited, as Engelbach and Geiger's billing are restricted to the Philco-"Variety" "Hall of Fame" show.

Lt. Syd Moss a Prisoner

Lt. Syd Moss, formerly in the radio department of the William Morris Agency, is reported in a German internment camp.

Moss, who entered the Army about a year ago, had been reported missing since Feb. 10.

Blues in the Night

All right, so it happened to us. It could have been worse! That slip in the night that resulted in a groggy, overworked make-up man juggling the captions on the Miller McClintock-Edgar Kobak citations in last week's SHOWMANAGEMENT Survey at least inspired a poet laureate on one of the "neutral" webs to bring forth the following Nobel Prize winner:

Said Mr. McClintock to Mr. Kobak, "Rather than look like you I'd go with no plaque".
Said Mr. Kobak to the Mutual prexy, "I'd rather stay Blue than look quite so sexy."

Okay, so sue us!

Donahue & Coe Sets Up Unit For Film Air Plugs

Special unit to handle radio plugs for films is being set up by the Donahue & Coe agency, N. Y., to handle spots and other programs for such clients as Metro, Republic, Sam Goldwyn, etc. A. Carl Rigrod, with RKO in charge of radio writing and production for the past five years, joins the agency (15) as part of the move to step up film advertising via radio for D. & C.'s accounts.

Other recent additions to agency film unit include Richard Nicholls (Morse Int.); Joe Lincoln (Erwin-Wasey); John Hugh (Kenyon & Eckhardt); Bob Monroe (freelance); Latham Ovens (WLW); Betty Barrett (J. Walter Thompson and Morse).

New department will function separately from general radio and spot time-buying division.

WRIGLEY AIRER IN PITCH FOR TEACHERS

Chicago, March 7.

With an estimated shortage of 200,000 teachers in the schools of America, the Wrigley Co. plans to devote many of the 15-minute programs on "American Women" to enlisting eligible men and women to take over teaching jobs for the duration.

Radio plugs by Wrigley are part of a national campaign being launched by the company in all media. National teaching organizations figure that all teacher training schools are 60% down on enrollments which, with the actual shortage of teachers, might develop into a national crisis in schools.

Utall Quiz Switch As Blue Showcase?

"Stop, I Like It," quiz and consequence program a la "Truth or Consequences" except that voice keeps calling sum as award and contestant yells catch-line before next sum comes up, was auditioned by Blue network late last week.

Fred Utall was m.c. and quizmaster, with program being considered for a sustaining spot on the web as a showcase for sponsors.

WIP'S 168-Hr. Week

Philadelphia, March 7.

WIP last week got the okay from the FCC to utilize the last idle time on the station—from 1 to 6:30 a.m. Tuesdays — making the outlet the second station in the U. S. to stay on the air 24-hours-a-day-seven days a week.

The early morning period on Tuesdays—like the similar period every other day—is sponsored by the Pep Boys, chain of auto accessory stores.

Cleveland.—Hugh Collins to WHK-WCLE announcing staff from WFMJ.

'Next Time I See Paris,' Arthur Lesser's Air Idea

Arthur Lesser, boniface of La Vie Parisienne, N. Y., nitery, has been pacted for a new program over WNEW, N. Y. Fifteen-minute show will be tagged, "The Next Time I See Paris," to start March 18, at 9:45 p.m.

Lesser, who repatriated from Paris where he was head of the American Division of the French Ministry of Information, will report on the underground news from France.

Atlantic Refining $500,000 Splurge For B.B. Airings

Philadelphia, March 7.

Despite dire predictions of a curtailed baseball season due to drafting of players, Atlantic Refining Co. is going ahead with plans for full major league broadcasting schedule, according to Wally Orr, account executive at N. W. Ayer & Son, handling the Atlantic account.

Radio men estimate that Atlantic will spend more than $500,000 for royalties, time charges, announcers fees, etc., for its baseball schedule this year.

Atlantic will sponsor the broadcasts of the home games of the Athletics and Phillies in Philadelphia; the Pittsburgh Pirates, and will share sponsorship of the games of the Boston Red Sox and Braves. The company is also dickering for the rights to air games of the Baltimore Orioles.

Set Replacer For GI-Bound Skelton

Hollywood, March 7.

George Bayard, veepee of Russel Seeds agency, and John Guedel, Coast radio director, put their heads together on a knotty problem—what to toss into the Red Skelton spot to hold the high rating for Raleigh ciggies. Comic passed through the induction center and with an okay for sound physical manhood. Just when he is called is another matter, considering possibility of deferments and appeals.

Bayard and Guedel have a comedy-variety show in mind and a rough draft has already gotten a nod from the client. There'll be no definite decision from Freeman Keyes or Brown & Williamson, however, until it is waxed and spun. Identity of those on the projected show is being closely guarded lest someone else has designs on the optionees.

Deanna, Bill Powell Summer Replacement Show Likely for June

Half-hour variety show featuring Deanna Durbin and William Powell is being considered as a summer replacement, with June as a likely starting date on one of the major webs. Besides Miss Durbin, who will sing, and Powell, who would star in dramatic stanza on the program, Bill Goodwin is included in his initial endeavor as a comedian on his own. Gordon Jenkins' orch will supply the music.

Frank Vincent, Hollywood agent, is handling.

New Scripter to Replace Bixby on 'Mrs. Miniver'

Carl Bixby, writer of "Mrs. Miniver" CBS dramatic stanza in the 11:30 p.m.-midnight slot Fridays, has resigned from the show and is on a Florida vacation, with Harry Souvaine office, owners of the package, currently looking for new scripter. Stanza is produced by CBS, under supervision of Robert J. Landry, new supervisor of all dramatic stanzas on the web.

Judith Evelyn, who played "Mrs. Miniver" on the program, recently checked out, having been succeeded by Gertrude Warner, while John Moore portrayed role of Mr. Miniver on last week's (4) show, replacing Karl Swenson, who is touring with the George Abbott play, "Highland Fling," but is expected back next week.

4 Networks Totaled $15,401,804 In Jan. Billings; CBS Sets Pace

The four major networks, having wound up 1943 with record-shattering gross time sales in excess of $150,000,000, continued to pile up new highs in January. Billings for the month totaled an estimated $15,401,804. This compares with $11,169,242 for the corresponding period last year and represents a 38% increase. At the present rate—and there's little likelihood of any downward course this year—the 1944 figures will far exceed last year's total.

Both CBS and NBC were in the $5,000,000 class for the teeoff month, the former registering an estimated $5,681,215, for a 35% increase over January, 1943, and NBC chalking up $5,136,938 for a 29% boost. Breakdown for the month follows:

NETWORK GROSS TIME SALES

(Estimated)

FOR JANUARY

	1944	1943	P.C.
Blue	$2,826,342	$2,003,324	+42
Columbia	5,681,215	4,194,882	+35
Mutual	1,757,309	992,104	+77
NBC	5,136,938	3,978,932	+29
Total	$15,401,804	$11,169,242	+38

Hub Solons Blast Mutual for NBC 'Assignment'; No Quorum—No Soap

Boston, March 7.

A slow burn reaction to controversial "Assignment USA" radio program broadcast by NBC developed in the Hub's City Council last week—but fizzled out when the Council, after thrashing irately about for some hours, discovered it didn't have a quorum and couldn't do anything about it.

Program was beamed Feb. 22, and Council evidently didn't hear about it until Feb. 28 when Councilman Michael L. Kinseella introduced a resolution condemning the "Mutual Broadcasting System" which it declared had "insulted and castigated a large portion of the citizenry of Boston" on a radio program entitled "Radio Newsreel," which was broadcast on "Feb. 21."

The indignant councilmen, none of whom seem to have heard the radio program in question, expressed their abhorrence of such castigation and insult and prepared a resolution asking the Federal Communications Commission to be straightaway informed of the "lax control" on the part of the "Mutual Broadcasting System" in the preparation of material designed, so they said, to advertise the book "Assignment USA" by S. C. Menefee.

It was at this point that the Council discovered that only 11 members were present, one short of a quorum, and the meeting had to be adjourned, preventing any action.

It is not yet known if the Council has discovered that the radio program in question was entitled "Assignment USA," that it was broadcast on Feb. 22 and that it originated from WEAF, an NBC key station—and that Boston was only one of the cities to receive castigation.

Kesten's 'Doats'

Paced by Paul Kesten, web executive v.p., the CBS N. Y. headquarters gang is in hot pursuit of a $5 prize for the best original "Mairzy Doats" chorus.

First entry, from the v.p. himself, goes:

"Momzy degs and
Popzy degs and
Maida nantzy dersters
A kiddley derster sloo
Wouldn't you?"

Five spot for a topper is being offered by Kesten with entries being handled by George Crandall and judging in hands of Jim Kane and Art Miller.

CIO Radio Survey On Propaganda

Labor's use of radio propaganda is being surveyed by the Political Action Committee of the CIO. Group's study of radio is directed along the path of the role that radio can play in presenting the union's viewpoints on the coming political campaigns and in counteracting the black eye given organized labor by widespread publicity of strikes.

Feeling among the union leaders is that organized labor has done a top job but the public and the armed services abroad get only the impression created by the isolated strikes. Idea of the survey is to determine how much money is needed and how that money can be most effectively utilized to counteract this impression. The committee has evinced great interest in the recently announced controversial issue policy of WMCA, N. Y. and they are looking forward to countrywide adoption of a similar policy on the part of other indie outlets. Plans for radio use in the coming political campaigns are still somewhat nebulous though that phase is also being studied.

HARRY SAVOY SHOW PREEMS THIS MONTH

Harry Savoy, of vaude, is slated to preem soon with a half-hour sustaining show on the Blue network, which is considering program for the Thursday night 7:30 slot. Final decision on broadcast will be made today (8).

Program will carry a cast of eight, in addition to Savoy, and will be backed by studio orchestra. Ray Knight will produce, assisted by Howard Caraway. Hy Cooper and Bob Phillips have been lined up for the script job, with Savoy also pitching in on the writing end.

Initial broadcast is set for March 16.

Portland, Ore.—Robert Sonderskob, former cellist with the Portland Symphony orchestra before it disbanded and professor of Music at Linfield College, has joined KGW-KEX musical staff under director Abe Bercovitz.

Fortune Mag's Show Seen Intro of H. R. Luce Into Blue Programming

Beginning of closer cooperation between the radio programs department of Time Mag, Inc. and Blue network programmers, following publisher Henry R. Luce's recent stock purchase into chain, is seen in the announcement last week (3) that Fortune recently auditioned a "public opinion" show for the Blue. Latter is considering spotting the program as a sustainer available for outside sponsorship.

Package, put together by Time programs dept., has Elmer Roper, conductor of Fortune's public opinion polls, as chairman of a panel which will analyze current surveys once a week. Show is considered likely candidate for Sunday afternoon spot, if available, or a nighttime position angling for mature male listeners. Guesters connected with subject under discussion will join with Roper for the chinfests.

Audition program presented by Fortune included Joseph Barnes, Gerard Swope and Geoffrey Parsons on panel. If spotted as sustainer, it's understood, Luce outfit will get billing but not bill for airtime.

Summer Standins Knotty Problem For Agency Execs

Agency toppers are worried about getting replacements for name radio shows this summer. All the top shows are slated to go off the air because the performers are knocked out from the combined grind of camp tours and their regular stints. Some of the performers are showing the strain already and all of them are looking forward to the summer hiatus. Bob Hope, for instance, had to join his troupe via wire on the Feb. 29 broadcast, being laid up.

Despite the scramble for replacements, few substitutes have been set yet.

Seek Sub Show For Sammy Kaye

The Sammy Kaye-Old Gold program, Wednesday nights on CBS, may go off the air for a month when the bandleader begins a month's tour of one-nighters at the end of March. Sponsors and J. Walter Thompson agency, which handles the account, are currently working out a substitute show in the event that Kaye is not picked up enroute for the Wednesday night stanzas.

It's undecided as yet whether the replacement show, if the Kaye pickup is nixed, will originate from the Coast or New York. Fill-in show would also be built around a band, with possibility that if it emanates from the Coast, Lou Bring will get the nod. Latter batoned the orch on the recently-demised RCA "What's New?" Saturday night program, quitting the show shortly after it moved from the Coast to the east.

The Kaye-Old Gold program will originate from New York upon completion of the orch leader's tour, with Kaye skedded to go into the Hotel Astor.

Blue Mulls New Quiz With U. S. and British Celebs Matching Wits

Blue network officials last week auditioned a British Broadcasting Co. program titled, "Trans-Atlantic Quiz," with a strong probability half-hour stanza will be spotted on the web.

Format includes cross-Atlantic questioning on facts pertaining to history of this country and England, and other pertinent data, with different celebrities of both nations being used each week.

NBC FILES FOR TELE STATIONS IN 7 CITIES

Cleveland, March 7.

NBC has filed applications with the FCC for permits to build television stations in Cleveland and six other cities as soon after the war as possible.

Vernon H. Probble, general manager of WTAM, reported the Cleveland NBC transmitter would probably be located on top the 21-story NBC building.

"We'd like to cover both Cleveland and Akron with a transmitter located here. That's what we had in mind five years ago when we leased out present building," he said.

Mark Woods to Get Poor Richard Citation

Philadelphia, March 7.

Mark Woods, Blue Network prexy, will receive the citation of merit from the Poor Richard Club, one of the oldest advertising clubs in U. S., at a dinner next March 15.

Citation will be awarded "for his enterprising leadership in network broadcasting and outstanding contribution to the welfare of the American public," according to club officials.

Radio biggies to receive the award in the past include Lowell Thomas, Quentin Reynolds and Edward R. Murrow.

It's Taking Shape

The boys say they've got television. Got it almost where they want it. Limited post-war launching is virtually sure, but that "almost" is a matter of distance and receiving set prices yet to be licked. These two problems roll up into the question of, "How can television crack the present limitation of a 60-mile radius for any of its broadcasting stations, and how long will it be before receiving sets are at a price to permit tele the necessary circulation it must have to attract advertisers?"

Well, the same boys say the coaxial cable (think of it as telephone wire) will take care of the distance thing, at least and at first on a regional network basis. And last week Niles Trammell, NBC's president, plus A. T. & T. (Bell) engineers, also pointed to the coaxial cable or radio relay as the methods by which television will get over the immediate ground to be covered. And as more coaxial cable becomes available the regional network (East, Midwest, Coast) can eventually become a national hookup. Which indicates that the country is going to get tele by degrees with estimates already running from two to five years as to television in a coast-to-coast network form. The choice between coaxial cable and radio relay will evidently hinge on efficiency and costs although a combination of both may be used.

But all this is the technical side and show-business has never lacked for technicians in any of its branches. What show business wants to know is—who's going to broadcast television? The networks? The ad agencies? The receiving set manufacturers? Who? And who's going to control production? What's going to take place on those living room screens and who is going to put it there? Showbusiness is sure full of questions on this television gadget.

According to Mr. Trammell's statement to NBC's affiliated stations, television, with a few differences, stands a very good chance of dropping into the exact groove which present day radio has carved for itself. For instance, Mr. Trammell declares that NBC has filed application to establish television stations after the war in Cleveland, Chicago, Denver, Frisco and Los Angeles. Besides which the network now has a tele outlet in New York and will also build one in Washington as soon as possible. Sum this up and it reveals that NBC intends to start on tele with seven regional broadcasting stations around the country.

Seven television outlets. Does that mean seven separate stock companies? Could be, because they've got to broadcast something besides moving pictures from these tele origination points. And if that's so then they'd better change that "Holiday for Strings" to "Holiday for Actors" for it's going to be a field day.

This is only one network, too, remember. There are still CBS, the Blue, Mutual and whatever televising the set manufacturers may do on the production end. DuMont, for instance, is now using its own tele studio. So what about Zenith, Philco and the rest? Anyway you peek at it television seems sure to be a spree for actors, with producers, or directors, at a premium.

It's said that out in Hollywood some of the execs are trying to figure how they can control television. Even the dim form which tele is now beginning to take on the amusement horizon ought to be enough to tip pictures to join the family and help bring up the new baby. For all showbusiness is in on television. It's obviously too big for any one entertainment branch to dominate or control.

Actors are no longer going to be so dependent upon pictures. Like vaudeville, which kept performers waiting so long they left vaude flat for films and radio, pictures may see actors' leaps to television. Co-operation and the study of how to make use of television will help pictures meet the biggest opposition threat it has ever had to face.

Television is the closest to the theatre of any of the other mechanical amusement mediums. It lacks the scope of the moving picture and is almost as limited as the stage itself regarding action. But it is showbusiness—every studio, station and mile of it—and it can be made to help the other branches while establishing, maintaining and retaining its own place.

Meanwhile there is nothing to indicate that the ad agencies intend or need to concern themselves with the mechanics of broadcasting tele. There is, however, every reason to believe that they are not inclined to lessen their bid to be the advertisers' producing medium. The question here is whether the networks will set up their own production departments and compete with the agencies for sponsors, or again refuse the production hurdle to concentrate on selling time and providing the mechanical facilities. The webs did this once before, and while Mr. Trammell announced NBC's future tele outlets, has anyone heard NBC, or any other network, definitely define its plans for television production?

Besides those estimates of two to five years before tele reaches full bloom, everything also points to intermittent tele broadcasts rather than a full daily schedule. Choice evening hours are certain to have their televised shows, but daytime activity is apt to be mostly confined to weekends for sports, educational and religious features. What does seem sure, though, is that early television is going to offer a great amount of sound film for reception and that these films will be the transcriptions of television.

In this respect a sponsor is apt to put his program on a reel and send it around in rotation to those seven regional outlets NBC is talking about. That would be one way. Or would the sponsor want his show produced with live talent by the production unit at each of those regional outlets, if they are to have producing units? Oh, happy day for actors. But either way, televising his product is going to be much more expensive than current radio for the advertiser.

Meantime, where does FM fit in? Will tele leap right over FM or carry it along with it? The latter is likely as FM is the sound reception half of television. Trade opinion appears to be unanimous as to immediate public clamor for new post-war radio sets and also that set manufacturers will be able to take care of this rush with FM receivers. This would then bridge the gap until tele receiving sets can be hammered down to the price range which will bring that all-important circulation and advertisers. The ultimate tele receiving set objective seems to be $59.50 and $49.50 table outfits, yet early post-war days are likely to see television receivers at from $200 to $400.

In England, according further to the Trammell statement and the "London News-Chronicle," they talk of their present 35-mile radius remaining the same. Their idea to overcome this limitation is 13 relay outlets connected by coaxial cable or radio relay, all taking tele programs from a BBC main station and all to be ready nine months after the war. They also maintain that American tele is not superior to theirs. Over there they anticipate an initial receiving set price of about $400 plus $40 for a straight radio attachment. Over here it is known that as to international television broadcasts the engineers are talking about the necessity of a standard wave length and the possible establishing of mid-ocean relays.

So you see you can go daffy thinking about television. For instance, televising a fashion show figures to drive any man out of the house. But supposing some smart modiste slips in a negligee display with a few sharp looking gals?

Then how do you keep 'em down on the farm?

Sid.

Danny Kaye Will Take Over For Frank Morgan

Danny Kaye is slated to take over the Frank Morgan slot on the Maxwell House-NBC show when the latter leaves to headline his own radio session. Kaye will leave for the Coast shortly to get together with Fanny Brice and her writers in order to work out a formula.

It's reported that Kaye's film contract prohibits his heading his own radio show and limits him to appearing as an added starter on another stanza.

Young-Skinner To Do Own Show

Roland Young and Cornelia Otis Skinner, after 26 weeks on the Thursday night Dinah Shore CBS show for General Foods, check off the program the first week in April. The Young & Rubicam agency, which handles the account, is currently setting up a half-hour sponsored show for the two stars.

The agency has an option on the services of the pair, who, in the opinion of Y & R and the sponsors, have given the Shore session a considerable hypo with their weekly presentations. However, with both Miss Skinner and Young in New York and the remainder of the program emanating from the Coast, the arrangement has not been an entirely satisfactory one. Y. & R. feels the stars have built up a big radio audience and can click on their own.

New show will originate from New York, with Miss Skinner going into the new Lillian Hellman play which Herman Shumlin now has in rehearsal. Young is also skedded for a Broadway legiter.

The appearance of Miss Skinner and Young on the Silver Theatre program April 16 will offer a "preview" as to how they'll shape up on their own half-hour session.

WOV, N. Y., Airing Daily Shows Seeking Kin Of Italian War Prisoners

A series of special "missing persons" broadcasts to help locate American relatives of Italian prisoners interned in the U. S. has been inaugurated by Station WOV, N. Y. The service, which enables relatives of Italian prisoners of war to establish contact by mail, went into effect last week, (1). All information is cleared by arrangement with the Red Cross Foreign Inquiry Service.

The broadcasts, in Italian, are heard over WOV daily at 3:55 p.m., and will continue indefinitely.

Plans to conduct the service were made as a result of good conduct and widespread pro-Allied sentiment reported prevailing among Italian prisoners, whose names are now being made public. It is believed that intensified sympathy for the Allied war effort will result through the contact of prisoners with their American kin.

MARRIAGE GUIDANCE VIA DAYTIME AIRER

The Blue last week auditioned a unique dramatic daytime airer for a group of interested sponsors based on the case files of Dr. Valeria Parker, director of the New York Bureau of Marriage Council.

Session would comprise a 15-minute across-the-board strip and would act as a marriage guidance agency. Mark Goodson is the scripter.

'On Stage' Goes Vaude

Ray Knight's "On Stage Everybody," Blue network sustainer, is setting up vaude units, with radio performers to be rotated on road every six weeks. First booking probably through Loew's.

Radio show is aiming to pick up new talent out of town.

Dear Bob Ripley:

Here's a yarn that's seemingly unbelievable, but the informant swears to its truth:

Shortage of Broadway legit houses to handle broadcasts has seemingly brought about an odd opening-night situation. Turning out for the preems are a number of people from radio who represent something of a claque-in-reverse.

Instead of salvos and demands for curtain calls, the radio gang goes into loud lobby lamentations between the acts, hoping it'll discourage everybody concerned and bring about a quick fold, thus releasing the house for a radio takeover.

(Ed. Note—The guy—the one in the first paragraph—probably took an oath on a stack of New York Clippers, circa 1860.)

Gillette Now Auditioning Boxers For "Hello Ma" Routine; Nix Long Spiels

In addition to convincing promoter Mike Jacobs as to their fistic ability, main bout fighters in Madison Square Garden, N. Y., fistic shows now are being auditioned for radio to insure a smooth broadcast performance after hostilities have ended. Custom recently introduced finds spieler Don Dunphy putting the pugs through a brief rehearsal in the dressing room before the fight.

Audition gimmick was decided on in an effort to cut down on long-winded spiels by fighters at the tail-end of the WOR-Mutual fightcasts for Gillette by Dunphy and Bill Corum. Boxers of late have been reeling off long strings of "hellos" to friends all over the world with height of something or other reached several weeks ago when Bobby Ruffin bounced up to the mike with a prepared script listing names of pals he wanted to greet.

Fighters now are being asked by Dunphy to lay off the personal touch and confine post-battle interviews to matters of more general interest. Understood, however, that no actual ban has been placed on "Hi, Ma, he never hoited me a bit. I'll be right home" type of message.

More Railroads Get Air-Minded

Chicago, March 7.

Railroads are showing a marked interest in radio, several inquiries having been received in the past two weeks by agencies and networks here from a number of them. Enthusiasm for radio seems to be running high among most of the railroads although one road dropped idea entirely when advised of the cost replying that their budget couldn't stand that kind of expense at this time.

Debut of the Union Pacific show over NBC several weeks ago is said to have started the ball rolling with result that Sante Fe road is definitely going on the air in short time. In addition the Chicago, Milwaukee and St. Paul Railroad last week signed a 39-week contract, through Roche, Williams and Cunnyngham, to sponsor a weekly commentary by Cloyd Head over WMAQ beginning March 12.

KANSAS CITY SYMPH ALSO SNARES SPONSOR

Kansas City, March 7.

The Kansas City Philharmonic Orchestra, conducted by Efrem Kurtz, will be heard on the air under commercial sponsorship for the first time in a series of four half-hour concerts over KMBC, the CBS outlet here.

Contracts signed last Saturday (4) provide for an initial broadcast next Thursday night (9), with succeeding programs weekly at the same hour. Robert Keith, Inc., pioneer furniture store, is the sponsor.

Despite capacity crowds at all of the concerts by the orchestra this season, a deficit exists in its operating fund, and revenue resulting from the four broadcasts will aid in balancing accounts.

Gracie Fields Package Airer Virtually Set

Gracie Fields is virtually set to return to the air. It's a package deal set by the William Morris agency.

English comedienne would emcee as well as sing, and it would be a 30-min. program.

$750,000 Price Tag On Marshall Field's WJJD (Chi) Purchase

Chicago, March 7.

Deal in which WJJD was sold to Marshall Field saw 15,000 shares of common stock outstanding acquired by Field at the rate of $44 a share or $660,000. Ownership of stock was as follows: P. K. Wrigley, 35%; Ralph Atlass, 35%; Leslie Atlass, 20%; A. M. Linick, 10%.

Price per share of preferred stock was at the rate of $100, or $36,000 for the 360 shares held by the four owners, leaving 540 shares to be acquired. If remainder of outstanding preferred can be picked up at $100 per share overall purchase price will be $750,000.

According to the contract sellers guaranteed a balance sheet as of Jan. 31 showing current assets of $225,000 and net worth of $320,000 with current contracted biz of $500,000 and technical equipment valued at $200,000. With the deal went acquisition of a construction permit for an FM station to be erected on the top floor of the Mather Tower. WJJD has an option on the space.

Understood that Ralph and Leslie Atlass had initiated move to equip KSL, Salt Lake City, with protected directional transmitter prior to deal with Field. This would allow WJJD to go on full time if similarly equipped. FCC approval is certain if KSL agrees.

'Western' Airers' Market Surveyed

Chicago, March 7.

Exhaustive survey is currently under way by a major agency on the "horse-opera," theme. Agency is proceeding on the theory that if most towns of 20,000 or under are the top market for "westerns," in the film industry that radio might well take a leaf out of their book.

Plan calls for a new format being developed that can be adapted to either 15-minute or half-hour programs on platters. Sales figures on how well the films do in these markets will be used to persuade sponsors to hit the air with cowboys and Indians.

Farrell Vice Massey On 'Musical Milkwagon'

Chicago, March 7.

Cast of "Musical Milkwagon," Bowman Dairy Co. show heard over WGN, undergoes change on March 20 when Dinning Sisters replace Patti Clayton and Malone Sisters, and Skip Farrell takes over Curt Massey's spot. Massey is leaving show by mutual agreement. Change marks the return of the Dinnings, who appeared on show during its first 13 weeks on the air.

Peter Lyman, of J. Walter Thompson agency, is now producing show, originally done by Buck Gunn, now with WGN and, formerly with Thompson agency. Bowman Band, composed of Harry Frohman, pianist; Oscar Thielman, drummer, and Dick Platt, organist, furnishes the musical accompaniments.

Lederer's Audition

Francis Lederer, in N. Y. from the Coast to hypo interest in "The Bridge of San Luis Rey" and "Voice in the Wind" (UA), has auditioned a radio series of romantic dramas in which he will star via the Blue.

Sun Ship Bankrolling 6 Philly Air Shows To Recruit Workers

Philadelphia, March 7.

Sun Shipbuilding Co.—after an experimental period which proved successful—is going whole hog for radio to recruit badly needed workers for its giant yards in Chester, Pa.

The company is now bankrolling six shows weekly and spending about $2,500 a week and is dickering for a couple of others. According to John G. Pew, Jr., son of the Sun president and chief of personnel at the shipyards, the radio shows have proved effective in marshalling workers to the yards which have promised to deliver more than 100 ships to the merchant fleet this year.

Shows already under contract are aimed to reach every type of audience where there may possibly be available manpower, Pew pointed out.

The shows sponsored by Sun:

WIP: "Dollars to Doughnuts"—quiz show emanating from army installations; "Griffin Reporting" — news commentary by A. R. Griffin; WCAU: "Bob Patrick and Harmony Rangers" —hillbilly show; WFIL: "To Whom it May Concern"—drama; "Sweet Land of Liberty"—patriotic dramatization; Tom Moorehead—sports commentary.

NBC Tele Hypoes Cue Breakup Of Talent Log Jam

Expected reopening of NBC's Radio City television studios late this month, plus announcement last week by prexy Niles Trammell that his web is on the threshold of wide expansion in the field brings belief that tele's talent panic may be nearing an end. Slim budgets and widespread inclination, so far, to look on hearsee programming as merely experimental have added up to no big names in tele.

Screen and broadcasting headliners, most of them up to their necks in outside war activities in addition to their regular film and radio assignments, have been giving tele a frigid brushoff. Reason, of course, is that the new medium as yet boasts only small audiences and most video productions have been pretty tired. Recent tele preems by Fred Waring and Eddie Dowling may be straws in the wind, it's felt.

Recent hypoes, however, added to highpowered postwar press predictions have changed many performers' slants on the subject with some reported anxious for a chance to try their wings. As long as tele's future is undecided, however, it's not thought likely that Hollywood studios will give the go ahead to their payroll punjabs and let them grace tele screens as guests, stars or in any other capacity.

Reason for this is plain. Film companies, tricked once when sound pictures sneaked up on many of them, are reported not wanting to take any chances on this latest development. If television, as many believe, is to be an advertising-broadcasting proposition and, as such, a threat to theatre audiences, producers and exhibitors do not propose to feed the hand that's going to bite them. If television becomes a buy-your-way-in theatre proposition, however, Hollywood big names will flock to the new medium to cash in on their film drawing power, it's predicted.

PAT BUTTRAM GETS OWN AIRER ON BLUE

Chicago, March 7.

Pat Buttram, rustic comedian on National Barn Dance, moves some of his corn over to Blue Network on March 15 when he debuts with his own half-hour show as Wednesday session of "Blue Frolics." Buttram will be backed by orchestra and flock of stooges.

New show will not interfere with Buttram's activities on Alka-Seltzer program or in fulfilling his commitments for two Par pictures yearly. Earl Bronson is slated as producer with Buttram and Harry Hess writing scripts.

From the Production Centres

IN NEW YORK CITY . . .

Hobe Morrison, ex-"Variety" now in Young and Rubicam talent and program department, named a member of the Writers War Board last week....March 18 issue of Collier's mag will have feature on Joan Brooks. Article marks Collier's joining vanguard of mags playing up radio and its personalities.

June Allison resigned femme lead of "Flashgun Casey, Press Photog," heard Saturday nights at 11:30-12 over CBS effective with last Saturday's (4) show. Producer John Dietz searching for new lead....Doug Coulter, CBS v.p. in charge of programs, bedded by pneumonia, will be out for at least a month....Ben Kaplan, radio ed and columnist for Providence Evening Bulletin, in town over past weekend enroute to Florida....Morton Downey setting up gala "Erin Go Bragh" cocktail party on St. Patrick's Day with ex-Mayor Jimmie Walker heading list of "auld sod" eelebs slated to be on hand....Miller McClintock, Mutual prexy, back from Mexico Monday (6)....Nan Wynn will be vocalist with "Duffy's" when it airs from Coast.

Oscar Turner, who left NBC radio recording division to join the OWI, has been named head of that NBC division in Hollywood....Tom Howard, quizmaster on "It Pays to Be Ignorant" Friday, on CBS, served as manager of WKNY, Kingston, N. Y., for several months prior to the time "Ignorant" went network. Sought to buy into the station, but no soap....Pvt. Richard Pack, former WOR, N. Y., publicity director, now in the Army, at Mitchel Field, L. I., was guest lecturer at Jo Ranson's radio survey course at City College of New York last week.

Determining factor in Jack Benny switching over from General Foods to ciggie sponsor was George Washington Hill's offer of a three-year contract. General Foods wanted to renew on a single-year basis....On March 19 "Lands of the Free" will air Norman Rosten's adaptation of Stephen Vincent Benet's "Western Star." Rosten was Benet's protege.

IN CHICAGO . . .

Russell Davis, who has been a freelance announcer at Dallas stations, has been put under contract by WBBM-CBS....Baskett Mosse, local NBC news editor, joins the Northwestern University faculty as news broadcasting instructor of the new nine-week course which has been added to the curriculum of the Medill School of Journalism....Art Hern an inductee ....El Henry, Blue Network press head, in Milwaukee in connection with Allis-Chalmers account....Barbara Lang, formerly of WINN, Louisville, and Evelyn Dow, of Birmingham, have joined WBBM educational department under Florence Warner....Kleve Kirby, NBC announcer, back at mike after a siege of laryngitis, will vacation in West Palm Beach sometime this month....Patricia Dunlap is new addition to Ma Perkins cast.... T/Sgt. Harold Azine, formerly of the WLS continuity and news department and now a U. S. Marine Corps correspondent, wrote 'Bougainville Landing' in the current number of Harper's Magazine....When "First Nighter" switches to Wednesdays, commencing tonight, 88 stations will be added to the 120 Mutual stations which have been carrying the show....Tyler Davis, radio director of J. Walter Thompson agency, has left for a two-month stay in Hollywood....Jack Louis, of Needham, Louis and Brorby, back in town after several weeks in Phoenix, Arizona.

Charles Worcester, farm editor of CBS, Washington, in for series of meetings with farm broadcasters....Several CBS announcers have concocted a novelty program slated to hit the air shortly....It's rumored that Gene Dyer has made deal to sell WSBC. Dyer has left on a two-week vacation without divulging which two of his three stations he intends to sell in compliance with the FCC dual ownership ruling....Parker Pen has option on five times a week morning spot on Blue....Jim Carnes of KMOX, St. Louis, in town for visit.

IN HOLLYWOOD . . .

Fast jokes aren't for Amos 'n' Andy so they cancelled their guest booking with Bob Hope after they glimmed the script. Lum and Abner jumped at the chance and kept up with Bob all the way....Herb Moss taking wax auditions at NBC for successor to Ralph Edwards as quizzmaster on "Truth or Consequences." First two under the needle were Harry von Zell and Ransom Sherman....Tyler Davis came out from Chicago, where he heads radio department for J. Walter Thompson, to get the Coast picture from Danny Danker....John Swallow added Robert Dwan from Frisco and John Zoller, Army dischargee, to his NBC production staff. Latter replaces Harry Saz, who moved over to Foote, Cone & Belding to work with Arnold Maguire on the RKO studio strip....Austin Peterson, formerly of Young & Rubicam production crew, now a major with Lt. Col. Tom Lewis' Armed Forces Radio Service....Paul Rickenbacher and Y & R producers spinning records far into the night to isolate six candidates as summer replacements....Chief Engineer Les Bowman at KNX switched over to short wave without loss of a second when flood waters washed out the power lines between Columbia Square and the CBS transmitter at Torrance, a few miles away....Frances Scully, long NBC and Blue network glamor reporter, tries a new tack when she turns commentator on women's affairs for a sponsored strip over KECA....Charles Chaplin, who always uses the middle initial of F for obvious reasons, heading up radio production for Hillman-Shane-Breyer agency....Steve Slesinger, Art Rush and Don Sharpe preparing audition of "King of the Royal Mounted" for summer sale. Richard Dix will be head mountie.

'Go' Stops, With Kinks To Get Ironing Out

New Eversharp Blue network show has been rechristened "Let Yourself Go" in place of "Secret Ambition" label and last night's (7) skedded preem was called off for retailoring job on script and cast. Milton Berle is all set for emcee job for which Paul Douglas and others also were auditioned.

Program hopes to teeoff next Tuesday (14) in the 7-7:30 p.m. slot. Jacques Renard orch, musickers on Eversharp's "Take-Leave" Sunday nighter before Phil Baker's departure for Coast, will get band assignment.

Cal Kuhl, Biow agency producer recently returned to N. Y. from Coast, will pilot "Go."

WELI'S CELEB FORUM

New Haven, March 7.

Ralph Della Selva has a new celeb participation program he airs over WELI, along forum lines. Tagged "Connecticut Forum of the Air," program goes on Thursday 8:30 to 9 p.m., with two antis lining up against two pros.

Participants usually comprise two entrants from Yale, others from around the state.

DRAMATIZE HECHT YARN FOR SILVER THEATRE

Ben Hecht's Easter story, "Miracle In the Rain," is being adapted for radio and is skedded for an airing on the Silver Theatre Sunday night program April 9.

Subject to her approval of the script, Margaret Sullavan, currently appearing in the smash "Voice of the Turtle" legiter, will play the femme lead.

O.&J. Nix 'Truth' Airer As Edwards Replacement

Olsen and Johnson, offered the emcee replacement on "Truth or Consequence," in the event Ralph Edwards is drafted, turned it down.

Claim it's too tough work, because of the rebroadcast.

SOO—NATRA PACTED

Cleveland, March 7.

Jack Soo, San Francisco's Chinese Frank Sinatra, has been signed by Pinky Hunter, WHK-WCLE program director, as songster on "Mutual Goes Calling."

Hunter heard Soo while he was singing at Chin's Golden Dragon Restaurant.

"Helping the farmer fight this war and helping him win it" WNAX, Sioux City, Ia.—Yankton, S. D.

"Making radio a vital cog in civic enterprise" WRVA, Richmond, Va.

CBS STATIONS WIN AGAIN!

"Individual enterprise by a small station" KTUC, Tucson, Ariz.

"Making radio a vital cog in civic enterprise" WBT, Charlotte, N. C.

"Fostering racial goodwill and understanding" KNX, Los Angeles

"Outstanding War Bond Promotion" WABC, N.Y.

THERE are some 990 radio stations in the United States and Canada. Under the apt caption "Victory Through Air Power," Variety's 1943 "Showmanagement Review" singled out 12 of them for *highest awards in various branches of showmanagement,* demonstrating "how the American radio industry in 1943 used its head, its heart and its cosmic tools to serve the people during the second year of the war."

6 of the winners were CBS stations—three of them were affiliated stations, three were Columbia-owned.

Including the winners of highest awards, Variety cited a total of 48 stations throughout the nation.

19 of the 48 Citations went to 14 Stations on the CBS network. Specifically, to: WNAX, WRVA, KTUC, WBT, KNX, WABC, WQAM, WCAU, KMBC, WCCO, WEEI, WCKY, KOIN and WTOP.

Nine different sectors of showmanagement were studied by Variety before designating its annual awards.

In five of those sectors CBS stations led or shared the lead.

(Three winners were affiliated with other U. S. networks; one with the Canadian Broadcasting Corporation, and two had no affiliation with any network.)

And a Special Citation went to CBS Producer William N. Robson:

"For his courage in using the CBS documentary drama *Open Letter to the American People* as a terrific blast against race hatred; for the determination that he exhibited in utilizing last summer's Detroit race riots as a springboard for linking together the various elements of discrimination and intolerance; for upholding the progressive spirit of CBS which took the lead in important programs furthering the war effort as exemplified by the Robson-produced *Man Behind the Gun.*"

This is CBS . . . the Columbia Broadcasting System

"RCA PROGRAM—MUSIC AMERICA LOVES BEST"
With Jeanette MacDonald, Perry Como, Jay Blackton Orch., Chorus
Writer: Harry Herrmann
Producer: Lester O'Keefe
30 Mins.; Sat., 7:30 p. m.
RADIO CORP. OF AMERICA
WJZ-BLUE, N. Y.
(J. Walter Thompson)

RCA improved the format of its radio advertising with the substitution of this half-hour all-musical show for its one hour "What's New." Latter formerly occupied the 7-8 p. m. slot on the same network. Opening show was good.

RCA's idea is to use each week one concert and one popular star from its long list of recording artists, which virtually guarantees the half-hour substantial name value every broadcast since the list is long and powerful. In addition, as occurred on the opening show, these performers will probably confine themselves to music they have recorded, which in majority of instances is solid standard material.

In addition to the strong impact of both Perry Como and Jeanette MacDonald, the opening stanza was notable for its brief and concise wordage, which sped things along at a swift pace. Miss MacDonald did "One Kiss" and "Sweet Mystery of Life" admirably and Como displayed vast improvement on "I Love You" and "Temptation." He let himself go and put more feeling into his efforts than has characterized his singing for some time.

Jay Blackton's orchestra also rates a nod; backgrounding of the singers and its work, with chorus, on several standard melodies was outstanding.

RCA's commercials were brief. Since each announcement of a number by an artist is accompanied by the info that it is recorded that in itself is a commercial and obviates any heavier slugging. *Wood.*

'Arsenic' Across the Sea

It remained for radio, in a unique, epoch-making broadcast of interest to all show business, to point the way Saturday (4) to the potentialities of a legit theatre international in scope and based on the emergence of a "One World" humor in the post-war era.

That such hopes for an international show biz are being based on more than idle words and starry-eyed visionaries was proven on Saturday's "Atlantic Spotlight" NBC-BBC co-op show. Spanning 3,000 miles of water, the London and New York casts of "Arsenic and Old Lace," in a precedent-shattering hookup, put on two scenes from the comedy smash, which is in its fourth year in New York (at the Fulton) and in its second year at the Strand, London. The British and American performers participated in an interchange of lines with boff results. Of particular significance, however, was the favorable reaction of the British audience, sitting in at London's Strand, to the American treatment of the comedy, a reaction that manifested itself in waves of laughter carried across the Atlantic. And the U. S. listener response to the Firth Shephard London version could not have been less encouraging, for essentially it was Yank comedy, with British overtones, that added to, rather than subtracted from, its enjoyment.

As pointed out by Russel Crouse, co-producer with Howard Lindsay of the American version, in an exchange of greetings with Shephard, evidence of U. S. appreciation of British show biz is currently being manifested in two of the most solid smashes on Broadway, plays by John van Druten—and Shakespeare. The plays, of course, are "Voice of the Turtle" and "Othello." *Rose.*

WHY IS STAN LOMAX THE HOTTEST SPORTS BUY IN NEW YORK?

BECAUSE Stan Lomax is now the only sportcaster on a major New York station with a nightly 15-minute program . . . 6:45 to 7:00 P.M. on WOR.

BECAUSE Stan Lomax now chalks up a rating *more than 50% greater* than his last year's audience score—which was no slouch, either.

BECAUSE Stan Lomax is gaining extra personal prestige with both servicemen and civilians through his deft, straightforward emceeing of WOR's Saturday Army hospital show, "This is Halloran".

BECAUSE Stan Lomax bats 1000 with *all income groups*. Crossley personal interviews also reveal his family appeal. (Of the 26 people in every 10 homes tuned to Lomax, 10 are men, 10 are sports-conscious women, and 6 are juvenile Lomax fans.)

BECAUSE Stan Lomax, right at the threshold of a promising Spring sports season, is available for sponsorship on Monday, Wednesday and Friday evenings. Call, write or wire today!

That power-full station at 1440 Broadway, New York, 18

WOR

"MARY SMALL SHOW"
With Sonny Skylar, Olyn Landick, Walter O'Keefe, Ray Block Orch
30 Mins.; Sunday, 5 p.m.
D. L. CLARK COMPANY
WJZ-Blue, N. Y.
(Walker & Downing)

Mary Small, from the current Broadway musical, "Early to Bed," heads the show which Clark's Candy substituted for its "Where Do We Stand" Sunday (27). A variety show, with changing guests, the teeoff broadcast proved pleasing enough for that time of the day, from a musical viewpoint, but the writing was something else again and so were the comedy bits by Olyn Landick and Walter O'Keefe.

Miss Small does a creditable femcee job and her singing voice contributed several nicely done tunes, also joining with Sonny Skylar on "Besame Mucho." Tune's lyrics were written by Skylar and it served well to introduce him both as a chirper and songwriter.

However, the show lagged sharply when Olyn Landick, the "Hackensack Gossip," took the spotlight and again when Walter O'Keefe chimed in. Landick's delivery marks him as a better artist than the material allowed him to prove. O'Keefe's stint consisted of a takeoff on quiz shows built around the income tax problem. It had occasional amusing moments, but on the whole fell short.

Miss Small cued the finale skit, a colorless piece of writing begun by the singer's reading of a letter from a boy in service. It segued into enactment of a situation mentioned in the missive and went from there into her interpretation of "Comin' In On a Wing and Prayer." All of it was of no particular significance. *Wood.*

"CONNEE BOSWELL PRESENTS"
With Connee Boswell, Jack Pepper, Louis Jordan Tympany Five, Paul Whiteman orch, Jack McCarthy, announcer
Producer: Vic Seydel
Writer: Bernard Dougall
30 Mins.; Wednesdays, 7-7:30 p. m.
Sustaining
WJZ-Blue, New York

Show, which has been on several weeks, has all the ingredients for an entertaining session, but when caught (1) they weren't thrown together in a way that jelled. Result was a sporadic offering riding the crest of the wave one minute and wallowing in the trough the next. For example, a shaky, badly-timed program intro was followed by a sock rendition by Miss Boswell of "Arkansas," ably backgrounded by the Whiteman combo.

Comedy, as purveyed by Jack Pepper, comedian who accompanied the Bob Hope troupe overseas, was on the weak side and provided one of the lows. Pepper gave the impression that with better material he could hold his own in any company. Whiteman, as a comedian, wields a strong baton, especially with the corny gags the script alloted him.

Miss Boswell's singing is the piece de resistance, and she doesn't let the listeners down, socking over every number she has. The Jordan combo played their stock faves, "Knock Me a Kiss" and "Is You Is or Is You Ain't." With some judicious production treatment, this could be built into a valuable property of interest to commercial sponsors. *Turo.*

"THE GARDEN GATE"
With Tom Williams, Virginia Mansell and Paul Oliphant
Producer; Tom Williams
30 Mins.; Saturdays, 9:15 a.m.
BURPEE'S SEED PRODUCTS
WABC-CBS, New York
(Flagler)

Originating in Nashville, "The Garden Gate" features Tom Williams in a question-and-answer stanza giving advice to gardeners and plant growers. It will find a ready-made nationwide audience and will sell the sponsor's product (Burbee Seeds).

Williams, known as "The Old Dirt Dobber," has been at the same stand

(Continued on page 38)

"BRIGHT LIGHTS OF NEW YORK"
With Louis Sobol, Vincent Lopez Orch, Akim Tamiroff, Celeste Holm, Dean Murphy
Variety
30 Mins.; Mon., 7:30
BORDEN'S MILK
WOR, New York
(Young & Rubicam)

Louis Sobol, N. Y. Journal American's syndicated columnist, joins the radio ranks of other newspapermen and women now conducting their own programs, and in this half-hour show he has a good format. There's a blend of down-to-earth Cook's-tourism of New York town, a touch of nostalgia, and a contemporaneous keynote, via the guesters. Akim Tamiroff (interview), Celeste Holm, the "Oklahoma" comedienne, doing "My Mediocre Man" (an excerpt from her current supper club engagement at the Hotel Plaza), and Dean Murphy, mimic currently at the N. Y. Paramount, made for a neat pot-pourri.

Sobol, besides conferenciering, reviews the current Broadway scene ("of the three new shows," he said, "the best one is the Lonergan trial"), harks back into the memoribilia files for a Caruso-Cohan ("Over There") anecdote, topped off by an old recording of the immortal tenor's rendition of what remains the best war song of 'em all; engages in chitchat with the sundry personalities; introduces Lopez's dansapation and even cues the commercials (delivered by Hugh Conover). Throughout Sobol has a nice delivery.

Lopez, for his share, is solid accomp and his special musical feature, "Holiday for Strings," rings the scales.

By the nature of the Borden's milk product, the sponsor will probably restrict the coverage to WOR, thus giving a local outlet a big league type of show. *Abel.*

"GRAND CENTRAL STATION"
With Jeanne Cagney, Joyce Van Patten, Staats Cotsworth, Parker Fennelly, Patsy O'Shea, John Reed King, George Baxter
Producer-director: Ray Kraemer
Writer: Peggy Blake
25 Mins.; Sat., 1 p. m.
PILLSBURY FLOUR CO.
WABC-CBS, New York
(McCann-Erickson)

Pillsbury auspiciously launched "Grand Central Station," veteran dramatic stanza which has been on and off the major webs for several years, last Saturday (4), this time as a once-weekly 25-minute program. Like a thoroughbred, the stanza still packs plenty of audience appeal. Flour company, celebrating its 75th anniversary this year, has been a constant radio sponsor since 1929.

Based upon human interest stories about persons in the throng at the terminal, initial show of the new series was titled "Alone No Longer," story of a child who, through an incident during a driving rainstorm, was instrumental in bringing together again her mother and father, separated and contemplating divorce.

Simple, but well acted and well written. Jeanne Cagney, Joyce Van Patten, Staats Cotsworth, Parker Fennelly and Patsy O'Shea turned in topflight performances. John Reed King kept the stanza moving rapidly with zingy narration, and the commercials, as spieled by George Baxter, were brief, chatty and in good taste. *Sten.*

"NEW WORLD A-COMIN'"
With Canada Lee, Roi Ottley, Mrs. Dorothy Norman, P. J. Sidney, Clarence Foster, Maurice Ellis, Richard Huey, Jim Backus, Randolph Echols, Hilda Offey, Doris Block, Henrietta Kay, Sam Donnell, Alex Scourby, Harry Bellada
Writer: Roi Ottley
Director: Mitchell Grayson
30 Mins., Sundays, 3-3:30 p.m.
Sustaining
WMCA, N. Y.

Here's one that merits attentive listening because of its straight-from-the-shoulder approach to the problem of racial prejudice and intolerance. Series would have been unique merely because of its auspices; the endowment of a program by a station which then turned it over to a responsible group to handle—the City-Wide Citizens Committee on Harlem. However, in spite of its novel backing, the session stands up on its own. It not only stands up but it rears up and challenges those who have chosen to disregard racial problems.

Session joined CBS' "Letter on Race Hatred" and NBC's "Assignment U.S.A." as a straightforward provocative exposition of a controversial subject, but where the network shows were "sneakers," this one was publicized and built up beforehand as coming out with the facts, which it certainly did.

The acting was capably handled, but it was consummate scripting that socked home the program's message. The material was borrowed from Roi Ottley's book of the same name. Musical background was provided by portions of Duke Ellington's symphonic poem based on the Ottley book and free adaptations by Jon Gart from W. C. Handy's "St. Louis Blues" and other blues numbers played by staff orch. *Turo.*

SUNNYSIDE-WOODSIDE CHILD CARE COMMITTEE
25 Mins.; Wed., 10:05-10:30 a. m.
Sustaining
WWRL, N. Y.

Committee devoted to establishment of government nurseries for children of service fathers and working mothers is using radio to good purpose and with good effect in effort to educate public on this problem which has assumed large proportions. In the short time it's been on the air it has aroused considerable interest and has established the need for child care centers, at the same time making the public more aware of the station. Format, which is dramatization of problem or interview with leading personality, followed by news concerning child care. Suggestions of steps for listeners to take, such as writing to legislative committees, make for effective education by radio on this important problem.

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Gag and Situation
COMEDY WRITING TEAM
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Write or Wire
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Get All 3 in Hartford . . .

An important market calls for a good advertising job! Get all 3 on WDRC—1) coverage, 2) programs, 3) rate! That's the tried and true formula of successful adcasters.

1 COVERAGE 2 PROGRAMS 3 RATE — GET ALL 3 ON WDRC

WDRC
CONNECTICUT'S PIONEER BROADCASTER

BASIC CBS
Hartford 4
Connecticut
NATIONAL REP.
Paul H. Raymer Co.

NAB TO GUN FOR PETRILLO?

PLATTER MATTER MAY CUE ACTION

NAB district meeting in New York last week (2-3) followed in groove of earlier regional confabs by adopting an obvious "marking time" pattern. But while routine of passing prepared resolutions was followed in official sessions, off-the-record and corridor comment was far from humdrum.

Chief beef seemed to be against recent move by the American Federation of Musicians to take over the "pancake flipping" department in smaller stations using recorded shows. Feeling was voiced loudly by many delegates after the sessions that NAB should take a decided stand against James C. Petrillo's latest move in the broadcasting industry.

Reason for failure of the district delegates to take some official action in the dispute is obvious with NAB being temporarily without a head pending taking over of president's office by newly elected J. Harold Ryan next month.

Unofficial feeling seemed to be, however, that the industry should make a real battle out of the Petrillo platter matter. Irate delegates pointed out that AFM's proposal to install studio "librarians" to handle records during platter sessions, at a reported $90 a week, would constitute a heavy burden on many smaller stations depending for the most part on record programs for revenue.

It was further protested, still unofficially, that too much emphasis in radio-music controversies has been placed on Petrillo and that the industry, unwittingly perhaps, has built the union chief into a symbol around which musicians and other unionists have gathered. This, some broadcasters claim, has given the union campaigns against the industray added strength which is becoming increasingly difficult to combat.

Advocate Brushoff

"Instead of Petrillo, Petrillo, Petrillo, all the time," one station manager was heard to protest, "why don't we confine our statements to the AFM, or the musicians union, or some similar term. We're just building the guy up so that members of his organization are thinking of him as a "little tin god."

New York district meeting, however, did nothing more concrete in the matter than to pass a framed resolution commending RCA, NBC and Columbia records for their stand in refusing to meet Petrillo's demands in the recording dispute.

It would seem, however, judging from the frame of mind of most delegates attending the Hotel Roosevelt sessions, that incoming prexy Ryan will be subject to more than a little pressure from belligerent NAB members to launch a campaign for the organization against the mounting inroads into broadcasting being made by AFM.

Wisdom of such tactics undoubtedly is questioned in some industry quarters but these conservatives would seem to be matched, if not outnumbered, by the aggressive element represented at last week's district get-to-gether.

Hager, WGY, Renamed NAB District Director

Kolin Hager, manager of WGY, Schenectady, was reelected director of NAB's District 2 without opposition Friday (3) at the closing session of the two-day Hotel Roosevelt, N. Y., district meeting. He and execs of New York's NAB stations were given votes of appreciation for the success of the powwow.

Included in routine biz transacted were resolutions lauding Neville Miller, retiring NAB prexy, for faithful service during his five-and-a-half years in office and one pledging allegiance to the incoming president, J. Harold Ryan.

At Thursday's session, members of the N. Y. Radio Executives club joined for a joint meeting.

Gobs Not Yanked From Com'l Shows; Ban Hits All-Navy Programs

Story which broke in Chi last week to effect that Navy Sec. Frank Knox had ordered discontinuance of appearances by Navy personnel on all commercial radio shows was a misinterpretation of a directive issued for Navy consumption only calling off such all-Navy shows as "Bluejacket Choir," "Meet Your Navy," etc. These programs both network and local will be discontinued on expiration of present contracts, plus options, with no extensions allowed.

The Navy, however, will continue to cooperate with producers of sponsored programs by spotting personnel on shows considered helpful to the war effort. These include pitches for WAVE, SPARS, and cadet recruiting, etc., War Bond plugs, appeals for letters to service men, and other projects slanted along similar lines.

Clarification of the directive was explained by J. Harrison Hartley, radio section chief of the Navy's Washington public relations office and Lt. Armand Deutsch, N. Y. branch radio section.

Mutual Friends

Anne Gillis, formerly with the Washington news office of CBS and wife of Bill Slocum, also on CBS news staff, last week joined the news department at NBC.

Which puts them on opposite sides of fence and poses problem of how the nets are going to keep their chief competitor from knowing what's going on in rival news division.

CLEVELAND PAVES WAY FOR TELE EDUCATION

Cleveland, March 7.

WBOE, Cleveland's Board of Education station, is quietly preparing the way for television after the war.

Already operating on an FM wave length, WBOE, under the supervision of William B. Levenson has been using a modified form of television in instructing students.

Still pictures are made into slides and sent to classrooms. Then a speaker faces a live mike in the WBOE studios atop the Cleveland Board of Ed. building, who talks about the pictures. Behind the speaker's voice is heard appropriate recorded music. Thus, by combining the picture slide, the live voice, and the recording, WBOE is getting a close facsimile to actual television.

'B'way Matinee' Has Everything But Audience; Serials Tough Opposish

Recent efforts by webs, agencies and advertisers to break the grip daytime serials have clamped on before dark audiences seem to be meeting with little success among listeners. Latest Hooper report shows the "mellers" still hold to their top spots and practically monopolize the "first 10" listings.

A case in point is the bigtime daytime CBS show, "Broadway Matintee" for Owens-Illinois Glass which, despite excellent casting, careful production and script work as well as an intensive promotion campaign, is lagging behind with a 2.4 rating. Leading daytimer, "Young Widder Brown," racked up 10.4 in Hooper's survey.

No effort has been spared, the industry agrees, to pack the "Matinee" project with all the elements usually found in a successful nighttime production, but the five-times-a-week CBS'er, up to now, just hasn't been able to pull much of an audience. NBC opposition to the show, "Backstage Wife" and "Stella Dallas," for example, breeze along, according to Hooper, with 8.9 and 8.7 ratings, respectively.

Paced by "Oklahoma's" Alfred Drake as permanent star and studded with Broadway guesters of proven ability, "Matinee" should represent the type of show to which jaded afternoon listeners, groggy from repeated doses of family strife, would turn, according to agency and network observers. Show switched agencies a short time ago, hopping into the J. Walter Thompson fold, where it was believed formula along lines of other shows presented successfully by the JWT producing staff would get results.

Feeling in the industry is that Thompson has done a good job on the show and that, if "Matinee" can't build up a substantial audience, no show built along variety lines will be able to click with daytime programming. This seems to be borne out by Hooper's "first 10" of which "Kate Smith Speaks" is the only non-serial making the grade.

Another—

NATIONAL AWARD

FOR

WHP

HARRISBURG

THE ONLY STATION IN THE NATION

TO RECEIVE

THE AWARD FOR

DISTINGUISHED MERIT

FROM THE

NATIONAL CONFERENCE OF CHRISTIANS AND JEWS

FOR ITS

OUTSTANDING CONTRIBUTION IN THE FIELD OF PROMOTION OF GOODWILL AMONG THE AMERICAN PEOPLE DURING 1943

WHP Expresses Thanks to:

MARI YANOFSKY, Writer

DICK REDMOND, Producer and Director

Who Were Given Special Mention for the Presentation of the Programs Receiving the Award

BLUE
BLUE
BLUE NETWORK
(COAST-TO-COAST)
7 P.M.
EVERY
WEDNESDAY!
Millions are listening regularly—
The CONNEE
BOSWELL Show
Write · Wire · Phone
DOUGLAS F. STORER
General AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK · CHICAGO · HOLLYWOOD · CINCINNATI · LONDON
Personal Management
HARRY LEEDY

Happy Annoyance

Top exec of one of the advertising agencies, scouting an announcer for a new top-budgeted nighttime show being produced by the agency, got up at 6 o'clock in the morning one day last week to listen in on the field of early morning spielers. He was particularly impressed by the gabber on one of the small independent N. Y. stations. After the broadcast he called him on the phone.

To his astonishment, the agency exec, after identifying himself and requesting an audition, heard the doubting-thomas reply: "Aw, gwan back to bed and stop annoying me."

It wasn't until later in the day that one of the agency producers, calling at the behest of the exec, finally succeeded in convincing the announcer that the early morning telephone call was the mccoy.

N. Y. May Adopt Radio Council Plan To Correlate Social Agencies' Airings

Extension of the radio council plan to New York looms as a probability this fall when a federation of religious charities will conduct a two-day meeting on the use of radio as a community influence. Adoption of the council plan is proposed, patterned on the one now functioning in Winston-Salem, N. C. Idea of the plan is to correlate the broadcasting activities of the community's social agencies. Radio stations, social agencies, libraries, museums, civic organizations, schools and churches are being lined up to implement the plan.

Outgrowth of setup would be programs tailored to meet both entertainment and educational functions and a radio workshop in which such programs could be worked out. All of these details haven't been worked out as yet since there's a possibility that the federation's board of directors may nix the whole idea.

Preliminary steps in organizing the local broadcasting outlets have been practically accomplished by the setting up of a committee made up almost wholly of New Yorkers to judge a script writing and voice pool contest being run by the Winston-Salem Community Council radio committee. Those already enlisted for this committee include Gloria Chandler, field secretary for the radio association of the Junior Leagues of America; Sterling Fisher asst. public service counselor of NBC; Leon Goldstein, veepee of WMCA, N. Y.; Henriette Harrison, director of radio, national council of the YMCA; Grace Johnsen, director of women's activities of the Blue net; Dorothy Lewis, coordinator of listener activities, NAB; Paul A. McGhee, acting director, division of general education, NYU, and William Slater, director of special features, Mutual.

Fly Takes Stand At Lea Hearings; Foes Keep Blasting Away

Washington, March 7.

FCC Chairman James L. Fly finally got his chance today (Tues.) to present FCC's side of the current squabble before the Lea Congressional investigating committee. But hardly had the chairman taken the stand, for what looks like at least a two-day run, than one of the committee members began another attack on the Commission and the administration.

Rep. Louis Miller (R-Mo.), arose on the floor of the House this afternoon (7) to go into the charges made earlier that the FCC was lax in supervising Jap language broadcasts from Hawaiian stations in pre-Pearl Harbor days.

Said Miller, "If Congress permits the administration to stop this investigation we will find we have closed the door to the corridor leading to the real truth about which men are really responsible for the horror at Pearl Harbor."

The Missouri Congressman also repeated allegations that Tommy Corcoran, famed White House adviser, was active in the Flamm-Noble negotiations for the sale of WMCA (N. Y.) and charged that Fly's friendship with Corcoran was an important factor in the matter.

Fly's early testimony before the Lea committee was a defense against charges that the FCC thwarted "free speech," with the chairman asserting that just the opposite was true. He also denied commission laxity in the Pearl Harbor charges.

Cincinnati.—Newcomers to WLW are Frank Heibeck, announcer, from WLOK, Lima, O.; Barbara Ramsell, continuity writer, from WSYR, Syracuse, and Earl Bradley, field rep in the merchandising department. Bradley was recently discharged from the Navy and bows in radio with sales experience.

Air Features 24% Audition Jackpot Cues Solution to Talent Shortage

Radio circles have been deeply concerned with the manpower drain due to the war but very few agencies or stations have tried to do very much about filling the holes left by Selective Service. Many of those who lament the loudest seem reluctant to try a policy of general auditions, and those who do pursue such a policy are uncommonly choosey when it comes to accepting newcomers. The number of jobs developing still depends on who's doing the auditioning, it would appear.

The success of general auditions at Air Features, Inc., points up the soundness of Frank and Anne Hummert's original premise that there was plenty radio talent going to waste because of lack of opportunity to be heard. Efficacy of Air Features policy cues the possibility of others adopting a similar policy although investigation of present agency auditions seems to show that not very many newcomers will be accepted via present methods. Benton & Bowles, which carries on a rather extensive auditioning policy, accepted a surprisingly low average of 22 out of the 1,000 people auditioned each year, about 2% in a four-year period.

At Air Features, talent fared much better in the auditions. Since the idea was initiated in Dec., 1938, a total of 4,128 actors have taken advantage of the chance to be heard, and the payoff for Air Features lies in the 488 actors who were found satisfactory and were used on their shows for the first time. This means 24% of the total auditioned was accepted. However the percentage of acceptances in the last two years has been much higher. In 1942, the percentage was 45% and 40% the next year.

At the Blue network, which is the only web with an "open door" talent policy, about 1,850-1,900 actors are auditioned each year. The number of actors accepted has been increasing with about 6% landing in the period from Jan.-Oct., 1943, and about 9½% accepted from Oct., 1943-Feb., 1944. The web has also undertaken to establish a showcase for new talent with "On Stage Everybody." This program allows new talent to appear on the idea that one appearance on the air is worth more than any other type of recommendation. The net feels that it thus is tapping new sources of talent and breaking up the monotony of the "producer's talent pool."

'HALL OF FAME' ON WCFL-WENR PARLAY

Chicago, March 7.

An unprecedented move, made by WCFL last week, gives the Philco-"Variety" program a double outlet here with WCFL continuing to air "Hall of Fame" although time contracts are held by WENR. Show, which has been broadcast over WCFL since its inception, switched over to the latter station Sunday (5).

Feeling that the Philco show had perked up listening audience to a great extent, WCFL officials approached Blue network execs for permission to carry the show, the same as before, but on a no-pay basis. Ed Boroff, vice-president in charge of Blue operation here, told them he could not officially accede to the request but there was nothing to prevent them from taking the "Hall" on a straight feed basis without contract, which is being done.

WPB 'Stuporman' Series for Plants Schools Scripters

Washington, March 7.

New opening for radio script writers may come out of the latest WPB stunt used in connection with the sound apparatus set up in factories to broadcast industrial music to war workers.

Safety lessons are being recorded in dialog form and sold to the war plants to be piped over the loudspeakers. Initial set consists of half a dozen episodes of the adventures of "Stuporman". They deal with the guy who breaks tools, wastes vital materials, seldom buys war bonds, is chronically absent, etc.

The first series is on two-sided platter, three episodes to the side, and goes out to factories at $10 per copy. "Stuporman" is pretty primitive stuff, but if the stunt takes, there should be an opening for experienced radio writers to do more professional jobs.

Bob Crosby Replaces Bing for 2 Weeks

Bob Crosby takes over the Kraft Music Hall Thursday night show for two weeks, starting March 16, when Bing Crosby begins a two-week tour on behalf of the Red Cross drive.

Bob Burns will guest on the March 16 broadcast. Bing returns to the show March 30.

WHK-WCLE Femme Topper

Cleveland, March 7.

Believed to be the first merchandising and advertising femme head of a radio station is Sue Cornelius, who succeeded Robert Greenberg of WHK-WCLE when the latter left for the Army last week.

Miss Cornelius joined the station in May, 1943.

The TEXAS RANGERS now

Selling BREAD on WCHS Charleston, W. Va.

. . . also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

The Author of "The Proud People"

KYLE CRICHTON

Has Written the Joan Brooks Story

"EXPENSIVE AIR"

FOR COLLIER'S

(March 18 Issue) Out This Friday

VARIETY Showmanagement Award to WOV

For Fostering Racial Goodwill and Understanding

"That WOV did win the confidence of its listeners is tribute enough, testifying to the toughest public relations job of any American station in 1943."

We are deeply honored.

RALPH N. WEIL, General Manager

JOSEPH HERSHEY McGILLVRA, Nat'l Rep.

WOV New York

THE KEY TO TWO MARKETS

CBS' 'Invasion Primer' Cautions 'Winning, Not Reporting' War, Counts

Spotlighting the fact that "winning the war is a hell of a lot more important than reporting it," CBS last week issued a seven-page primer blueprinting CBS' coverage of the prospective invasion of Western Europe. The memo, first such issued by any of the nets, describes the general procedure for news writers and broadcasters, short-wave monitoring, the Washington newsroom, network operations, engineering, traffic, program, press relations and ediphone recording.

Broadcasters were warned to keep "an informative, unexcited demeanor," to give sources for all reports, while the news writers were warned to be careful in the choice of highly colored words in instances where the facts call for moderate language. The staff, as a whole, was cautioned that when they don't know what's going on they ought to say so. Idea behind it all is that the broadcasts shouldn't breed undue optimism or pessimism since both can affect the workers at home and thus indirectly the fighting front itself.

The nets' shortwave monitors were warned that when atmospherics interfere with listening, and if only one word which may affect the meaning of a report is missing, the whole dispatch should be discarded.

NBC Pre-Invasions Shift

General shifts in NBC news setup preparatory to the invasion of Western Europe are now being made. W. W. Chaplin, currently doing the 8 a.m. "The World Today" spot, moves over to London. He'll be replaced by Don Hollenbeck, just returned from Italy. David Anderson, currently in Stockholm, also moves to London; being replaced in the Swedish capital by Bjorn Bjornson, Iceland correspondent.

Elmer Peterson, London correspondent, returns to the U. S. for a domestic news spot. Francis McCall has also received clearance for Europe.

Crossed Signals

A number of persons listening to the CBS Sammy Kaye-Old Gold program last Wednesday night (1) over WABC, N. Y., must have been plenty perplexed over the non-appearance of Monty Woolley on the show, particularly after the unscheduled buildup The Beard was given shortly before the stanza went on the air.

Although Woolley did his windup stint on the program the previous Wednesday, WABC announcer during the chain break immediately preceding the show requested the listeners to sit tight; that Woolley would be on immediately following.

Gantz Pub Chief at KYW

Philadelphia, March 7.

Jimmy Gantz, former sports editor of the defunct Public Ledger and once sports editor of the Philadelphia Record, has been named publicity director and news chief of KYW.

He replaces John (Chick) Kelly who was inducted into the Marines.

WBBM Series to Salute War Production Effort

Chicago, March 7.

New WBBM documentary series will premiere Saturday (11) from 12:30 to 1 p.m. (CWT). Series will be a salute to all midwestern war production centers, including steel, railroads, Great Lakes shipping, agriculture, meat packing, aviation, etc.

Followup Comment

Raymond Massey offered a vivid depiction Sunday afternoon (5) of labor's stake in the war, on the "Labor for Victory" NBC program.

Norman Corwin's gentle satire of a war hero who would have preferred to receive his D.S.C. for an invention, aired on CBS's Silver Theatre, Sunday (5), had all of author's good points plus one weakness—failure to build a play. Robert Young's performance overcame naive prospective of production.

Brian Donlevy clicked as Polish youth who escaped the Nazis on DuPont's "Cavalcade."

More advertisers spend more money to sell more merchandise to more people on WLW than on any other radio station in the world.

WLW

DIVISION OF THE CROSLEY CORPORATION

The Nation's Most Merchandise-able Station

Radio Reviews

Continued from page 34

for the past three years on a sustaining basis. He has changed nothing on the show in going commercial, having found that he built his audience on a surefire formula of timely tips on gardening, and plans to keep format of show in that vein. However, as an inducement for creating added interest in the stanza, Burpee is offering awards for best gardening hints from an adult and a youth.

Virginia Mansell, who pops the quizzers to the Dobber, had a neat approach on preem. Neither of the principals acted know-it-all, and gave one the impression of trying hard to be helpful at all times. Commercials were short and steered clear of high-pressure stuff. Paul Oliphant, program manager of WLAC, Nashville, spieled for Burpee. *Sten.*

"RHYMSTER TIME"
With Eddie and Fannie Cavanaugh
Writer: Eddie Cavanaugh
15 Mins.; Monday through Friday, 1:45-2 p.m.
SAWYER BISCUIT CO.
WLS, Chicago
(Hartman)

Eddie and Fannie Cavanaugh, who conduct this pleasing five-times weekly show, are veterans of the air. Some 18 years ago they originated this type of program, which has been on the air consistently since with only three sponsors.

Listeners send in letters with problems which Cavanaugh answers in rhyme to the music of an original jingle. Rhymes are aimed in a humorous vein. Three to four letters are read and rhymed daily, and if a mistake is made in using the facts specified in the letter, in making up the ditties, the listener is sent a canary and cage while another of the letter writers is sent an order for a batch of groceries.

Show written by Cavanaugh is spontaneous and is announced as being unrehearsed, which results in natural laughter by the participants; particularly Fannie Cavanaugh, piano-playing member of the team, whose infectious giggling adds to the stint. Commercials, not too long, are expertly voiced by Harold Isbell. *Morg.*

Television Review

"THEATRE HOUSE"
With Gitz Rice, Irving Fisher, Jean Lewis, Joan Lloyd Jones, Freeman Hamond, Loretta Schere, Edith Huleck, Marie Kenny, Marion Moore, Marion Newberry, Joan Lloyd
Writer-Director: Jay Strong
30 Mins; Sun., 9 p. m.
Sustaining
W2XWV-DuMont, N. Y.

Sixth chapter of "Theatre House," dramatic serial, deviated from its accustomed line in favor of straight variety, running the gamut from a Swiss bell ringer (Diana Day) to a Met opera singer's (Edith Huleck) version of "Besame Mucho." Show was loosely woven, a factor not mitigated by program's impromptu nature, and camera work was blunted more often than not.

Talent acquitted itself generally well, exhibiting little of the self-consciousness manifested by most tele performers. From an entertainment standpoint, however, program was porous and lacking in sustaining interest.

Numbers included Marion Newberry's singing of "My Man" and "Je Vous Aime Beaucoup," and Loretta Schere's warbling of Cole Porter's "I Love You" and "With All My Heart." Irving Fisher also intoned, and Gitz Rice, who arranged the music for the show, was the recipient of a "Happy Birthday" finale that did not run to schedule.

Program also included an excerpt from J. B. Priestley's play, "I Have Been Here Before," demonstrating a praiseworthy maturity of approach that radio might well copy. Although the metaphysical aspects of the play was touched on only lightly, it was a compelling episode despite its ultra conciseness and strained acting. It presages a wide vista for similar efforts through which tele might well find its level. *Jona.*

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
OPENING
EARLE THEATRE, PHILA.
MAR. 10
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York
Direction: William Morris Agcy.

$1,000,000 Frisco Shortwave Plant To Serve Far East; Pacific Area

San Francisco, March 7.

Construction of a million dollar shortwave broadcasting plant to serve the Far East, the Pacific area and Latin America will begin here within a few weeks, it was disclosed yesterday (6) by John W. Elwood, general manager of KPO, the NBC affiliate. The shortwave plant, for which land already has been purchased and preliminary plans completed, is expected to be in operation by next fall. With its completion San Francisco will become one of the largest shortwave distributing centers in the world.

The plant will consist of four powerful shortwave stations, two of which may be stepped up to a higher power than is used by any American shortwave facilities now in use.

Dismissal of Berg Libel Suit Vs. Mag on Daytime Serials Upheld in N. Y.

U. S. Circuit Court of Appeals in N. P. last Wednesday (1) upheld a lower court decision of July 14, 1943, dismissing a libel suit brought by Dr. Lewis Berg, psychiatrist, against Printers' Ink mag.

Dr. Berg charged that an article by Max Wylie in the Feb. 12, 1943, issue of the mag, was libelous. Wylie took exception to Dr. Berg's previous claims that daytime serials were harmful in an article titled "Dusting Off Dr. Berg."

3-YEAR PACT DEMAND SNAGS WEBS, WRITERS

Negotiations between the nets and the Radio Writers Guild have been temporarily halted by the demand by the nets for a three-year contract. The Guild only wants to pact a one-year agreement. Meeting skedded for Monday (6) was called off and another won't be set until the latter part of this week or the early part of next week.

Unless the webs reconsider their position it looks as if the situation may become a stalemate.

WBBM EXPANDS

Chicago, March 7.

Complete rearrangement of the WBBM-CBS publicity, education, mail and mimeograph and continuity departments will be effected with the taking over of an additional 1,700 square feet of space of the Wrigley Building.

The WTAG Mobile Unit

For BIG Events in a BIG Market

WTAG WORCESTER

Steve Ellis Edging Up Into One-Man Industry Class; Another Sponsor

Steve Ellis, busy man of broadcasting who combines platter shows on WPAT and WOR with his Gillette boxing ringside chores from St. Nick's arena, N. Y., over WHN, has signed for a new sponsored sports chatter session on WMCA starting next month. Under Beau Brummel shoe polish banner Ellis will review sports happenings six-times-a-week from 6:45 to 7 p.m.

New series preems April 3 and was set by Consolidated Ad. Co. Titled "Steve Ellis Speaking on Sports," 15-minuter is expected to receive heavy baseball slant with interviews featuring sports headliners skedded. Ellis, it's understood, will give up his afternoon WPAT platter show when he starts new assignment. WOR "Moonlight Saving Time" and WHN fight broadcasts will be continued, however.

WMCA Readies Reply to N.A.B.

President Nathan Straus and the executive staff of WMCA, N. Y., are preparing a reply to the letter of March 3 from Willard D. Egolf, assistant to the president of NAB, voicing that organization's disapproval of WMCA's recent decision to sell time for discussion of controversial issues, it was learned yesterday (7). Although reply as yet is in rough draft form it's understood Straus will take stand recently announced policy by his station does not violate tenets of beneficial broadcasting in the public service.

WMCA is not a member of NAB which, in 1939, adopted a broadcasting code for its membership including a provision that time sales for controversial subjects, except political broadcasts, be forbidden. However, there is nothing in FCC regulations banning the proposed policy of WMCA and Prexy Straus is understood to have discussed the move at length with Chairman James L. Fly and other Government communications officials before reaching his final decision.

MAGS' AIR TREND FALLS INTO 3 CLASSIFICATIONS

Magazines seem to be becoming more and more conscious of radio as a sales medium and may add another classification to web sales portfolios. Weeklies are in the lead, with current Satevepost a. m. show being watched as pace-setter. Chief hitches now are lack of available time, newsprint restrictions, and fact that mags would like to tie in shows with issue date. Former two may hold trend in abeyance, if there is a trend, with radio looming large in circulation battle said to be set when restrictions are lifted.

Mags now on the air fall into three categories: (1) those buying their own time; (2) those with other sponsors, and (3) sustainers.

Wicks-Steingut Bill On Libel Extended To Cover Broadcasts

Albany, March 7.

Second draft of the Wicks-Steingut bill amending the penal law on libel extends effects of measure to "any form of radio broadcasting." Law is designed to penalize those who promote prejudice because of race or creed by published statements and broadcasts, by a fine of not more than one year's imprisonment and/or $1,000 fine.

However, statute is being protested by New York Council of Churches and Civil Liberties Union. The council believes that the Wicks-Steingut bill will not accomplish its purpose and may bring a flood of libel suits which will hamper free speech.

3-Way Shift Ups M. R. Schoenfeld

Chicago, March 7.

E. R. Boroff, vice-president in charge of Blue Central division, announced the appointment today (Tues.) of Merritt R. Schoenfeld as assistant general manager. Simultaneously Boroff announced that E. K. Hartenbower will succeed Schoenfeld as Central Division sales manager, and that Gilbert R. Berry will take over post as assistant sales manager.

Schoenfeld, who became division network sales manager in Jan., 1942, entered radio in 1936 as a network salesman for NBC, coming to that network from a Chicago ad agency. Hartenbower joined sales staff of WENR-WMAQ in 1936. He has been a Blue network account executive since that time.

Baruch, Back in U. S., Bares AFRS Expanded Mediterranean Activities

Eight radio stations, ranging in power from 250 watts to 5,000 watts—seven on regular wavelengths and one shortwave unit—have now been established in the Mediterranean area by the Armed Forces Radio Service of the U. S. Army morale services division. Major Andre Baruch is officer in charge, under Lt. Col. Tom Lewis, who heads the division.

This was disclosed last week by Maj. Baruch on his return to this country from overseas to make personal reports to his superiors in Washington and on the Coast.

Each station is a separate unit covering specific areas. Transmitters are situated, Baruch said, in Casablanca, Oran, Algiers, Tunis, Palermo, Naples, plus a mobile unit that travels with the Fifth Army in Italy.

The major stated there were but two forms of entertainment for troops in the Mediterranean theatre of operations—radio, which is operated from 6 to 11 p.m. daily, and midnight on Saturdays, and films. He said that troops are so eager to see motion pictures they hold tent flaps over the projectors, blinding the light from the skies in battle areas. When the Nazi planes come over, they turn the projectors off and scatter, but gather immediately when air raids are over.

News is important to the fighting men, Baruch declared. They want uncut, unvarnished, straight news, with no slants and no comments. His unit gets its news direct from the Army news service in N. Y., via the Signal Corps.

"Incidentally," Baruch added, "the soldiers don't want name acts unless they can entertain. They are strong critics." He left last Thursday (2) for the Coast to confer with Col. Lewis.

Bellamy's Dramatic Air Series as Hypo For Community Chests

Community Chest drives for funds will get a hypo this year from radio. A series of 15-minute dramatic stanzas, with Ralph Bellamy as narrator, was recorded recently and will be made available to stations throughout the country. Platters describe work of agencies benefited by the Community Chest of America of which H. J. Heinz, Pittsburgh food manufacturer, is chairman.

Bob Shayon, of CBS, produced, while recording activities were supervised by Nick Keesely of the same network.

Eickelberg, Learned, Buck Join MBS Staff

William Eickelberg, recently discharged from the Marines, where he was commissioned as a captain, last week joined the sales division of the Mutual net as an account executive. He had been sales manager of the Don Lee-Mutual net in Hollywood before going into service.

The web also added James H. Burk to the accounting dept. and Leslie Learned as assistant to Andrew Polle, traffic manager. Burk, formerly an analyst for the U. S. Public Health Service, also was an auditor for the General Outdoor Advertising Co. Learned has been master control supervisor for WOR

Walter Winchell In New York

The Orchid Garden . . . "Nick D'Amico's airings from the Essex House."

Daily Mirror, Mar. 3, 1944.

Voice of BROADWAY By Dorothy Kilgallen

TOPS IN TOWN . . . "Nick D'Amico's strains at the Essex House . . ."

Journal-American, Mar. 2, 1944.

Thanks

Walter Winchell and Dorothy Kilgallen

NICK D'AMICO,
Essex House, New York

Network Affiliates Attack FCC Move to Make Contracts Public

Washington, March 7.

Proposed FCC rule to make public certain radio records, including network affiliation contracts, met stiff opposition here last Wednesday (1) from spokesmen for broadcast interests.

James D. Wise, speaking for NBC and Radiomarine Corp., and Philip Hennessy, for King-Trendle Broadcasting Corp., and Scripps-Howard Radio, appeared at the public hearing. Briefs were filed by Julius Brauner, for CBS; William Dempsey, for Don Lee Broadcasting System; Robert T. Bartley, for NAB; and James A. Kennedy, for All-America Cables & Radio Inc., and the Mackay system.

Wise and Hennessy argued that "broadcasting is a private, competitive industry" not a common carrier, and therefore network affiliation contracts should not be made public.

FCC Chairman James L. Fly argued that broadcasting is not a standard product and that publication of the figures would tend to stimulate competition among broadcasters.

Hennessy asked that more specific information given as to what would be made public and expressed the opinion there should be a consistent policy laid down for the broadcasters to study.

Speaking on behalf of the St. Louis Post-Dispatch, which owns a station, Hennessy asked FCC to exclude specifically financial information filed with FCC by newspaper radio owners and pertaining to their newspaper and other non-radio activities.

NIMMONS, MADDOX UPPED

Dallas, March 7.

Ralph Nimmons and Ralph Maddox have both been promoted by WFAA-KGKO. Nimmons was made program director in charge of regional and local sales while Maddox was made assistant program director.

Alex Keese, former station manager, resigned to join the Taylor-Howe-Snowden stations in Amarillo as assistant gen. mgr.

'Pin-Up Engineer'

WNEW, N. Y., boasts the only "pin-up engineer" in radio.

Soldiers at Mitchel Field, L. I., have chosen Edythe Freedman, who handles controls during weekly GI stanza on station Monday nights in the 9:30-10 slot from the base auditorium, as their ideal.

Chi Management Club Hypoes War Effort Via Duplication Curbs

Chicago, March 7.

Chicago Radio Management Club, now in its second year of operation, has done much in its short existence to eliminate duplication of efforts in many phases of the industry, most vital of which have been the coordination of radio execs, advertising agencies and stations for governmental, war and allied efforts.

Membership, composed of most radio executives of Chi advertising agencies and owners and managers of local and network-stations, meets each Wednesday. Members share information relative to current radio trends and formulate and maintain standards and principles of fair practice in the industry. Guest speakers discuss topics of interest to those engaged in radio work. Special efforts are made to invite visiting station managers to these weekly luncheon meetings.

Madden a Major

Albany, March 7.

Bert Madden, former studio manager of WABY and one-time conductor on stilts of a sidewalk quiz, is now a major and commanding officer of the Stewards' Branch Battalion with the Marines at Camp Le Jeune, N. C.

Radio Arrives!—Chi Drama School Gives Nod at Long Last

Chicago, March 7.

Discussions, which have occurred over a period of several years among the directorate and head of the Goodman Theatre School of Drama, Chicago's most important dramatic school, reached a climax last week when Dr. Maurice Gnesin, head of the school, admitted that radio is here to stay.

"When the time comes" Dr. Gnesin told "Variety," "we intend going into the matter cautiously at first and plan to offer just a microphone technique course to see how our students react to radio instruction." He explained that the Goodman Theatre School, which is part of the Art Institute of Chicago, is a conservative institution and as such does not go into new ventures lightly.

Curiously a great percentage of Goodman School graduates must look to radio as their only means for compensation while the remaining 10% doggedly seek careers on the stage or in motion pictures. Several Goodman students however have made good in radio including Raymond Edward Johnson, Betty Lou Gerson, Sam Wanamaker, Patty Dunlap, and some others not so well known. Enrollment averages 100 students a year and graduates number some 15 to 20 annually.

Post-war Ohio Outlet

Columbus, March 7.

Central Ohio Broadcasting Co., Columbus, has been incorporated with 3,000 shares of no par value common stock, to erect a new commercial station in this area after the war, according to Troy A. Feibel, attorney, and one of the principals of the firm. Others named were Edith P. Stegner and Anita Francis, both of his office.

Feibel said the project is contemplated to give the area "the full advantages of radio advancements which will result after the war from developments now being used solely for war purposes."

Inside Stuff—Radio

KDKA, Pittsburgh, artists get a nice play on the networks this Saturday night (11). Mary Martha Briney has been signed for a guest shot on the new RCA program and Slim Bryant and his Georgia Wildcats will go to Chicago for a spot on the National Barn Dance show. Miss Briney returned only last week from New York, where she made her operatic debut at the City Center in "Martha" and "Carmen."

Bryant was able to accept the date because Saturday's the only day in the week he doesn't have his own commercial on the Westinghouse station. Hillbilly maestro recently promoted a Radio Stars Jamboree at 3,800-seat Syria Mosque and had several National Barn Dance personalities on the bill.

Those two boys, Walter Craig and Al Kaye of the Benton & Bowles brass hat row, are at it again. When Kaye, Coast radio director for B & B (not benedictine and brandy), called at the home office, Headman Craig had a placard hung reading "Kaye & Craig, Now Playing."

When their Damon and Pythias act was continued upon Craig's trip out west, Betty Buckler, right bower to Kaye, nudged him into keeping the act going, but with the Hollywood touch. So when Craig bounded into the B & B office he was greeted by a flasher sign, blinking with 110 bulbs, "Kaye & Craig, Still Playing."

Biow agency used WNEW, N. Y., independent station, to garner entries for Eversharp's forthcoming "Let Yourself Go," audience participation stanza postponed from last night (7) on the Blue and which preems next Tuesday night. Two spots daily for three days (3-5) were used urging listeners to send in letters or postcards listing their secret ambitions, suppressed desires, impulses, inhibitions, etc., anything which believe would win them a place on the program.

Taking shelter from the brewing storm over the Hollywood guestar question, Martin Gosch, producer of the Jack Carson show for Campbell soup, is pulling away from that troublesome element and hereafter will use film people only when the story line dictates.

Coin set aside for guestars will be utilized to otherwise improve the show and if present comedy situation format pans out it will be made permanent and outside bookings entirely eliminated.

Farm Broadcasters Meet

Chicago, March 7.

First step in the organizing of all farm broadcasters was taken last week with a meeting held here and attended by 50 broadcasters from midwestern states. Organized under name of National Society of Farm Service Directors, group will inaugurate a program of upping the standards of all farm broadcasts both commercial and sustaining.

Points taken up by the Society included: Showmanship in farm broadcasting, commercialized farm broadcasting, standard of ethics for farm broadcasters and good taste in farm broadcasting. Officers of the organization will be elected at national meeting to be held May 6-7.

WJR, DETROIT, DROPS ALL-NIGHT OPERATION

Detroit, March 7.

WJR is discontinuing all-night operation beginning today (Tues.), Leo J. Fitzpatrick, v.p. and general manager, has announced. Station will revert to the schedule maintained previously to Nov. 3, 1942, when, in this major war center, it went on a 24-hour-a-day basis. Signoff now will be at 1 a.m. with resumption of operation at 5 a.m. except Sunday when it comes back on the air at 8 a.m.

Reasons for the change from all-night operation include the need for maintenance time and the manpower shortage, according to Fitzpatrick.

It takes IDEAS *to make a network*

...there's an eager audience to tug at Lifelines

Kiska Landing, August 15 1943
Official U. S. Navy Photograph

Radio has told plenty about combat action, little about the giant supply network that feeds the lifeblood needed for victory. There is great drama—the kind that radio does to perfection—in this hard, rugged business of "gittin' there fustest with the mostest." Much more waits to be told. Our idea: *tell it.*

The public wants to hear it. Box-office movie hits and important magazine articles have proven the popularity of this theme. It belongs on the radio.

We call our program *Lifelines.* It has ships and parachutes and trucks and planes in it. And brave men. The lifelines of war tie the program to the home of every American. Overseas those lines reach the sons of five million families. And of vital interest to these parents, brothers, sisters, wives are the routes travelled by the war materials they manufacture for their fighting men.

In practiced CPN hands, the *Lifelines* idea is *imperative* listening to many, *interesting* listening to all.

It may be *the* show for your product. Ask us, or Radio Sales, for an audition transcription.

COLUMBIA *Pacific* NETWORK

A DIVISION OF THE COLUMBIA BROADCASTING SYSTEM

Foreign Radio Interests Get Rush Act in Arg. in Nationalization Move

Montevideo, Feb. 29.

Complete elimination of all foreign interests in Argentine radio is now being rushed by broadcasters in Buenos Aires and interior as a result of new government decree, which publicly announces its first step toward nationalization of radio.

New rules, which fell like a bombshell on Argentine broadcasters, provide that only Argentine-born citizens could hold posts as board chairmen, directors and executive posts, and also declared that shareholders must be Argentine-born or have 10-year naturalization. Stations were given only 60 days to comply with the rules, although an additional 60-day period can be granted by Major Anibal F. Imbert, Military Postmaster General.

Number of Americans and an even greater number of Britishers are affected by the rules, which the trade regards as evidence of the military's determination to follow through on its anti-foreign policy despite break with the Axis.

Strictly Argentine rules will kill off any chances for joint U.S.-Latin American radio operations of the kind which have developed in certain other countries between U. S. broadcasters and local operators. Some of the big U. S. chains had hoped that kicking out the Berlin and Tokyo diplomats from Argentine would open the door for pro-democratic efforts. On the evidence so far produced, however, there seems little likelihood that the forced change of status will have any real effect on the Argentine internal situation, especially as it involves radio, films, etc.

Feidelson Joins WSGN As Educational Director

Birmingham, March 7.

Judge Charles N. Feidelson, author, lecturer, and labor relations expert, last week was appointed educational director of WSGN. He's also contributing editor of the Birmingham News.

Judge Feidelson had also been a professor at William and Mary College and regional director of the NRLB.

Foreign Info Shows Lean to Indies For Chummy Channels

Recent addition of WNEW, N. Y., to the local outlets airing a session out of Chungking via the Chinese News Service points up the upswing in usage by foreign information services of local broadcasting channels. As opposed to early operations of these services, the present idea seems to be that you can best reach the American public in the intime rapprochement necessary for understanding the many facets of life in a foreign country via the local stations as opposed to the nets. Previously the information services felt that they were best served by the nets because they could reach the largest number of people at any given time. However, they found that this didn't produce the proper understanding between peoples that they were striving for. Result is the trend towards local outlets utilizing programs tailored for local broadcasting.

Idea originated with BBC last year when they started to pipe regular BBC programs through WLW, Cincinnati. Success of these operations prompted the Chinese News Service to set up a program over WMCA, N. Y., about three months ago. Response to this stanza led WNEW, N. Y., to request a similar program and the latter was initiated last last month.

Other information services are following the same idea. The Netherlands outfit is waxing a series of programs at WOR, N. Y., recording studios soon to be available for local stations. The other groups, including the Free French, Polish and Belgian governments, are hampered by lack of funds for such operations but they're climbing aboard the wagon by offering lecturers for p.a.s on local outlets.

DeVault, Vet Diplomat, News Analyst on KDKA

Pittsburgh, March 7.

Charles L. DeVault, veteran U. S. diplomat, has joined staff of KDKA as a news analyst and will have his own 10-minute program six evenings weekly from 6:05 to 6:15. DeVault began his diplomatic career in 1918 as an attache of the American Embassy in Paris and was later U. S. consul at Tokyo, Taihoku and Yokohama, Japan; Paris and Mexico City.

News series started over the local Westinghouse station yesterday (Monday).

M-G-M's '2 Sisters and a Sailor' completed
New CAMEL PROGRAM, Friday 10 p.m., EWT
Mgt.: LOU CLAYTON

Fuller to London On BBC Invasion Coverage

Clement Fuller, BBC's European news correspondent in this country, is leaving for a few weeks' trip to London. He goes to make plans to facilitate news coverage on the coming invasion, U. S. elections, and the Pacific offensive.

Fuller has been in this country for about 14 months.

Radio Gagman's Stance On Hazards of Finding A Bivouac in Hollywood

Hollywood, March 5.

Editor, "Variety":

The problem of trying to get a place to live here is something. I am still on the march. When I am not moving, I am looking for a place to move to, and when I am not looking for an apartment, I am looking for a bus or a cab; and in between times I am standing in line for dinner and writing "Life of Riley." In the two months I've been out here, I've always been en route. I have already lived in a store window, an upholstered gopher hole, a palm tree and on a strip of molding. I experienced everything, including mice sitting on my shoulder while I was working and sneering at my jokes. One writer out here, who connected with a permanent apartment, became such a curiosity the Morris office offered him a week at the Orpheum. A bass player I know, during the rainy season, put an outboard motor on his bull fiddle and cruised to work. At night he would tie up at a parking lot, crawl into it, pull down the venetian blind and curl up for the night.

Busses and street cars run on time table schedule. Can you imagine some one in New York saying: "I gotta run now, I must catch the 5:34 for the Bronx." When I'm invited to dinner in Beverly Hills I take an overnight bag with me.

When I first came here, I wondered why everybody kept showing their profiles. I thought it was the ham in them and they were trying to attract the eye of some talent scout, but I soon discovered that they were only looking for busses or street cars. Midgets here are very popular, because they can sublet a closet, they don't take up much room in crowded busses, and they can eat under restaurant tables.

The Hollywood Plaza is the local mecca for gagmen. The ad libs are driving the help nuts. The manager said he never saw anything like it since the 40-year locusts. The lads spend most of their time on the roof trying to get rid of that file pallor. The boys guard their sources jealously and one fellow is collaborating with an ex-goalkeeper of a hockey team so as to insure protection for his collection of jokes. They are in full control of the town. Having already established a beachhead in the Brown Derby, they have already formed a task force to take over Dave Chasen's. The picture boys are in full retreat. Boffs and bamboulas have replaced production estimates on table cloth, so don't be surprised if next season you find a number of laundry men writing gags.

So, you see, though I'm working on the "Life of Riley," I'm not living the life of Riley.

Alan Lipscott.

CANADIAN LAWMAKER FEARS CBC MONOPOLY

Montreal, March 7.

After War Services Minister LaFleche had told the House of Commons on Feb. 25 that the Canadian Broadcasting Corp. was "a valuable piece of property and its value must be protected by all Canadians," members jumped in and the fight was on.

John Diefenbacker, Conservative Oppositionist, pointed out that the CBC over the years had not been able to perform its functions without the assistance of the privately-owned stations, and went on to point out that no general manager had been appointed since November last. Another member saw the danger of national radio becoming "a huge monopoly of government propaganda." A Liberal (government) member supported the idea of an overall commission to govern all broadcasting in Canada.

Pudney Upped at WGY

Schenectady, March 7.

Earle Pudney has been promoted to assistant program manager of WGY. In addition to announcing, he scripts and produces a number of shows.

A. O. Coggesshall, member of the WGY staff from the pioneer days, is program manager.

BBC Trend Toward U.S.-Built Shows Seen Cueing Change in British Setup

By DON WALSH

Amidst all the printed furore about possible conversion of BBC to an American-style network accepting sponsored programs sometime in the post-war period, official attitude by the British web has been to point out its charter, in effect until 1946, forbids commercial operations. Hence all the talk and conjecture is nothing but that for two years, at least.

In addition, insiders believe, the conservative elements in BBC and other influential government and business circles in England will remain adamant, in the face of the strongest pressure to maintain the status quo, even after expiration of present charter provisions. In view of this an interesting angle is that strong propaganda for a change in the British broadcasting setup is being manufactured and distributed by BBC itself. This is taking the form of American-built shows, written, staged and performed by American artists for BBC in this country and transcribed or rebroadcast via shortwave for English consumption.

Contrast between finished professional dramatic and variety shows originating here and the ofttimes unappealing BBC shows returned on the reverse exchange route is understood to have occasioned comment on the other side. "Wireless' listeners reportedly are wondering why home-produced shows can't achieve the same punch and audience appeal.

Thus BBC, on the one hand, holding firm to a policy that its system should remain unchanged, is itself introducing an element into British radio that may, through weight of public opinion, cause a vast upheaval in homeland and Empire broadcasting practice during the post-war period.

An example of American produced BBC shows spotlighting U. S. craftsmanship and technique is the saga of the U. S. Marines, "We Call Them Leathernecks." It's aimed at suspected British "isolationists" as part of a campaign to underline importance of the war in the Pacific to Britain and other United Nations.

WIP Asks 'Marathon' Permit From FCC

Philadelphia, March 7.

WIP has asked the FCC for permission to utilize the last block of time remaining on its schedule—1 a.m. to 6:45 a.m., Tuesdays.

An okay would make WIP one of the few 24-hours-a-day-seven-days-a-week stations. Up to now the station has been running 24 hours a day, except the 5½-hour layoff on Tuesday to give station engineers a change to recheck equipment.

A full seven-day-24-hour schedule would force WIP to go on emergency power in case of a break, or when checking up regular transmission equipment.

Philly Music School Orch Gets Sponsor, Union Cards, Scale

Philadelphia, March 7.

Local 77, AFM, last week inducted en masse the entire orchestra of the Curtis Institute of Music—thus settling a nettling problem.

Headache loomed when KYW asked the local for permission to use the Institute's band, composed of music students, for a weekly program, sponsored by the Philadelphia Saving Fund Society, one of the oldest banks in Philly.

Union balked at first and case was referred to national office. Because it was a local matter, national threw it right back in 77's lap. Hitch was the youth of the students and fact that most of them were non-residents of Philly.

However, rules were waived and students were granted union membership. First program starts Sunday (12). Students get union scale. Deal is for 13 weeks and was set by Gray and Rogers agency, Philly.

JOHNNY MORGAN

CURRENTLY

CAPITOL THEATRE

NEW YORK

FOR THREE WEEKS

Radio: FOR BALLANTINE

CBS ON MONDAYS AT 10:30 P.M. EWT

Just closed 10 weeks

In Mark Warnow's musical

"WHAT'S UP"

Exclusive Booking

GENERAL AMUSEMENT CORP.

Personal Management

WILL WEBER

No, they don't hear us in Ketchikan!

Years ago, when radio was going through its growing pains, station salesmen, for the lack of anything else, talked about how far their station would reach . . . how many hundreds of miles its signal could be heard. Some still do.

Today, radio is matured. Market analyses . . . surveys on radio listenership and other pertinent data are now the bases for buying radio time.

WFIL does not make any far-fetched claims about coverage! WFIL more than adequately serves the gigantic Philadelphia Trading Area.

No, Eskimos don't hear us in Ketchikan—but great numbers of people throughout the vast Philadelphia Trading Area do listen to WFIL. And what is even more important to you is that they respond to the sales messages they hear over WFIL.

BLUE

A BLUE NETWORK AFFILIATE

Philadelphia's Most Progressive Radio Station

WFIL

REPRESENTED NATIONALLY BY THE KATZ AGENCY

Local 77 Warns of Whip If Kid Tooters Don't Stop Snooting A.K.'s

Philadelphia, March 7.

Musicians who make disparaging remarks about the ability of fellow bandsmen will be severely dealt with by Local 77, AFM, officials of the union warned last week.

Warning was printed in the "Philadelphia Musician," mouthpiece of the local. It read:

"It has been brought to the attention of your officers that members have been ridiculing the ability of other members. This is definitely contrary to law, and members found guilty of same will be fined in accordance with the laws."

A spokesman for the union said that some older members of the union have been hired by dance bands to replace younger tooters drafted into the armed forces, and many of the A.K.'s have complained that they have heard their playing derided as "corny" by some of the younger tooters.

DICKINSON A SUICIDE

Daniel S. Dickinson, Jr., 46, secretary-treasurer of Long Beach Musicians Union for the last eight years, suicided there March 5.

Survived by son and mother.

Bargain Day

Miller Music has received a letter from a songwriter who explains that he felt the middle strain of "Mairzy Doats" was an infringement on a song he wrote called "What Do You Say."

But if Miller would agree to publish his songs he would not sue.

Krasny's Western Hegira

Milton Krasny, general manager of General Amus., left N. Y. Monday (6) to spend two weeks apiece at GAC's Chicago and Hollywood offices. In each he'll momentarily relieve the manpower shortage, which has put both branches behind work schedules.

Krasny, 1-A himself, is on a deferment.

Nelson Armstrong, recently honorably discharged from the army, has joined Whitey Scharbo band at Don Metz's Club, Pittsburgh, replacing Don Harris, saxman, who is going into the army.

Band Bookings

Benny Carter, March 10, Strand B., Baltimore; 12, Ezra Charles, Coliseum, Cincinnati; 17, Castle Ballroom, St. Louis; 19, Parkway Ballroom, Chicago.

Sonny Dunham, March 5, Ritz Ballroom, Bridgeport; 9, week, Adams theatre, Newark; 17-19, Met theatre, Providence.

Glen Gray, March 10, week, Orpheum theatre, Omaha; 17, Chicago theatre, Chicago; 24, week, Michigan theatre, Detroit.

Woody Herman, March 3, Michigan theatre, Detroit; 10, week, Shubert theatre, Cincinnati; 24-26, Met theatre, Providence; 29-30, Poli theatre, Waterbury, Conn.

Stan Kenton, March 10, Maxwell Field, Montgomery, Ala.; 17, Hunter Field, Savannah.

Johnny Long, March 11, DePauw U., Green Castle, Ind.; 12, Trianon Ballroom, Toledo; 13, Lakeside Park, Dayton; 14-16, Palace theatre, Columbus; 17, week, Shubert theatre, Cincinnati; 24, week, Buffalo theatre, Buffalo.

Clyde Lucas, March 10, Air Field, Granada, Miss.; 11, U. of Missouri, Columbia; 12, Turnpike Casino, Lincoln; 13, Corn Palace, Mitchell, S. D.; 14, Cobblestone B., Stone Lake, Ia.; 16, Elks Club, Muscatene, Ia.; 17, Elkas Club, Burlington, Ia.; 18, Elks Club, Fort Madison, Ia.; 19, Danceland, Cedar Rapids.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	38	1,100	51,225
Lani McIntire	Lexington (300; 75c-$1.50)	108	2,150	196,575
Sonny Dunham	New Yorker (400; $1-$1.50)	12	2,100	26,525
Frankie Carle	Pennsylvania (500; $1-$1.50)	3	2,750	9,050
Leo Reisman	Waldorf (550; $2)	2	3,150	7,550
Boyd Raeburn	Lincoln (275; $1-$1.50)	1	900	900
Guy Lombardo	Roosevelt (400; $1-$1.50)	22	2,100	40,875
Georgie Auld	Commodore (400; $1-$1.50)	4	1,325	6,700

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Gracie Fields; Commodore, Glenn Miller's Modernaires; Lexington, Hawaiian floor show.*

Chicago

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Slipped some but Bondshu and Frank Fay accounted for fine 2,800.

Bernie Cummins (Boulevard Room, Stevens hotel; 750; $2.50-$3 min.). Combination of Bonnie Baker and Cummins good draw with very good 3,000.

Jimmy Dorsey (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Dorsey, big favorite here, holding up patronage and tabbing around swell 7,200.

Jimmy Joy (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). With floor show headed by Talia, Joy kept figure up to excellent 4,400.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge, plus $1.25 min.). Oliver continues big draw with nifty 6,900.

Ran Wilde (Empire Room, Palmer House; 750; $3-$3.50 min.). Hildegarde still breaking records and playing to capacity. Did terrific 12,000.

Los Angeles

Freddie Martin (Ambassador; 900; $1-$1.50). The "damper" still on but heating up 4,200 customers.

Joe Reichman (Biltmore; 900; $1-$1.50). A bowl full of covers. Will clip 4,200 tabs easily.

Location Jobs, Not in Hotels

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Breese and Joe E. Lewis, both nearing end of run, still packin' 'em in to tune of 5,400.

Del Courtney (Blackhawk; 500; $1-$2.50 min.). Courtney, getting stronger every week, has patronage up to around great 5,200.

(Los Angeles)

Sammy Kaye (Palladium B, Hollywood, fourth week). Sweet but strong. Back to 30,000.

Horace Heidt (Trianon B, Southgate, eighth week). Needs only undiluted moonlight for 9,000.

Phil Harris (Slapsy Maxie's, N. Los Angeles, 18th week). Biz at a standstill because they can't get anymore into place. Hold at 5,200.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to "Variety." Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Mairzy Doats (4) (Miller)	Al Trace	Hit
	Merry Macs	Decca
2. Besame Mucho (7) (Melodylane)	Jimmy Dorsey	Decca
	Abe Lyman	Hit
3. Shoo-Shoo Baby (9) (Leeds)	Andrews Sisters	Decca
	Ella Mae Morse	Capitol
4. No Love, No Nothin' (6) (Triangle)	Jan Garber	Hit
	Ella Mae Morse	Capitol
5. My Heart Tells Me (13) (BVC)	Glen Gray	Decca
	Ella Mae Morse	Capitol
6. Couldn't Sleep Wink (1) (T. B. Harms)	Frank Sinatra	Columbia
	Dinah Shore	Victor
7. Do Nothing Till You Hear (1) (Robbins)	Woody Herman	Decca
	Stan Kenton	Capitol
8. Paper Doll (36) (Marks)	Mills Bros.	Decca
9. Beautiful Morning (30) (Crawford)	Frank Sinatra	Columbia
	Bing Crosby	Decca
10. How Sweet You Are (8) (Remick)	Jo Stafford	Capitol
	Kay Armen	Decca

The First In Years—

A Catchy, Lilting, Irish Fox Trot

PATRICIA DONAHUE

By

BENNY DAVIS, RUSS MORGAN AND TED MURRY

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The IDEAL song to follow our current Hit—"My Ideal"

By the same writers—Leo Robin and Richard A. Whiting

LOUISE

Featured in the new **PARAMOUNT** musical—**"You Can't Ration Love"**

PARAMOUNT MUSIC CORP., CHARLIE ROSS, Prof. Mgr., 1619 Broadway, New York

Inside Stuff—Orchestras

Spirit of brotherly love flowed freely Monday night (28) in Indianapolis when Jimmy Dorsey celebrated his tenth birthday with Tommy Dorsey, who was here for the week with his band at the Circle. J. D. was a leap year baby. Their celebrated feud happily buried, the pair were joined in the festivities by Gene Krupa, and Jan Savitt, who were here for a one-nighter at the Indiana Roof. The four appeared together on the Circle's stage at the night shows to let the customers in on their frivolity.

Highlight of the theatre party was the presentation of a lavish birthday cake with ten candles by Patricia Dane, T. D.'s wife. It was inscribed "to the best brother anybody ever had." Jimmy, who had the night off at the Sherman House, Chicago, came down at his brother's invitation to be together on his birthday for the first time in twelve years.

Treasury Department ruling on the status of name bands has not yet been delivered, though band agencies had been advised soon after the holidays that the decision would be forthcoming before Feb. 1.

Agencies are seeking to have a certain level of leaders declared independent contractors, responsible for their own social security payments and withholding taxes, but the AFM has been fighting the attempt.

What is delaying the Treasury's settlement of the issue is not clear to agency executives involved in the case, they say. It's said, however, by other sources, that a recent move by the AFM stymied the Feb. 1 date for decision.

Day Tommy Tucker's band was to leave Miami's Flagler Gardens to head north on a theatre tour the leader's car was stolen from in front of the spot. Besides personal luggage the car contained several sets of golf clubs, one belonging to Joe Galkin, Tucker's manager, and couple dozen new balls, all of which are difficult to replace.

Tucker is traveling his band by car, and the disappearance of his forced him to wait while a band boy traveled to Salisbury, N. C., to pick up another stored there.

MCA Execs to Confab

Music Corp. of America executives hold their annual confab in N. Y. beginning next week. Jules Stein, president of MCA, accompanied by Taft Schreiber and Larry Barnet, Hollywood office heads, get into N.Y. this week.

MCA's general meeting was held last year on the Coast.

Bookers Can't Extend Pacts for Periods Of Armed Service, AFM Decrees

Booking agencies that got bandleaders on the verge of going into service to sign agreements extending management contracts by the length of time they are in uniform, are out of line with this procedure, according to the American Federation of Musicians. Latter has advised all agencies that any such riders attached to contracts are hereafter void and that contracts will expire on their original date.

In its letter to the agencies the AFM pointed out that it had never given permission for such action. At the same time the AFM advised agencies that the rule passed at the last national convention almost two years ago, providing that transportation must be deducted from band salaries before payment of commissions, has been killed.

Commission collections will revert to the old method of cutting them off the top, or on the basis of the face value of a contract. Since that rule was put into effect many agencies have revised their commission deals with bands (mostly B class and lower) to the detriment of the bandleader, who often found himself paying more commissions than he would have under the old method.

These changes were devised during the AFM's recent executive board meeting in Chicago. They are effective immediately.

N. Y. local 802 of the AFM also announced changes in scale last week. Prices for all single engagements have been jumped $2 per man on Class "A" and "B" jobs and a $1 increase allowed for overtime rates. This brings "A" rates up to $16 for four hours ending not later than 1 a.m., and $12 per on "B" jobs under same conditions. However, "B" overtime is at $3 per hour. Changes are effective March 15.

Cultural Progress

After Eddie Condon's jazz concert at Town Hall, N. Y., staged a repeat sellout several weeks ago entrepreneur Ernie Anderson did some checking at the b.o. to find out who else was good in the concert racket.

According to Anderson, only five other "artists" are counted sure sellouts at the 43rd street auditorium namely, Marian Anderson, Lotte Lehmann, Dorothy Maynor, Toscanini and Vladimir Horowitz.

What that does to culture is anybody's guess.

Lyman Settles For $6,000 With MCA

Abe Lyman has settled his AFM action against Music Corp. of America for $6,000. Two weeks ago the leader filed a complaint with the union seeking $18,500 in damages due to disputes stemming from his theatre tour of last summer. Settlement was made last week after conferences with MCA executives.

Figure Lyman accepted represents what the maestro claims it cost him to pay his band and acts following a dispute over a week's booking at the Orpheum theatre, Minneapolis. He laid off that week and as a result asked $8,500 of MCA.

Lyman's claim against the agency for $10,000, as a result of the failure of screen actress Bonita Granville to complete her tour with the band, was dropped. In this complaint Lyman asserted he wasn't given proper notice by MCA that Miss Granville was leaving him to return to Hollywood for a film. Contract called for four weeks notice and he claimed he got only two.

Air Pre-Releases Bring AFM Beef

American Federation of Musicians has requested all record jockeys, at least in the N. Y. area, to refrain from using pre-release discs on their programs. Reason for the request, according to the AFM, is that it has received objections from companies whose forthcoming releases are not favored in that way, and they deem the practice unfair.

Use of pre-release pressings on disc shows first stirred up trouble before the war and Petrillo's ban. Then the playing by jockeys of discs not yet on the market brought beefs from large retailers that they were getting too many requests for material not yet on sale.

Petrillo Reiterates Stand Vs. Col., RCA; Will Resist Any WLB Verdict for Them

James C. Petrillo, president of the AFM, intends standing by his statement of last fall to the WLB panel in N. Y. that he would resist a WLB decision in favor of Columbia and RCA-Victor, which seek to have his "no-recording" order branded a strike. AFM head, according to sources close to him, will not accept judgment against his case, but will continue his present course in the face of it.

What will happen in the event Petrillo continues playing the same hand against a negative WLB decision is anybody's guess, according to broadcasting and recording industry attorneys. There are so many factors, they state, that it's difficult to predict what may eventuate.

Agreement the AFM made with Decca, which has also been accepted by some 52 other recording and transcription companies, is claimed by AFM attorneys to be beyond reach of the WLB. It's said the government body cannot disturb this contract since it was made voluntarily by Decca and the other outfits that took out recording licenses under its terms, which call for a small royalty to the union for every disc manufactured. Decca's contract, it's pointed out, can be invalidated only if Petrillo gives better terms elsewhere, in which case Decca automatically gets the better deal also.

Swing Shift Blues

Hollywood, March 7.

Shotgunned into fast nuptials were the lyrics for "He Went to Work in the Morning, She Went to Work at Night" by CBS puriflers last week. Whirlwind wedding was forced into the third line of the song, although composers Wolfe Gilbert and Ben Oakland had postponed orange blossoms until the finale.

Network monitors insisted legal ceremonies had to follow the line, "They Had to Share One Apartment."

Squabble Re T. Dorsey Dates at Par and Cap, N. Y., Due to Boil Over

Tommy Dorsey's Broadway theatre booking squabble involving the Paramount and Capitol, over which has the right to the bandleader's next appearance on the main stem, is due to blaze again after smoldering the past couple months.

Loew's booking office, which buys talent for the Cap, has assigned Dorsey a June 28 opening date on the basis of a contract he signed on the Coast last year with Metro film executives. Paramount claims it holds a pact on Dorsey for another date at that house before he plays the Cap.

Paramount has given its case to the AFM. Leader's contract with the Cap calls for a date at that house before the end of this year. Since Dorsey played the Par over the past holidays it wouldn't help either house, it's held, if he were to complete both dates before the end of the year.

Bob Allen joins Tommy Dorsey's band in Cincinnati today (Wednesday) and will begin singing with it at the Palace theatre, Cleveland, where Dorsey opens Friday (10). He replaces Jimmy Cook.

Allen only recently gave up his own band. He has since been doing an occasional solo booking. He had an offer from Dorsey once before, soon after receiving a 4-F.

KRUPA'S APPEAL FILED IN S. F.; 90-DAY WAIT

Gene Krupa's appeal from a conviction on a felony charge was filed in San Francisco last week with the State District Court of Appeals. Decision is expected within 90 days.

Krupa's appeal is confined to the record of his trial last June. Confession a couple weeks ago by John Pateakos, Krupa's former band boy, that his original testimony which convicted the leader was not the truth, is not being taken into consideration by the appellate court. Transcript of it is being studied separately.

Krupa has been out on $5,000 bail since last fall, after being sentenced from one to six years on the phony conviction. He is with Tommy Dorsey's band.

Name Bands' 1-Niter Upbeat

Top bandleaders are increasingly leaning towards occasional one-nighters in the east and middlewest, being lured by the big coin available. These territories have been starved for top names the past two years.

Following Tommy Dorsey's six single dates, similar periods will be allotted by Sammy Kaye later in the spring and Woody Herman, beginning March 24, prior to Frank Dailey's Meadowbrook, Cedar Grove, N. J., where he opens for two weeks March 31. None of the bands mulling such work, however, is likely to devote more than a week or so to it at a time because of transportation difficulties.

An idea of the money available to name-hungry one-night stands is in the $21,500 in guarantees Dorsey has for his six days.

Carle Settles Col. Row Via New Pact

Frankie Carle signed a new contract with Columbia Records last week, ending the dispute over whether he was under contract to that company or was free to take his new band elsewhere for disc work. Argument between the leader and Columbia was over a one-year contract he had with that company, which he claimed was for albums only, and Columbia claimed barred use of his name or any opposition label, with or without a band.

New agreement supersedes the old and is for one year covering both the band and piano solos to be issued in album form. It is effective when Columbia settles with Petrillo and resumes recording.

Carle's new band is at the Pennsylvania hotel, N. Y., and is to be replaced April 14 by Glen Gray, who stays six weeks.

Jules Stein Into Post-War Discing

Jules Stein, president of Music Corp. of America, is said to be interested in going into post-war recording. He recently approached Capitol Records on the Coast with a proposition to buy in on the firm, but was refused.

Capitol is owned and operated by songwriter Johnny Mercer, Buddy De Sylva, executive producer at Paramount Pictures, and Glenn Wallichs, Los Angeles music store owner.

Artie Shaw in Hollywood; Immediate Future Vague

Hollywood, March 7.

Artie Shaw, recently discharged from the Navy, is here trying to make up his mind whether to organize a new orchestra or go into film work. He has been talking to Metro on a film deal and also is involved in negotiations with radio.

Everything is too unsettled, he explained, to reach any decision just now, but he is going to do "something about music." Band leader will make a brief business trip to New York and return to Hollywood where, he said, he intends to remain if possible.

Leader is under contract to the William Morris agency, which took over his management from General Amusement Corp. just before he went into service. His Navy band, which he left when he returned with it from the South Pacific, is currently under the baton of Sam Donohue and is on its way overseas again.

Metro Pic Cues Reissue Of James Recording

Columbia Records is reissuing Harry James' recording of "I'll Get By," made in 194.., to take advantage of the tune's revival through the Metro film, "Guy Named Joe." Berlin Music, which publishes, is going to work on the melody.

RCA-Victor has a recording of the tune also, by the King Sisters, but whether this is slated for reissue is undetermined.

HEIDT BACK TO ROAD FOR THEATRE DATES

Horace Heidt's orchestra, in semi-retirement the past six months, will return to work this summer. Heidt will move out of California where he and most of his men had been working in defense plants and playing at the leader's own Trianon Ballroom, Southgate, around the middle of June to begin a theatre tour. Definite bookings haven't yet been set.

Music Corp. of America, which books Heidt, has also been endeavoring to get Freddie Martin's band to leave California for theatre work. So far, however, Martin has remained adamant against travel.

PASTOR'S MIAMI DATE

Tony Pastor's orchestra goes to the Frolics, Miami, in place of Jimmy Dorsey, who instead heads for Hollywood to begin work on a Metro film April 17.

Pastor opens April 4 for three weeks.

Erskine Hawkins, 4-F Originally, Into Army

Erskine Hawkins, Negro bandleader 4-Fed at the N. Y. induction center several months ago, was recalled last week and inducted by the Army. He's the first Negro name leader to go into service.

When Hawkins is called his band will be taken over by vocalist Jimmy Mitchell. Latter did the lyric on Hawkins' recording of "Cherry," his heaviest seller, and it's thought his name has sufficient b.o. value due to this to assume leadership.

N.Y. Park Central Back To Name Bands, Chester

Park Central hotel, N. Y., returns to the use of name bands next week (17), bringing in Bob Chester's orchestra for four weeks. Chester has never played a major location spot in N. Y. proper. He replaces current Denny Beckner.

Louis Prima's orchestra is due to follow Chester, though contracts are not signed. It opens April 14.

Don Redman Goes Latin

Don Redman's band heads for the Coast and the Republic lot latter part of May to begin work on "Brazil."

Shooting set for June 1.

Kay Little replaces Ann Salloway as vocalist with Georgie Auld's orchestra at the Commodore hotel, N. Y.

Raymond Scott 4F

Raymond Scott drew a 4-F last week at the N. Y. induction center after having asked his local Tuckahoe, N. Y., draft board for a physical. Leader wished to know his service status immediately.

Scott, staff conductor at CBS in N. Y., recently signed a three-year management agreement with the William Morris office, to take effect later this year when a prior contract with MCA expires.

Dick Rose returns as arranger with Tony Pastor's orchestra and will travel with the band. Pastor, now at Frank Dailey's Terrace Room, Newark, is replaced there Friday (10) by Charlie Spivak.

Herbie Fields Contracted For Morris Agcy. Mgt.

Herbie Fields signed a management contract with William Morris agency last week after securing a release from General Amus. Corp. He will reorganize his orchestra immediately.

Fields, sax-clarinet, was in the Army two years and after being released late last fall formed a band backed with his own money. It temporarily disbanded several weeks ago after he dropped around $7,500.

Billie Holliday, singer, signed to record for World Transcriptions.

N.Y. Biltmore Involved In Social Security Raps

Biltmore hotel, N. Y., is involved in a situation with the Treasury Department over unpaid social security sums. Hotel executives won't talk about it, but they have been checking the various talent agencies the past week or so in an effort to contact bands and acts which played there over the past two years, in an endeavor to clear up the situation.

Treasury, according to the AFM, has assessed the Biltmore an undisclosed sum.

DO NOTHIN' TILL YOU HEAR FROM ME
Words by BOB RUSSELL Music by DUKE ELLINGTON
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JERRY JOHNSON Gen. Prof. Manager
The Duke Does It Again—And Again with a Bob Russell Lyric

5 Best Song Sellers

(Week Ending March 4)

Mairzy Doats	Miller
Besame Mucho	Melodylane
Shoo Shoo Baby	Leeds
Don't Sweetheart Me	Advanced
No Love, Nothin'	Triangle

GI's Want Sentimental Numbers, Says Berlin; 'Mairzy' Floors Him

Washington, March 7.

Irving Berlin, back from London, says that the American GI is getting the war songs he wants—something sentimental about home and love, and that he prefers this to the more martial tunes of the last war. Berlin, who arrived in Washington last week following 11 weeks with the stage version of "This Is the Army" in England, delivered a press conference in the Pentagon Bldg. which was a one-man show. He sang his new number, "My British Buddy" and admitted that "Mairzy Doats" just about floored him.

"Maybe," he told the newspapermen, "the so-called sloppy, sentimental songs that are being sung reflect what the boys feel. The boys like sentimental songs. They definitely do not like bragging, flag-waving songs.

"After all, a war song is only a song popular during the war, and who are these soldiers? They're just civilians in uniforms." Of "Mairzy Doats," Berlin commented wryly: "I leave for a couple of months, and they change the whole form of song writing."

NO DEAL YET ON S-B WITH COLUMBIA PICTS

Columbia Pictures' deal with Shapiro-Bernstein, under which the latter was negotiating to set up a subsidiary company to publish Columbia film scores, is still incomplete. Meanwhile, S-B has taken the score of the forthcoming Kay Kyser-Columbia picture for release through its own firm. Tunes are "There Goes That Song Again," "You Make Me Dream Too Much," "Poor Little Rhode Island" and three others, all by Julie Styne and Sammy Cahn.

Reason for the delay of negotiations are vague, and Shapiro executives won't discuss it.

Vogel Denies 'Someone' Infringement Charge

Denying charges of infringement of the song, "Someone Thinks of Someone," the Jerry Vogel Music Co., Inc., filed answers and a counterclaim, last week in N. Y. federal court, to the Fred Fisher action. At the same time Vogel filed notice for the examination of Anna Fisher, head of the plaintiff corporation for March 14, and Eli Oberstein, an executive, for March 21.

Vogel charges that since renewal right to "Someone" was obtained in 1933, Fisher has published song and now attempts to convert renewal rights to "Someone" for its own use and to deprive Leonor Dunn, legal co-owner of the song, of her share of the royalties. Miss Dunn is the next of kin of one of the composers, Ed Gardenier, who died before renewal rights were obtained. Vogel claims that rights were assigned to him.

Mac Green Missing 3 Days; Found in Hosp.

Mac Green, former publisher and now contact man with Lincoln Music, was missing for three days last week, finally being found in Roosevelt hospital, N. Y. He remembers only striking his head in a bus.

Green had started to work for Lincoln Music the day he disappeared. He is said to be fully recovered and is to resume work this week.

Abe Glaser With Ford

Abe Glaser, member of the staff of Remick Music, one of the Warner firms, joins Sam Wigler's Ford Music Co., as a partner. He was with Remick seven years.

Eli Oberstein, head of Classic Record Co., who started Ford several months ago with the backing of a five-year contract affiliating the firm with BMI, withdrew from its operation last week.

Lewis Gruenberg, composer, is supervising recording of "American Miracle" score at Metro.

St. L. Symph Has Biggest Pension Fund Affair

St. Louis, March 7.

Annual pension fund concert of the St. Louis symph orch Friday (3) in the Henry W. Kiel auditorium with beer, pretzels, hot dogs, hamburgers, etc., served to the audience brought out a paying mob of 7,100 for the most successful shindig in the history of the organization. Prices were $1.10 and 55c.

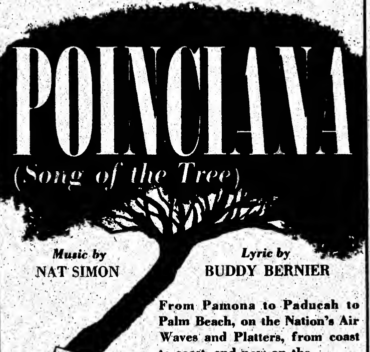
Circus atmosphere prevailed and the Coon Creek Boys, a hillbilly outfit from a local radio station vied for approval with the regular symph tooters who were batoned by Charles O'Connell, former head of Artists and Repertoire of RCA-Victor and Vladimir Golschmann, the orch's maestro.

Burke-Van Heusen Firm To Publish New Crosby Score As Co.'s Initialer

New Burke-Van Heusen publishing firm got the score of the new Bing Crosby film, "Going My Way," to start it in business, taking the tunes from Famous Music, which had been assigned the numbers. Famous is owned by Paramount, which produced the film, but Crosby also has a publishing deal with Buddy Morris, who is backing the new firm, Burke and Van Heusen wrote the new score.

Last-minute switch found Famous already preparing to print copies of the tunes and all work begun in this direction has been turned over to the new outfit.

For 50 years the Marks Hit Tree has been flourishing. Last year it certainly produced a whopper of a crop in "Paper Doll." Now the sturdy old tree yields a golden harvest again in



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JERRY WALD.....Decca.....4433
DAVE ROSE.....Victor.....20-1554
BENNY CARTER..Capitol.....144
ENRIC MADRIGUERA.....Hit.....7076

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OL' MAN RIVER ♪ SMOKE GETS IN YOUR EYES ♪ WHO ♪ MAKE BELIEVE ♪ DEARLY BELOVED ♪ KALUA ♪ LOOK FOR THE SILVER LINING ♪ THE NIGHT WAS MADE FOR LOVE ♪ THEY DIDN'T BELIEVE ME ♪ TILL THE CLOUDS ROLL BY ♪ THE SONG IS YOU ♪ SHE DIDN'T SAY YES ♪ WHY DO I LOVE YOU ♪ THE LAST TIME I SAW PARIS ♪ LOVELY TO LOOK AT ♪ BILL ♪ DIDN'T YOU BELIEVE ♪ HAVE A HEART ♪ DON'T EVER LEAVE ME ♪ I'VE TOLD EVERY LITTLE STAR ♪ WHY WAS I BORN ♪ THE SIREN'S SONG

★ SHOWBOAT ★ SWEET ADELINE ★ ROBERTA ★ SALLY ★ CAT AND THE FIDDLE ★ SITTING PRETTY ★ THE GIRL FROM UTAH ★ MISS SPRING TIME ★ BUNCH AND JUDY ★ YOU WERE NEVER LOVELIER ★ VERY GOOD EDDIE ★ HAVE A HEART ★ RAGGEDY ANN ★ HEAD OVER HEELS ★ MUSIC IN THE AIR ★ OH BOY ★ OH LADY LADY ★ NIGHT BOAT ★ SUNNY ★ GOOD MORNIN' DEARIE ★ LEAVE IT TO JANE ★ STEPPING STONES ★ THE SIREN ★ HITCHY KOO ★ LOVE O'MIKE ★ THE GIRL FROM MONTMARTRE

From **Columbia's** *forthcoming*
Technicolor Production

Cover Girl

(*Starring* **RITA HAYWORTH** *and* **GENE KELLY**)

these glorious melodies by

JEROME KERN

"LONG AGO"
(And Far Away)

"SURE THING"

"MAKE WAY FOR TOMORROW"

"PUT ME TO THE TEST"

"COVER GIRL"

Lyrics by **IRA GERSHWIN**

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Ballots Mailed for ASCAP Election Of Writer-Publisher Board Members

Ballots are in circulation for the election of writer and publisher members of the board of directors of ASCAP. They were mailed last week and are returnable before March 19, or 10 days before ASCAP's annual membership meeting March 29.

In the race for the four publisher chairs on the board, the nominees selected by the committee, chairmanned by Max Mayer and including Lou Levy and John Sengspach, are Leo Talent, Eli Oberstein, Bill Luckenbauer and Willard Sniffin. They oppose Jack Robbins, Jack Bregman, Richard Murray and Walter Fischer.

Of that group Oberstein's nomination is unusual; he is a partner in Fisher Music, an ASCAP firm. It possibly explains Oberstein's recent withdrawal from Ford Music, a publishing house he recently set up with the help of a BMI contract.

Writers nominated for the board consist of Peter DeRose, Milton Drake, Ned Washington, Jesse Greer, J. C. Johnson, Stanley Adams, L. Wolfe Gilbert, Otto Harbach and Richard Rodgers. Within this grouping the electioneering is hot since Gilbert has been one of the outstanding opponents of the Society's point plan for writer classification, which has not yet been put into effect due to the bitter standard-writer opposition it has encountered. Standard writers nominated are Deems Taylor, president of ASCAP; Douglas Moore and Sigmund Spaeth.

Members of the writers' nominating committee were Eddie Delange, Sammy Stept, Charles Tobias, Jack Wolff, Herman Hupfeld and Al Kaufman.

Col. Defers to Rival Co. on Robeson After Wrangle on Release

Columbia Records released to Keynote Recording Co. this week a platter made for the latter by Paul Robeson and which started a dispute between the two companies last week. Keynote made the disc, a recording of the Russian national anthem, at Columbia's Leiderkranz studio in N. Y., with permission of Columbia Broadcasting System and without the knowledge of its recording affiliate.

When Keynote officials sought to pick up the master of the disc, which Columbia expects it to use for marketing retail pressings, Columbia officials refused to release it. Robeson is under contract at Columbia and the company couldn't see its way clear to helping record one of its own artists for another outfit when it is not recording the artist itself. However, a clause in Robeson's Columbia contract allows him to work elsewhere in certain instances, and so Columbia finally acceded.

Song 'Shark' Racket Under P. O. Probe on Coast for Using Mails

Hollywood, March 7.

Legitimate song publishers, who for years have tried to warn against the activities of song "sharks," are watching with interest a government move, through the office of postal authorities, to stamp out the business of "mail order publishers."

Phoney publishers, who bilk amateur composers of millions of dollars annually, have had a field day in the past two years, since the search began for the "great war song." They spread their advertisements through national magazines, periodicals, daily newspapers and rural journals, citing glowing overnight successes that can be achieved by the amateur song writer. They solicit compositions and lyrics, representing themselves as bona fide publishers. Then the sucker springs and the trap snaps.

ASCAP has conducted a campaign for years to warn the public against song sharks. They point out methods of operation as compared to those of the honest firms doing business. Not only do legitimate publishers never ask a fee from a songwriter — it is their business to pay for songs—but they never solicit, through the mail or any advertising medium, the works of amateurs.

A more than proportionate share of the firms under investigation by postal officials are located in Hollywood. The address carries an aura of glamour to the dreamers in the hinterlands, and the sharks know it.

Jerry Johnson Replaces Baker at Robbins Music

Jerry Johnson has been named professional manager of Robbins Music, in place of Murray Baker, who shifted to the professional mgr. spot with the new Burke - Van Heusen firm set up by Buddy Morris.

Johnson has been with Robbins several years, previously having been professional manager of ABC Music.

Top Tunes for Your Books
An All-Time Favorite
SOUTH AMERICAN WAY
Music by . . .
JIMMY McHUGH
Published by
Harms

LARRY HART TRIBUTE IN N. Y. GROSSES 6G

A capacity house grossed about $6,000 Sunday night (5) at the Majestic theatre, N. Y., where ASCAP's "Tribute to Larry Hart" show was sta--d by headline entertainers representing all phases of show business. Outstanding hits of Rodgers-Hart were played and sung by the guest names. Former Mayor James J. Walker emceed.

Co-sponsored by the American Theatre Wing, affair's proceeds go to the Armed Forces Master Records, Inc., which will use the money to furnish army camps with recorded musical libraries.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Feb. 28-March 5, from 5 p.m. to 1 a.m., is made up of tunes with 10 or more plugs. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

TITLE	PUBLISHER
A Lovely Way to Spend Eve—†"Higher and Higher"	Crawford
And Suddenly It's Spring—†"Lady In the Dark"	Famous
Besame Mucho	Melodylane
By the River of Roses	Shapiro
Don't Sweetheart Me	Advanced
Goodnight Wherever You Are	Shapiro
I Couldn't Sleep a Wink—†"Higher and Higher"	T. B. Harms
I Love You—*"Mexican Hayride"	Chappell
I'll Be Around	Morris
I'll Get By—†"Guy Named Joe"	Berlin
Is My Baby Blue Tonight	Broadway
It's Love, Love, Love	Santly
Journey To a Star—†"Gang's All Here"	Triangle
Mairzy Doats	Miller
Music Stopped—†"Higher and Higher"	Robbins
My Heart Tells Me—†"Sweet Rosie O'Grady"	Bregman
My Ideal	Paramount
No Love No Nothin—†"Gang's All Here"	Triangle
San Fernando Valley	Morris
So Goodnight—†"Hya Sailor"	BMI
Someday I'll Meet You Again—†"Passage Marseilles"	Witmark
Speak Low—*"One Touch of Venus"	Chappell
Take It Easy—†"2 Sisters and a Sailor"	Santly
When They Ask About You	Berlin
You're the Dream, I'm the Dreamer	ABC

† *Filmusical.* * *Legit Musical.*

Paramount Pictures
and ALL other picture studios use this 3x5 VISUAL record of song hits of over 100 publishers, plus old favorites. Includes lead sheet and lyrics of chorus. Samples free.
TUNE-DEX
1619 Broadway New York 19

Morton Gould's
INSTRUMENTAL SENSATION
PAVANNE
FAVORITE OF A NATION
MILLS MUSIC, Inc.
1619 Broadway, New York

Sensational! Song Hit by W.R. Williams
SO·LITTLE·TIME TO SAY GOOD BYE.
Dance Orch. by Jim Blade
Published by WILL ROSSITER, 173 W. Madison St., CHICAGO

Two Big Feist Hits
A Great Seasonal Song and One of the Season's Best
EASTER SUNDAY WITH YOU
Words and music by DON REID and HENRY TOBIAS
Top Song from MGM's SWING FEVER starring KAY KYSER
MISSISSIPPI DREAM BOAT
Words by LEW BROWN and RALPH FREED Music by SAMMY FAIN
Leo Feist inc 1619 BROADWAY, N. Y. 19
HARRY LINK
Gen. Prof. Mgr.

Would Nix 'Contractor' Status on Acts; Now Angling for 50-50 Tax Deal

Status of vaude and nitery performers in relation to withholding, social security and unemployment compensation taxes, which was thought to be temporarily settled by last week's ruling declaring them to be independent contractors, has again been thrown into the wrangling stage. American Guild of Variety Artists last week protested the ruling to the Internal Revenue Office seeking instead a blanket exemption of 50% for expenses and the pay-as-you-go nick to be deducted from the balance.

Mortimer S. Rosenthal, who conferred with BIR officials last week, argued such a ruling would harm variety performers as employee status would be to their ultimate benefit since they would be included in the purview of social security and unemployment compensation laws. By placing acts in the independent contractor category, they would be deprived of the benefit of that legislation.

Rosenthal said there was no indication of the results of this protest, but declared that the United States Supreme Court ruling on the Hearst case would go a long way in determining the final status of acts.

The Hearst case, aired before the highest court Feb. 10, will rule on whether newsboys are employees of the newspaper or independent contractors. Rosenthal declared that social security agency officials have an angle which ties up the similarity between newsboys and performers. Spokesmen at the social security office in New York were unable to define that relationship.

It has been previously expressed by Internal Revenue spokesmen in Washington that the findings in the Hearst case would help determine the final status of variety performers. Last week's ruling is temporary and may be reversed when the final decision is promulgated.

Richardson Suit Settled

Breach of contract suit for $10,000 instituted by Frank Wagner against Peggy Richardson, a singer formerly at Wagner's nitery, Tumble Inn, Ridgewood, L. I., has been settled out of court. Wagner charged singer ran out on a 12-week contract last September.

Versatility in Rhythm

KEN KENNEDY

On Tour for USO Overseas

Broadway's Youngest Producer-Designer

JOE CROSBY

Louise's Monte Carlo
New York City
Second Year

PROFESSOR BACKWARDS

NOW ON TOUR WITH

"GEORGE WHITE'S SCANDALS"

Thanks to My Boss
GEORGE WHITE

PERSONAL MANAGEMENT
HARRY GREBEN
54 West Randolph Street, Chicago

East—Billy Diamond—1501 Broadway, New York

'Ice-Capades' Terrif 65Gs on St. Paul Week

St. Paul, March 7.

"Ice-Capades" finished to terrific $65,000 at St. Paul Auditorium for six nights and two matinees.

This is new high record for any ice show's single week in Twin Cities, made possible by fact that Auditorium's seating capacity is nearly 9,000 compared to 4,500 at Minneapolis Arena where "Ice Follies" plays its annual engagement.

The $65,000 represents a larger gross than "Ice-Capades" drew in 17 days at same stand last season.

AGVA Yanks Faye Out of Unit In Commission Brawl

Joey Faye, comic, was forced out of the "Fun for your Money" cafe unit because of placement on the American Guild of Variety Artists unfair list last week. Charges against Faye were brought by Matty Rosen, of the Joe Glaser office, who claims $450 commissions were due him.

Action was taken after all attempts at settlement failed, and came after Faye failed to show up at a hearing before the Philly AGVA local, when outfit was playing at the Walton Roof.

Unit opened without Faye at the Latin Quarter, Fall River, Mass., Sunday (5).

LESTER-BLOOM MIXUP TO BE ARBITRATED

Contract dispute between Buddy Lester, nitery comic, and Cy Bloom, operator of the Club Charles, Baltimore, will be decided by a three-man court of arbitration, it was decided last week. Decision was reached after representatives of AGVA and Bloom were unable to reach a settlement agreement growing out of Bloom's charge that Lester has defaulted on a contract calling for him to open at the Club Charles on Feb. 22.

According to Bloom, Lester asserted that he would be unable to fulfill contract because he faced imminent induction into the Army. Confirmative proof, however, from Lester's local draft board was not shown, Bloom contends.

AGVA informed Bloom's N. Y. representative that it would guarantee Lester's appearance at the Club Charles but was informed that Bloom is no longer interested in having comic fill the engagement, desiring instead a cash settlement of $2,400.

Lester, who is drawing $1,000 a week at the Latin Quarter, Chicago, contracted for Baltimore date about a year ago, when he was drawing $300 per. His weekly salary at the Club Charles was to have been $600, representing a $300 increase over the original contract agreement, in consideration of his growing popularity.

Comic, who is the brother of Jerry Lester, has petitioned his draft board for a second physical examination, it is understood, claiming a neuropathic ailment.

Belle Baker Signed For Republic's 'Atlantic City'

Belle Baker has signed with Republic Pix for an assignment in "Atlantic City."

She reports to the Coast April 15.

Don't Tell Pooch

A dog's vaude value was described by an assistant circuit booker, in a recent report to his chief. The analogy between canine and master wasn't at all flattering to the former.

The assistant booker reported thinly on the act: "This is a man and dog act. If the dog had any brains, he'd do a single."

N. Y. Niteries' Boff Biz Curbs Tax Hike Worry

Terrific business in New York niteries despite the Lenten season, indicates operators of major niteries have nothing to fear with application of the 30% cabaret tax which goes into effect April 1. They say that if Lent didn't stop the heavy business, then the 30% hike won't.

Ropes are up in nearly all Stem and east side niteries. In fact the Latin Quarter, last week, registered the biggest seven-day period in its history, chalking up $42,000. About $7,500 was taken in Saturday night.

With that much money around, operators have little to fear, they say.

Mortimer S. Rosenthal, who recently returned from a trip through the midwest in which he discussed effects of the measure, said that all operators queried will continue with floorshows for a trial period lasting 60 days from April 1. By that time, they feel, the effects of the tax will be known.

Should many cafes drop floorshows, AGVA feels that part of the talent employment slack will be taken up by vauders. Many houses now on a straight film policy, they say, would like to inaugurate stageshows, but are discouraged by lack of talent. With more acts available, more houses will resume live entertainment.

Tax Law Defined

Interpretation of the definition of a cabaret in relation to application of the hike in 30% nitery taxes is causing many headaches. As defined by the Bureau of Internal Revenue, "A roof garden or cabaret shall include any room in any hotel, restaurant, hall or other public place where music or dancing privileges or any other entertainment, except instrumental or mechanical music alone, is afforded the patrons in connection with the serving or selling of food, refreshments or merchandise."

Definition is broad enough to include all spots except those which have wired or juke box music and where bands perform and no dancing or singing is permitted.

Little Rock Niteries Impose Own Curfew To Frustrate Cops

Little Rock, March 7.

Recent visits by state police planted fear in the minds of operators of hot night spots and their elaborate casinos, which are as much a part of the racing season here as the horses, have been closed for an indefinite period.

Fearing that Governor Adkins' state cops would pay their clubs a visit during the evening and destroy their expensive layouts, operators of Club Belvedere, Southern Club and Avalon, the resort's leading niteries, decided to take a deep cut in revenue and closed their annexes to capacity crowds Saturday night. Many of the patrons, intent on taking a fling at the gambling tables, were unable to understand why the casinos were closed.

The decision to keep the gambling rooms closed proved to be a wise one, for state police visited the clubs, but went away empty handed.

A dice table at the Reno Club, midtown bookmaking and gambling joint, was found operating full blast by the state police, and was chopped to pieces, and the operators were arrested on charges of operating a gambling house.

Attendance at the present race meeting, as well as betting, is far ahead of last year. Attendance during the first week was 28,946 as compared with attendance of 21,939 during the first week in 1943. Betting during the first week reached an all-time high for one week of $1,534,288.

AGVA to Invoke 30 Shows-a-Week For Acts on Tour, N. Y. Houses Later

Miller Denies Stranding, Says All Were Paid Off

Irvin C. Miller, stager of the unit, "Born to Swing," disclaims responsibility for its premature folding in Philly two weeks ago.

Miller says unit was owned by Vrown Productions and that he had no financial interest whatsoever in the venture. He had been called in to stage it. He added that Max Wax, one of the owners of the Lincoln theatre, held half interest in the show. It folded on his orders.

Miller further denies that troupe had been stranded, since salaries were paid on day show closed. Some of the chorines hung around Philly, thinking it might reopen. When it didn't they pulled the stranding squawk.

Joe Frisco Bows Out Of 18, N. Y., After Row And Into 51 Across St.

Dispute last week between Joe Frisco and boniface Freddie Lamb of the 18 Club found the comic out of the floor show at the 52nd street spot although his picture and billing remained on display out front. Frisco jumped to the Harrington-Hyers production at Club 51, across the street, during the interim where he performed without outside billing.

Situation was summed up by the ad libbing comic as follows: "I'm billed at the '18'; I lounge around '21' and I'm working at '51.' Now I'm afraid Mayor LaGuardia will order me picked up for being in the numbers racket!"

Frisco is slated to leave for Coast soon. He's due on Repub lot, April 1, to start working in "Atlantic City."

American Guild of Variety Artists has launched a drive to lower the number of shows a performer may do during a week's engagement at vaude houses. Matt Shelvey, national AGVA administrator, declared union will compel bandleaders hiring performers for package shows to adhere to a 30 show per week policy on the road.

Shelvey claims acts are now doing an indeterminate number of performances because of booking methods. Bandleaders going into vauders on percentage arrangement, are doing any number of shows to up their take. The acts he claims don't share in the orch leaders' prosperity. He hopes to put in the 30-show limit with pro-rata for shows over that number.

Drive indicates AGVA will also attempt to reduce the 36 show limit, now in effect in New York houses. Current pact with circuit vauders expires next year and that clause will most likely not be renewed.

Shelvey believes AGVA is strong enough to take action on this matter. He added that band vocalists who are not members of the American Federation of Musicians, will also come within the 30-show limit.

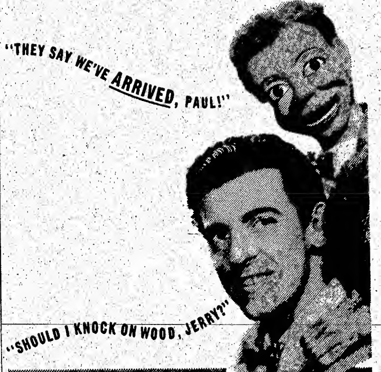
His stand parallels that of the AFM which several years ago placed a 30-show limit on bands in theatres for musicians working for scale.

BOOKINGS STALLED IN COCKTAIL CIRCUITS

Los Angeles, March 7.

Night club and cocktail unit bookers are holding off on future commitments, waiting for public reaction to the new 30-percent tax on entertainment spots, which goes into effect on April 1.

Contracts past April 1 have grown skimpy in comparison with previous advance bookings. Fear is that many clubs will drop their flesh shows if the check-bite tax interferes too seriously with business.



PAUL WINCHELL VENTRO-MIMIC COMEDIAN

AND HIS NOT-SO-DUMMY PAL **JERRY MAHONEY**

CERTAINLY *HAVE* ARRIVED!!!!!!!

Stars of the PAUL WINCHELL-JERRY MAHONEY show, Mondays, 9:30 P.M. (Mutual-Coast to Coast) . . . Paramount Theatre, New York . . . Chez Paree, Chicago . . . Biltmore Bowl, Hollywood . . . Radio City Music Hall . . . and on and on . . . !

MANAGEMENT-COUNSEL
GOLDFARB, MIRENBURG, and VALLON
RKO BLDG. • RADIO CITY • N. Y.

BOOKINGS – WM. MORRIS AGENCY, Inc.

Tap Room Owners (Not Patrons) Must Absorb New Hike on Liquor

Pittsburgh, March 7.

Tap rooms must absorb the new taxes imposed by the recently-enacted federal revenue law, which becomes effective April 1, district office of the OPA stated here last week. Price-control attorneys said ceilings on distilled spirits will not be raised to permit liquor licensees to pass the tax on to the public. Nor may licensees reduce the size of drinks, it was added.

Ruling stipulated that hotels, cafes, restaurants and other licensed establishments will be unable to raise prices to offset the $3-a-gallon tax increase on whisky and the $1-a-barrel hike on beer.

Meanwhile, Pennsylvania State Liquor Control Board indicated that booze purchased from state stores would be increased in price to correspond with the new tax law.

Mpls. Niteries Mull Plans to Ease Tax Bite

Minneapolis, March 7.

Operators of so-called stage and theatre bars claim that by cutting all announcing, singing and acting and retaining instrumental music only their trade classification becomes "dead music" and is not subject to any tax, not even the present 5%. If this interpretation is allowed, it's indicated they'll eliminate singers and comedy and talking acts and continue only with instrumentalists.

Most leading night clubs have made known their intention to continue as usual, at least until it can be determined what effect the 30% bite will have on business. Several establishments are toying with the idea of splitting their places to make one section taxfree or charging admission.

Rialto, Chi, Nixes Pix; Retains Burley Policy

Chicago, March 7.

Deal for Rialto theatre to switch to pix has been nixed and house will continue with current burlesque policy indefinitely.

Empress theatre, located in the busy 63rd and Halsted streets district, is playing with the idea of installing burlesque in the fall, which would give the city two burly spots.

AGVA LIFTS BAN ON PALOMAR, SEATTLE

Palomar theatre, Seattle, is off the unfair list at American Guild of Variety Artists, through pacting a minimum basic agreement calling for $75 weekly for principals and $45 for chorus for 30 shows a week.

Negotiations were completed by Florine Bale, national AGVA representative in the Hollywood local.

House had been on the unfair list for past five weeks because of unwillingness to negotiate, but acts that had signed contracts prior to AGVA's ban were permitted to play.

Saranac

By Happy Benway

Saranac Lake, N. Y., March 7.

A. B. Anderson, ex-colonist and manager of Pontiac theatre, running for village trustee.

Ben Schaffer upped for mild exercise.

Len Grotte, Loew manager, who was recently upped for one meal a day at the Rogers, now taking special treatments for rheumatism.

Dwight C. Leeper, who did it here in one year, now sapping up Broadway ozone while living at the Lambs.

Jimmy Marshall off to New York for general overhauling at the Cornell Medical Center.

Betty Huntington, ex-Rogerite who cured here, now on staff of N. Y. Public Library.

Send birthday greetings to Alora Gooding, former nitery thrush, now on nice comeback at the Will Rogers.

Barton Searfoss is a newcomer at the Will Rogers. Needs that Adirondack air while having general checkup.

Ben Nadler considerably cheered up by surprise visit from his frau.

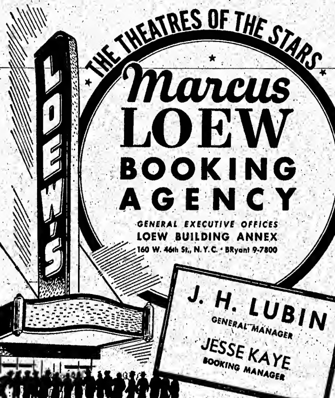
"Abie's Irish Rose" benefit performance at the Opry House played to S.R.O. Boys of colony who are in the service will receive gift packages from the proceeds. Show was under auspices of the Lions' Club.

Write to those who are ill.

AL BORDE
PRESENTS

BENNY MEROFF
IN HIS
"FUNZAFIRE"
COMPANY
(FIFTH YEAR)
●
Now Playing
FOURTH WEEK
GLENN'S RENDEZVOUS
NEWPORT, KY.

CAPPELLA & PATRICIA
Finishing Picture for Republic
"The Cowboy and the Senorita"
OPENING MARCH 22
EL RANCHO
LAS VEGAS, NEVADA



New Acts

VIRGINIA HOPE
Songs
7 Mins.
Cafe Society Downtown, N. Y.

Petite, dusky songstress has the pipes and looks but needs to get accustomed to nitery atmosphere and technique. When she adds salesmanship to her kit, Miss Hope should be a solid attraction at this Negro talent hatchery down in the Village. Chief sag spot when caught at dinner show (29) was singer's whispering announcements of her numbers.

Delivery is okay and songs are well chosen. "Where or When" proves strongest, closely followed by "Happiness Is a Thing Called Joe" and "Summertime." Concert-trained soprano encored with "Embraceable You."

Eddie Haywood, spot's pianist-maestro, ivories the song session.

Donn.

ALAN BYRON
Singer
10 Mins.
Glass Hat, N. Y.

In his first nitery date Alan Byron indicates promise for not only the current idiom, but also vaudeville, musical comedy and pictures. Formerly Addison Randall, he's apparently intent on a "new" career.

Right now, Byron—and let it be Byron—needs schooling in rostrum deportment. He has a strong baritone of the operetta type, and his choice of tunes, like "Old Man River" and "Chloe," are typical of what he seemingly likes to do, but it would be best if he switched to the more modern idiom for cafe purposes. Cafe audiences are inclined to be blase of the former repertoire. His selection of "People Will Say," is done well and represents a more popular choice for a nitery floor.

Byron is a tall, nifty-looking chap, and his prematurely greying hair gives him a distinction that points up his values for the femmes.

Kahn.

RALPH LEWIS
Comedian
13 Mins.
Glass Hat, N. Y.

Ralph Lewis is a young comedian who has fine delivery but old material. But he managed to get over to these customers opening night.

Lewis is apparently new to the biz, but when properly schooled, and with the right material, he seems like a good bet for faster company.

Kahn.

FOLIE MILLER
Dancing
5 Mins.
State, N. Y.

Youthful and attractive tap dancer, working in a fetching white costume, Folie Miller is doing two tap routines here. She has an exceptionally nice style and freedom of motion, scoring nicely here.

Dancer does an engaging tap dance and an acro tap number.

Char.

HARRY CARROLL and POLLY BAKER
Songs, Novelty
10 Mins.
State, N. Y.

Harry Carroll, at the piano as usual, has in Polly Baker an extremely entertaining songstress who weaves considerable novelty into her work and even catches some laughs. She is a very personable artist and sells her numbers very well, getting the most out of them.

Miss Baker opens with a medley of tunes Carroll has written, then does "Strip Polka" in a very diverting way with some extra lyrics thrown in. She has a unique stint in giving her impression of a floorshow as might be found in a Flatbush cafe, doing an m.c., a chorine, a magic bit and hot song number. As the m.c. she also offers a vocal specialty designed for light laughs. Miss Baker scored very strongly when caught.

Char.

NORMAN LAWRENCE
Songs
8 Mins.
La Martinique, N. Y.

This tall, nicely groomed baritone shows considerable promise with a robust voice and pleasing delivery. However, he apparently lacks ability to fully control his pipes as chirpings in the lower registers cracked up in a couple of instances. He did manage to make nice recoveries, to walk off to an okay hand.

His mannerisms are of the swoon school, but his selection of numbers belie any attempt to cash in on the current vogue. Did "I'll Be Around" and "I Love You" from "Mexican Hayride" for fine response. Also chimed in on the production numbers to supply vocal background.

Jose.

200 TURN OUT FOR AL ROSEN FAREWELL

Al Rosen, with Loew's for 14 years, the last 11 as manager of the State theatre on Broadway, was partied at Toots Shor's, N. Y., Friday (3), by nearly 200 mainstemmers who farewelled him prior to his leaving for San Francisco this week to head a plastics plant now engaged in war industry.

Among those who turned out and paid Rosen tribute were James J. Walker, former mayor of New York, and Dean Alfange, gubernatorial candidate for governor in the last election. Jay C. Flippen was toastmaster. Also occupying the dais were Ed Sullivan, N. Y. News Broadway columnist; Matt Shelvey, national administrator of the American Guild of Variety Artists; Marine Sgt. Barney Ross, Louis Sobol, N. Y. Journal-American columnist, and Ed Douglas, Rosen's successor at the State.

Rosen was presented with $300 in cash and in addition Toots Shor tossed in a personal gift of a $100 war bond.

McKechnie Pays Chorus Claims Vs. 'Cover Girls'

Affairs of the defunct vaude unit, "Cover Girls," produced by Jim McKechnie, former manager for Earl Carroll, have been partially wound up with payment of $779 to the chorus.

American Guild of Variety Artists claimed that four days' pay was due the cast because of improper notice. McKechnie's agreement with AGVA called for notice of one week on the first day of the work week. Instead McKechnie posted the notice several days late. Payoff included salary for a Christmas eve midnight show.

Unit Review

Geo. White's 'Scandals'
(TOWER, K. C.)

Kansas City, March 3.

George White's "Scandals," with Masters & Rollins, Ming, Ling & Hooshee, Prof. Backwards, Miriam La Velle, Al Klein, Eddie Nelson, Sam Lewis, Line (18); Tower Orch (9); "Sing a Jingle" (U).

The name of George White gains much luster in the wake of the 1944 edition of his familiar "Scandals," an even hour of solid entertainment. Smartly staged and with the most attractive line seen in a George White production in recent years, current version combines essentials into a bill which has what it takes.

The show starts with the line of 18 lookers, who give out with modes of dancing, from minuet to rug-cutting. And a male quartette, billed as The Bums, work titles and phrases of pop songs and dramatic bits into a laugh-getting number.

Miriam La Velle, a shapely acrobatic dancer, breezes through okay somersaults and spinning head stands. Scores heavily. A courtroom blackout sketch follows.

One of the standouts of the bill comes next, when the line does a strip tease satire.

Professor Backwards opens with some fast gags and follows with blackboard writing in reverse while he pronounces in like manner. The juves particularly give him a play.

Masters & Rollins take over with taps, impressions, clowning and eccentric hoofing. Duo ties up the show.

Following another blackout skit, a jail bit based on an absent-minded prisoner, the girls are lowered from the flies like paratroopers for an exhibition drill. In white uniforms and wooden guns, they go through some snappy maneuvers which win them a nice round of plaudits.

Ming, Ling & Hooshee, three Chinese entertainers play and sing. Girl opens with "Fuddy Duddy Watchmaker" a la Betty Hutton. Then the trio goes hillbilly, with "Red River Valley." Close this with an effective Sinatra and Crosby rib.

For a finale, the girls do a "good night" strip to the tune of "Let's Put Out the Lights."

Standees at first night show.

Earl.

AGVA Pact For Walters Revue

Lou Walters, operator of the Latin Quarter cafes in New York and Miami, who is entering the legit type variety revue field, signed a minimum basic agreement to cover his forthcoming production, "Slap-Happy," with the American Guild of Variety Artists, Monday (6).

Pact calls for a maximum of 15 shows weekly with $85 for principals and $55 for chorus while in New York, and $60 on the road.

Opening date and house for show was to have been determined at a conference with the Shuberts, yesterday (Tuesday). Current plans call for a preem in New Haven or Boston around April 8, and will come into New York in May.

Recent cast additions are Beatrice Kay and Pat Rooney. Others lined up are Chico Marx, Renee De Marco, Jay C. Flippen and Gene Sheldon.

Drake with Fredericks

Harry Drake, former Boston agent, has joined Frederick Bros. New York cafe department.

He succeeds Jack Edwards, who reports to the Navy, March 10.

A NEW SINGING STAR

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Variety Bills

WEEK OF MARCH 10

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (9)
Will Osborne Orc
4 King Sis
3 Samuels
Johnny Morgan
Larry Adler
State (9)
R Hughes Aarons
4 Franks
Ray Eberle
Walter O'Keefe
Carter & Moreland
Ciro Rimac
Alzira Camargo
WASHINGTON
Capitol (9)
Ziggy Talent
Al Gordon
Mack & Desmond
Reg Kehoe

RKO

BOSTON
RKO (9)
Duke Ellington Orc
Apus & Estrallta
Wini Johnson
Cook & Brown
(2)
Jan Garber Orc
Beatrice Kay
Carter & Moreland
Wally Boag
CINCINNATI
Albee (9)
Woody Herman Orc
Lenny Gale
Marion Daniele
(2)
Tommy Dorsey Orc
Gene Krupa
Paul Regan
3 Edwards Sis
CLEVELAND
Palace (9)
Tommy Dorsey Orc
Gene Krupa
Paul Regan
3 Edwards Sis
(2)
Johnny Long Orc
Stardusters
Marcy McGuire
Billy Reyes
COLUMBUS
Palace (14-16)
Johnny Long Orc
Harry Savoy
Marcy McGuire
3 Wells
(7-9)
Les Brown Orc
Maury Amsterdam
Mabel Todd
Corr Bros
Eleanor Christian
ROCHESTER
Temple (3-5)
Duke Ellington Orc
Apus & Estrallta
Wini Johnson
Cook & Brown
Ben McAtee
Juggling Jewels
BOSTON
Bradford Hotel (9)
Chautse Shea
Stanley & Marty
Terry Lawler
Mildred & Maurice
CAMDEN
Towers (10-12)
Byrne Sis
Bea Henderson
Jolliteers
Whitey Roberts
Emery 2 & Claire
ELIZABETH
Liberty (9-12)
Alston & Young
Pearl Williams
3 Heat Waves
Jimmy Husson
(1 to fill)
FALL RIVER
Empire (7-9)
Leon Navara
Allen & Kent
Mary Beth Hughes
Al Ferguson
Norman Bac Dncre
Dodson's Monkeys
HARRISBURG
State (9-11)
Louis Armstrong Or
Pops & Louie
Joyner & Foster
B & E Nightingale
HARTFORD
State (10-12)
Blue Barron Bd
Tommy Ryan
The Colstons
Jean Carroll
Wally Boag
NEWARK
Adams (9)
Sonny Dunham Orc
Beatrice Kaye
West & Lexing
Windy Cook
NORFOLK
Center (9)
Hibberd, Byrd & L
Arren & Broderick
Dick Buckley
Jerry Wayne
PATERSON
Majestic (9-12)
Johnny Mack
Dorothy Dellan Co
Burton & Janet
Milton Frome
Adair Dancers
(13-15)
G. Ray & Fifi
Ruth Craven
Verdi & Raymo
Whitey Roberts
PHILADELPHIA
Carman (9)
Folie Miller
Ted & Art Miller
June Lorraine
Senor Carlos Co
PROVIDENCE
Metropolit'n (10-12)
Allen & Kent
Mary Beth Hughee
Steve Evans
Acorn & Shirley
Dodson's Monkeys
Jean Dawn
SPRINGFIELD
Court Sq. (9-12)
Eleanor Bowers
The Glenns
Guy Kibbee
Jack De Leon
J Mark & Lucille
The Mahandis
WOONSOCKET
New Park (10-12)
Pansy
Arthur Boran
Howell & Bowser
Linda Moody
Norman Bac Dncrs
WORCESTER
Plymouth (5-8)
Pansy
The Glenns
Guy Kibbee
The Coletons
Arthur Boran
Judy Talbot
Dorothy Young

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
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Southern

ALABAMA
Birmingham
Pantage (10-12)
Alex Gerber's Rev
Dothan
Martin (12)
Stan Kenton Orc
Mobile
Lyric (9-12)
Spices of 1944
GEORGIA
Augusta
Modjeska (9-11)
Beachcombers of '44
NORTH CAROLINA
Charlotte
Broadway (10-11)
Eye-Dears of 1944
Concord
Paramount (6)
Renfro Radio Show
Durham
Carolina (10)
Junior Miss
Greensboro (3-9)
National (3-9)
Junior Miss
Raleigh
State (8)
Eye-Dears of 1944
Wilmington
Carolina (9-11)
Glamour Girl Rev
SOUTH CAROLINA
Anderson
Criterion (8)
Beachcombers of '44
Charleston
Victory (6-7)
Glamour Girl Rev
Columbia
Carolina (8)
Junior Miss
Greenville
Center (7)
Beachcombers of '44
Spartanburg
State (6)
Beachcombers of '44
TENNESSEE
Knoxville
Bijou (6)
Make It Snappy
VIRGINIA
Danville
Rialto (7-8)
Renfro Radio Show
Roanoke
Roanoke (9)
Eye-Dears of 1944

Warner

NEW YORK CITY
Strand (10)
Russ Morgan Orc
Minevitch Rascals
Barbara Blaine
(3)
Ina Ray Hutton Orc
3 Stooges
Georgia Gibbs
Condos Bros
PHILADELPHIA
Earle (10)
D'Artegn Orc
Bill Robinson
Whitson Bros
(3)
Charlie Spivak Orc
Dick Buckley
Winik & Mae
PITTSBURGH
Stanley (3)
Shep Fields Orc
Smiley Burnette
Ted & Flo Vallett
UTICA
Stanley (6-8)
Duke Ellington Orc
Cook & Brown
Apus & Estrallta
Winnie Johnson
WASHINGTON
Earle (10)
Roxyettes
Ben Beri
The Fontaines
Marie Nash
Eileen Ritter
(3)
Roxyettes
Ben Beri
Marie Nash
Eileen Ritter
Fontaine 3

Independent

NEW YORK CITY
Music Hall (10)
Magazine Rev
Patricia Bowman
Ben Dova
Renald & Rudy
Robert Merrill
Roxy (9)
Count Basie Orc
Berry Bros
Frank Paris
Carol Bruce
Zero Mostel
Academy (6-8)
The 6 Grays
Steve Evans
Arron & Broderick
Paul Remos
Deep River Boys
Crotona (7)
Gil Johnson
Myles Lyons
Joyner & Foster
The Beckmans
The 2 Texans
Julia Cummings
5 Dukes
LONG ISLAND
Jamaica (6-8)
Eddie Mills
Pearl Williams
4 Creedons
3 Heat Waves
Frank Brooks
(9)
The Beckmans
The 2 Texans
Billy Sands
5 Dukes
(9-12)
Gil Johnson
4 Fantinos
(3 to fill)
Lynbrook (11-12)
The Beckmans
Warren, Evans & K
Julia Cummings
Sunnyside (11-12)
Coty & Sue
Al Ferguson
ALLENTOWN
State (9-11)
4 Elgins
BALTIMORE
Hippodrome (9)
Martha Rayo
Roy Smeck
3 Winter Sis
Condos Bros
3 Swifts
State (9-11)
G. Rae & Fifi
Ruth Craven
Verdi & Raymo
3 Rhythmettes
(12-15)
Gilbert & Carroll
Hal Haviland

Cabaret Bills

NEW YORK CITY

Aquarium Rest.
M Powell Maniacs
Jerry Montanna Bd
Angie Bond 3
Casbah
Lillian Clark
Jimmy Harkins 3
Danny Yatce Orc

Renald and Rudy
NOW
RADIO CITY MUSIC HALL
New York
Personal Mgt. EDDIE SMITH

Armando's
Ann Francine
Bal Tabarin
Roy Douglas
S Montmartre Gls
Acorn & Simmons
Jack Barrie
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Pierce
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
Judith Baker
George Morris Orc
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Cerutti's
Tom Morro
Eddie Steele
Toni Morrow
Maxine Johnson
Club 18
Roy Sedley
Vince Curran
Noel Toy
Fatso Marco
Eddie Lord
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
"Prof" Adducie
Diane Fontaine
Marco
Peggy O'Neill

West and Lexing
ADAMS THEATRE, NEWARK
THIS WEEK
Personal Mgt. TYLER MASON
1619 Broadway, N. Y.

Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Keleey
Gay 90's Quartette
Blue Angel
Carrie Finnell
The Bernarde
Evelyn Knight
Ellis Larkins Trio
Stuart Ross
Bunty Pendleton
Cafe Society (Midtown)
Jimmy Savo
Mildred Bailey
Kenneth Spencer
Eugene Fields 3
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Josh White
Eddie Heywood Orc
Marie McCall
Marcia Kent
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Jimmy Durante
Mary Raye & Naldi
Karen Cooper
Larry Brooks
Mildred Law
Mann & Knott
Los Andrini
Samba Sirene
Joel Herron Orc
Frank Marti Orc
Coq Rouge
Kathleen Kova
Dick Wilson Orch
B Bizony Ensemb
Jack Dempsey
The Victory Boys
Lysa Bert
D Baker Musicomics
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rans
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Tommy Tucker Orc
Jose Morand Orc
Hotel Astor
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Mickey Alpert Orc
Alan Byron
Ralph Lewis
Rosita & Deno
Hotel Biltmore
Ann Warren
Hal Chase
Ray Heatherton Orc
Hotel Commodore
Georgie Auld Orc
Miller Modernaires
Hotel Dixie
Al Trace Orc
Hotel Edison
Art Kassel Orc
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Lani McIntire Orc
Leilani
Mokihana
Al McIntire
Harold Aloma
Hotel Lincoln
Boyd Raeburn Orc
Hotel McAlpin
Gladys Tell
Ernest Hamory
Johnny Mesener Orc
Hotel New Yorker
Jerry Wald Orc
Hotel Park Central
Danny Beckner Orc
G & G Bernard
Hotel Pennsylvania
Frankie Carle Orc
Hotel Pierre
Myrus
Moye & Harger
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
Ellen Mitchell
Hotel Plaza
Bob Hannon
Celeste Holm
Andree & Bonnie
Mark Monte Orc
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza
Clemente Orc
Florinda
Joseph Marvin Orc
Hotel Sheraton
Milt Herth
Betty Westmore
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Freddy Miller Orc
Theodora Brooks
Lynn Gardner
Bob Simone Orc
Evan Jones Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Gracie Fields
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine De Bois
Paul White
Teddy Hale
Bebe Fox
Charles Whittier
June Edwards
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
John Rockwood
Burke 2
Terry Spike
Renee
Mildred Truce
Romero & Rosita
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
Carmen Amaya
Sabicas
Antonio & Leonor
Gloria Belmonte
Paco
Geronimo Villarino
Marta Dominguez
La Martinique
Frances Faye
Norman Lawrence
Barbara Blaine
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Billy Vine
Cardini
Mazzone & Abbott
Shea & Raymond
Christiani Family
Henry Therrien
Charlo & Dupree
Una Cooper
Adele Parrish
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Joey Adams
Tony Canzoneri
Evelyn Brooke
Dodson's Monkeys
Cowan's Madcaps
Carlos & Linda
Tammi O'Hara
Lazara & Castellan
Lou Martin Orc
Monte Carlo Casino
Dick Gasparre Orc
Marga
Smolen & Rosati
Elayne Hume
Smolen & Rosati
Ralph Rotgers Bd
Old Roumanian
Jack Richards
Sadie Banks
Joe LaPorte Orc
Queen Mary
Naya Grecla
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Papaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schoth Orc
Ruban Bleu
Imogene Coca
Peters Sis
Maxine Sullivan
Ilse Bois
Herman Chittison 3
Julius Monk
Sammy's Bowery Gay 90's
Marty Reide
Jack Sheehan
Spivy's Roof
Spivy
Walter Liberace
Fred Keating
Stork Club
Russ Smith Orch
Tavern-on-Green
Joe Ricardel Orc
Tony's Trouville
Cy Walter
Rita Molina
Alex Giraldo
Harry Le Roy
Edy
Bus Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Versailles
Perry Como
Paul Remos
Ray Sinatra Orc
Machito Bd
De Castro Sis
Larry Douglas
Ronnie Cunningham
Jack Blair
Mata & Hari
Village Barn
Dick Thomas
Red River Dave
Estelle Loring
Tiny Clark
Gerri Gale
Pop Brownlee's H
Village Vanguard
Albinny Jones
Ginger Dulo
Gwen Tyno
Joe Thomas 3
Wivel
Bob Lee
Carmen Montoya
Tommy Hayden
Mlle. Hildeen
Gertrude Hild
The Paulens
Harry Horton Orc
Zanzibar
Ethel Waters
Maurice Rocco
Son & Sonny
3 Peppers
Harold Nicholas
Tope & Wilda
Sabby Lewis Orch
Dusty Fletcher
Peewee Marquette
Hal Thomas Bd

Studios Slap Radio

Continued from page 3

very few bring that figure, the average being closer to $500. Such an arbitrary price tag, say the agency men, is more to discourage the practice than any other factor.

Warners is the first studio to make known its policy on clearance of scripts and availability of players. Agencies hereafter will have to pay a price commensurate with the value of the story to the program. Studio contends that a picture script is just as important as the star on the program, and, following through on that premise, quoted J. Walter Thompson agency $5,000 for radio rights to "Destination Tokyo," which was wanted for Lux.

When agency indicated that Cary Grant, star of the picture, would be used in the air adaptation, WB assumed that he would draw his usual guest fee of $5,000. When this was confirmed by the agency, the clincher was that the script of "Tokyo" was just as important to the program as Grant's appearance. Story values will be gauged on that basis, it was inferred, and another agency took a powder on a $3,000 quotation for "One Way Passage."

Night Club Reviews

Leon & Eddie's, N. Y.

Joey Adams, Tony Canzoneri, Evelyn Brooks, Tammi O'Hara, Cowan's Musical Madcaps, Carlos & Linda, Ruth Lane Line (8), *Lou Martin's Orch;* $3 *minimum.*

Somebody once cracked about Leon & Eddie's being the poor man's Stork Club, but where are there poor men nowadays? Certainly not in the saloons the way they're spending. Besides, it's a gratuitous slur at L&E which, in its 12th or 13th year, is perhaps the oldest consecutively established nitery in Gotham, and thus has become somewhat of an American institution. It has also made partners Leon Enken and Eddie Davis as rich as their joint is famous, and thus it happens that both can take 12-week annual vacations, alternatingly and split up according to the seasons, which in turn always throws a little extra burden on the other pard.

This is the semester when Eddie Davis is on the lam and Leon is not only hosting but worrying about the new show. He has little to worry about. It's solid. Perhaps not as meaty as has been the L&E vogue, which piled on extra values with eight acts, but none the less solid.

Joey Adams emcees engagingly and does an affectionately ribbing routine with ex-pug Tony Canzoneri, who more than gets by with his slapsy stuff. Then there's the standard L&E torcher, this time Evelyn Brooks, who was pegged a "comer" in 1941 but has yet to arrive. She's still doing the fast Vincent Youmans opener, "I Know That You Know," and ditto her spiritualesque "Amen," actually a modern rhythm number of Harlem vintage. She's of the Al Siegel stable, affecting an upswept hair-do, and has a nice style that bespeaks of possibilities. But now, having been around in the vauderies and niteries, Miss Brooks should take serious stock of herself and really go over the top, unless she's content to just coast along in the same groove. In this era of dearth of talent, the open-sesame is just waiting for the proper knock-on-the-door.

Cowan's Musical Madcaps are a zany quintet of tramp-bandmaniacs. Their nonsense is knockabout and lowdown, but never dull, ever compelling, and replete with basic rhythm.

Finally, there's also that standard L&E must, the stripper, in this instance Tammi O'Hare, a cutie with an Elsie Dinsmore pan and a Minsky body. At the dinner show she's more under wraps—literally. Carlos & Linda, Latin terpers, are also-ran, parred by the adequate Ruth Lane line (8). Lou Martin's dansapation goes with the lease. Withal, it's a solid buy for the trade. No airs, no pretext, but the customer gets more than his money's worth. *Abel.*

La Martinique, N. Y.

Frances Faye, Tommy Raye, Barbara Blaine, Norman Lawrence, Martiniqueens (5), *Maximilian Bergere Orch* (8); *Sacasses Rhumba Band* (8); *minimum* $2.50, $3.50.

Highlight of the current bill is the return of Frances Faye, whose previous visits here were productive of amazingly big business and who should be instrumental in keeping Dario's and Jimmy Vernon's cashiers busy.

As usual, Miss Faye provides riotous entertainment with her lusty song renditions and piano poundings. Act isn't much different than before even though songs have been changed and imparts a wallop that brings repeated encores.

New comic here is Tommy Raye, who previously made the nitery rounds as Henny Nadell. This is his first important date since his army discharge, but he's not ready for the bigtime, needing some additional material. Until he does his standby takeoff on a guy going to pieces because of imminent induction he makes little headway. Raye (Nadell) called it quits after two nights.

Others in the show are Norman Lawrence (New Acts) who makes a fair impression with his baritoning and Barbara Blaine, a lithe and eye-filling terper whose taps and acro interpolations earn healthy salvos.

Line's three numbers are virtual stagewaits. *Jose.*

Havana-Madrid, N. Y.

Alberto Torres, Fe Torrens, Leonora Fernandez, Mercedes Saez, Nestor Chaires, Padilla Sisters (2), *Line* (8), *Jose Curbello orch* (10), *Cojito orch* (8); *minimum,* $2.50-$3.50.

Angel Lopez has another tasty show in this layout tabbed "El Bolero," with Nestor Chaires, tenor from Mexico, stealing top honors on this, his return engagement. He made his U. S. debut here about three months ago. Revue sparkle stems from fact that Alberto Torres has staged a smooth-flowing array of production numbers, and does okay himself as do the three femmes that figure in principal specialties.

On his return date, Chaires proved an absolute showstopper at the usually sedate dinner show, doing five songs and finally having to beg off. He smartly is employing semi-classicals from his native land, best being "Hasta Quando" ("Until When"), "Tu Nombre" ("Your Name") and "Most Beautiful Girl in Town." Chaires certainly measures up to his initial promise when here several months ago, handling himself with ease and cashing in on his purely legit warbling. Understood he's being groomed for a radio network spot.

Leonora Fernandez and Mercedes Saez pace the opening ensemble, a burlesque of the typical bullfight, with two femmes in bull harness at outset. Clever number. Alberto Torres and Fe Torrens register solidly with a castanet specialty dance in which male stepper clicks with his deft terps rather than foot stomping. Torres returns to go over well with a solo dance. Torres-Torrens and the Fernandez-Saez combo are in again for the finale, "La Jota," a Spanish peasant dance. All production numbers are deftly staged and well costumed, with comeliness of the line outstanding.

Padilla Sisters, now on CBS, sell themselves solidly with their ranchero singing, two gals using guitars. Both have nice pipes, and indicate their radio work is making for smart timing.

Jose Curbello's band plays a fast show, and for some of the dancing. Relief outfit for customer terps is the Cojito orchestra. *Wear.*

Glass Hat, N. Y.
(HOTEL BELMONT PLAZA)

Mickey Alpert's Band, Leonor Sola, Manginis (2), *Rosita & Deno, Alan Byron, Ralph Lewis, Nino Morales Rhumba Band; no minimum dinner,* $2 *minimum supper.*

Increasingly known as the spot that's been cradling acts new to New York, the Glass Hat maintains its reasonably fine standards with the current layout, a composite of several turns unfamiliar to Gotham nitery audiences.

Mickey Alpert's veteran emceeing and general showmanship is just what this show needs in view of the comparative newness of the other turns. Of the talent here Alan Byron (New Acts) looms as a cafe personality in this, his first nitery engagement anywhere. Also reviewed under New Acts is Comedian Ralph Lewis.

Otherwise this bill consists of several briefer turns, namely, Leonor Sola, hoofer who's okay; Rosita and Deno, dancers in the Latin vein, and The Manginis, mixed pair of magicos. The male has a couple of clever tricks, and the girl is there strictly for visionary purposes and an assistant.

For the show there's Alpert's veteran band playing it well and doing likewise for the customer hoofing; Nino Morales band alternates on the stand. *Kahn.*

Cocktaileries

Continued from page 1

asked for a federal ruling in placing all night clubs and hotel supper rooms, which feature big-time entertainment, on an admission basis to bear the new 20% tax on admissions. A $2 cover charge would cost the patron $2.40, and whatever he ate or drank would not be subject to the 30% tax. It is doubtful that the proposition will even be considered by federal authorities.

Enactment of the 30% tax has stymied the plans of the local American Guild of Variety Artists to effect a six-day week for all entertainers. A membership vote on the question will be taken on April 1, at which time it will probably be turned down, as many performers, now working, are fearful of losing out altogether if a hornet's nest is stirred up at this time.

Dems Plan

Continued from page 1

solidly for the Republican nominee.

In and around the headquarters of the Democratic National Committee, the hope is that Governor Tom Dewey of New York will be the Republican nominee. Their satisfaction over this outlook is that to their mind Gov. Dewey is the worst radio orator on the networks. They say with Dewey at the microphone the loud speaker becomes a device to teach mankind the blessings of silence.

Quietly, they assert that Gov. Dewey is worse than Secretary of the Interior Harold L. Ickes. No amount of radio lessons, they argue, will improve the Dewey technique, nor is he able to overcome his voice handicaps. They cite his refusal to have his Lincoln Day speech at the Waldorf Astoria in New York on the radio, as proof that he realizes his own deficiencies.

Inside Stuff—Legit

Reports of excellent business on the road of "Arsenic and Old Lace," especially in repeat dates, have been so consistent that when it registers a week in the operating red it's unusual. That occurred when the laugh show played a string of one-nighters on the southern portion of the eastern seaboard, and the statement for the week ending Feb. 26 saw "Arsenic" $33.70 in the red.

Explained that unusual expenses were met, such as $1,300 for extra advertising and $1,375 for railroad fares and hauling. The show's payroll is $4,450 weekly, somewhat higher than usual for a straight play. Cast is headed by Bela Lugosi, who replaced Boris Karloff some weeks ago, takings being unaffected by the change in leads.

"Arsenic" cut up another melon by the way; the disbursement last month amounting to $28,800. That represented the profit for three months. Laugh show is still on Broadway, too (Hudson), having entered its fourth year around the first of the year.

Recently W. J. Kelly, who is appearing in "The Doughgirls," Lyceum, N. Y., had laryngitis and could not go on. There was a shuffle of male parts and Maurice Burke was called on to play the part of a general, who entrances once. Being a young man Burke decided to appear in a beard to make the part more natural. The femme leads had not been apprised of that makeup, and when he appeared they screamed with laughter. The balance of that performance was more or less adlibbed because of the breakup.

At recent matinee the total gross of "Doughgirls" passed the $1,000,000 mark, which sparked a celebration on the managerial end. Work on the filmization started early last week at Warners, and the possible release date is June. Show could go through a second summer and understood that Max Gordon will ask Warners to set back the release date until early autumn, or later.

Hazards of railroad travel these days are much greater than anything the war zones have to offer, Russ Brown, leading comic in "Something For the Boys," believes.

Going to Pittsburgh from Baltimore recently, Brown went into the diner just before train reached Harrisburg and half an hour later conductor came through and asked for his ticket. Comedian said he was traveling with the theatrical troupe couple of cars up ahead. Conductor said there was no theatrical troupe on his train. And there wasn't either. Seems diner had been switched to another engine and Brown found himself on the way back to where he had just come from.

Managed to get off at Sunbury, Pa., sans hat, coat and baggage, and arrived in Pittsburgh around midnight, seven hours behind rest of the troupe.

With abnormally high grosses the National theatre, Washington, is expected to become a 12-month stand for the duration. With no air cooling and only a series of fans the playhouse usually shuts down in June until mid-August. As the only legitimate stage spot in D. C., takings have been exceptionally high; average weekly gross being 50% higher than before the war started. Every attraction booked this season has grossed more than $10,000. Phenomenal business is traced to the fact that Washington has some 150,000 Government employees, coming from small towns where there is no opportunity to see footlight dramas.

Lillian Hellman's "The Searching Wind," which Herman Shumlin is producing, is the fifth drama to come from that author-manager combination. Shumlin has been Miss Hellman's exclusive producer. Three of the four previous plays were outstanding hits. First play and initial success was "The Children's Hour," followed by "Days to Come," which flopped fast but thereafter there were "The Little Foxes" and "Watch on the Rhine."

Cornelia Otis Skinner, Dudley Digges, Dennis King and Barbara O'Neil head the cast of "Wind," which goes into rehearsal next week.

It appears that the sale of souvenir booklets for the presently defunct "Maid in the Ozarks" netted more profit than did the show. Booklet contained a number of sexy pictures in the hillbilly manner, apparently posed for by people in the cast. No souvenir program so raw has ever been offered for lobby sale.

At 25c. per, 1,000 booklets were sold recently when "Maid" played Youngstown, O., for one night and the sales often averaged 7,000 weekly. Show was on a two-for-one basis and most stands were plastered with free tickets.

The Dramatists Play Service recently received a letter from an American prisoner of war in Germany telling about the production of "Three Men on a Horse" and "Room Service" by a group of prisoners for the entertainment of their comrades. The Service was also asked for scripts of other plays for this same group to present, and the scripts of "See My Lawyer," "Love Rides the Rails," "A Slight Case of Murder" and a few others were dispatched pronto.

Mrs. Lawrence Langner, professionally Armina Marshall, lost her dog. Reward, announced on the radio, was four tickets for the sellout "Oklahoma," but the announcer didn't say when. Langner is a director of the Theatre Guild, which produced the show at the St. James, N. Y.

Alternative to the ducats was $25, which the woman finder accepted, figuring she would be out $7.40, even if she did get the tickets.

Reported there are between 15 and 20 mistakes nightly in ticket sales made through Broadway agencies. Mostly affected are hits. Errors are attributed to girls now used who are not initiated to usual procedure, so the mixups early in performances are irking house managers and treasurers. Rule in agencies is that when tickets go astray through error of the clerks, latter must pay the face value.

Gertrude Niesen, battling a cold that had her working a dress rehearsal under wraps in New Haven last week, finally cracked up the night following the premiere (2) of "Follow the Girls" and was unable to finish the Friday performance. Hurried revisions jockeyed act two into a curtailed routine that worked out satisfactorily. Star was back in the lineup for Saturday mat and evening shows with only slight deletions.

Last week the Gilbert Miller office announced a year's stay had been achieved by "Harriet," Helen Hayes starrer at the Miller, N. Y. Actually the show is in its 46th week, and when it concludes at the end of the month it will have had a total run of 50 weeks.

"Harriet" opened March 4 last year, but there was a summer layoff and the show was dark when Miss Hayes was ill early in the fall.

Brock Pemberton, who was on a lecture tour, fared plenty okay with the new trick, and his platform bookings are likely to be extended. He receives $350 for an hour's talk on the theatre and then answers questions from the audience, showman's sense of humor being in good stead during such intervals.

Cast of all-colored "Carmen Jones," currently at the Broadway theatre, New York, has "adopted" for the duration a Negro youngster, one Robert Jackson, , , whose father was killed in England. Cast contributes monthly upkeep of youngster in government-sponsored school in England.

June Knight, who returns to the stage in "Dream With Music," was reported off Broadway for 12 years but she was in the musical "Jubilee," produced in 1935. That show didn't do well after Mary Boland abruptly walked out and went to Hollywood.

Plays Abroad

A Soldier for Christmas

London, Feb. 4.

New comedy in three acts by Reginald Beckwith. Presented by Linnit & Dunfee, Ltd., and Norman Marshall, Ltd.; directed by Norman Marshall. At Wyndham's theatre.

Mrs. Ferguson....................Joyce Barbour
Phoebe Ferguson....................Pauline Letts
Rhonda Nicholls....................Joan Harben
Ronald Vines....................Trevor Howard
Mrs. Jones....................Whitfiel Thule
Mr. Ferguson....................J. Leslie Frith
Private Wm. Mackenzie....................Robert Beatty
Milly Smith....................Meriel Forbes
Lady Danbury....................Susan Richmond
Mrs. Jarvis....................Francis Waring

Looks as if Wyndham's, where the recently withdrawn "A Quiet Weekend" set a new long-run record, has another hit. "A Soldier for Christmas" is not only just what the troops want (this goes for GI's to an even greater extent than it does for British Tommies), but also is what Broadwayites like best when it comes to English offerings. From the cigar-smoking titled woman to the Communist char "lady," all the female roles are belly-laugh caricatures which will doubtless cause more laughs in the U. S. than they are getting from capacity West End audiences.

Sharp and magnificently overdrawn as are the seven women of the cast, the three males get scant consideration from the author, a newcomer, Reginald Beckwith. As the private, Robert Beatty, does everything possible with a badly written role. Granted the physical allure of the Cockney Naafi and a soldier's understandable reactions to a girl who declares she only sleeps with guys she loves ("but I fall in love easy"), Beatty's failure to respond to the other girl's amorous advances is unconvincing. This is not the fault of the actor; it's the playwright's.

Properly cast, and with a re-writing of the Canuck role in favor of making the guest a GI devoid of British class distinctions, this one might run as far into the post-war era in New York as it undoubtedly will in London.

The Druid's Rest

London, Jan. 27.

New comedy in three acts by Emlyn Williams; presented by H. M. Tennent, Ltd., & Emile Littler. Directed by Emlyn Williams. At St. Martin's theatre, London, Jan. 26, '44.

Kate Edwards....................Gladys Henson
Glan Edwards....................Richard Burton
Tommos....................Brynmor Thomas
Sarah Jane Jehovah....................Mona Davey
Job Edwards....................Roddy Hughes
Issmal Hughes....................Neil Porter
Zachariah Policeman....................Lyn Evans
Mysterious Wayfarers....................Michael Shepley

Even if this was a good comedy, the author's attempt at general amusement for the English-speaking theatregoer is marred by the unfoldment of the plot in Welsh. This gives an excuse for the characters to translate it all into English.

Story is obvious, and develops so that one readily can tell what is shortly to follow.

Cast of eight, one set and not a fat salary list makes the investment trifling. *Jolo.*

Reeling Round Rio

By PHIL DUNNING

Rio de Janeiro, March 7.

"Po De Mico" ("Monkey Powder") opened at Teatro Recreio. Nothing outstanding excepting Custodio Mesquita's music. Most of the drops and sets in Rio are painted on heavy paper instead of canvas. Opening night, an offstage stand lamp fell and tore the set in two. The audience loved it.

The Oscarito-Costa show, "A Garota D' Alem" ("The Little Girl from Overseas"), closed a successful two-month run at the Teatro Joao Caetana. The new show, "Carnival," opened with the same company. It received a bad press.

Lina Grey, hit of "Vestido de Noiva" ("The Bride's Dress"), planning to tackl Broadway.

Max Stukart, Golden Room stager, recovering from a serious operation.

Pat Miller, American crooner singing at the Meia Noite for the past year and a half, 's planning to return to New York.

Laura Suarez, one of the stars of "Follies of 1944," at Casino Icarai, is considering a Hollywood offer.

"As Time Goes By" is seemingly the most popular American tune. There has been over 100 Carnival songs written this year, but the real hit hasn't emerged. Three of the standout sambas have been earmarked for the "King Coffee" show, due for Broadway.

"Variety" correspondent, Wallace Downey, opened his new picture, "Abacaxi Azul" ("Blue Pineapple") simultaneously at three leading theatres. By the fourth day he had recouped one-fourth of his production costs. Three days later he left for the States to join the U. S. Army.

Plays on Broadway

Bright Boy

Arthur J. Beckhard and David Merrick production of three-act play (two scenes) by Lt. John Boruff. Staged by Beckhard; settings, Watson Barratt; opened at Playhouse, N. Y., March 2, '44; $3.30 top.

Tillman....................Carleton Carpenter
Willie Barnes....................Benan Lord
Si Williams....................Frank Jacoby
Peterson....................Jeff Brown
Prof. McGiffin....................Liam Dunn
David Bennett....................Charles Bowlby
Allen Carpenter....................Donald Buka
Stevens....................John Cushman
John Wallace....................Michael Dreyfuss
Watts....................William McGuire
Pinky Jenks....................Eugene Ryan
Dr. Sewell....................Ivan Simpson
Margaret....................Joyce Franklin

There have been prep school plays which achieved popularity, if not big grosses, but the newest of that type hardly qualifies to make the grade.

Like another debut last week ("Thank You, Svoboda"), "Bright Boy" has only one feminine character, the male contingent being mostly juveniles of adolescent age. Scenes are a dormitory room and an exterior known as "Smoke Hill," a spot away from the campus.

"Boy" is regarded as a comedy but there aren't laughs enough to satisfy the average playgoer. Story mostly concerns one Allen Carpenter and David Bennett, former a conniver and the latter a right-thinking lad. Allen starts out by indicating his inclination to be a heel. He gratuitously makes loans to any schoolmate who has the shorts, the students mildly complaining about "losing" money.

Latter, the bright boy, confesses to having done the pilfering after having involved David in the matter of a stolen watch. David defers to Allen in the election of class president, who presents the other boys with their I.O.U.s on the money he had copped from them and then loaned back.

Margaret, the daughter of a teacher, is attracted to David, instinctively chosing him rather than his scheming roommate. It is at her urging that David upsets the watch charge and some other irregularities wrongly blamed on him. Professor McGiffin and Dr. Sewell, the headmaster, come to the hill and in kindly tones advise the boys on the right way to think. Principal talks of wisdom and democracy, and although that may be trite, it sounds more authentic than most of the stuff spoken among the students.

Donald Buka plays Allen, giving a good impression of a cunning braggart with a twisted idea of how to get along. Charles Bowlby is David, the likeable boy with something on the scholastic ball without crowing about it. Joyce Franklin is the girl, nice enough but the part isn't much. Carleton Carpenter, Frank Jacoby, Michael Dreyfuss, Jeff Brown and John Cushman are perhaps the best of the others. Liam Dunn and Ivan Simpson are the well-directed elders.

"Boy" has a modest operating nut and may go along for awhile but is a doubtful stayer. *Ibee.*

Thank You, Svoboda

Milton Baron production of three-act drama (three scenes) by H. S. Kraft, based on John Pen's novel, "You Can't Do That to Svoboda." Stars Sam Jaffe; staged by author and Moe Hack; settings, Samuel Leve; opened Mansfield, N. Y., March 1, '44; $3.30 top.

Colonel Fiala....................Arnold Korff
Mr. Vesley....................Francis Compton
Josef....................Frank Tweddell
Doctor Burian....................John McGovern
German Salesman....................William Malten
Svoboda....................Sam Jaffe
Mr. Novotny....................Donald Keyes
Mr. Hanoi....................Len Mence
Mary....................Adrienne Gessner
The Padre....................John Ravold
Hugo....................Whitford Kane
Sergeant Kurtz....................Ronald Telfer
Private Recht....................Louis Fabien
Private Schwatz....................Michael Strong
Private Langheld....................Dehl Berti

Billed as a comedy, with a war background, there isn't much stage diversion here though in book form the story is entertaining.

Hi Kraft did much better with "Cafe Crown," which served Sam Jaffe well two seasons ago. Latter has his moments, in fact he's most of the show, yet there's too little fun in the script for a comedian like him.

Story has its locale in Czechoslovakian village where Svoboda is porter in the town's inn. He's an unkempt, illiterate simp liked by the leading citizens who patronize the place. Svoboda's sweetheart is Mary, a widow who deals in junk and has a shack where they will live when married.

Mary gives him a watch she has found, the first ticker the guy ever owned. Come the Nazis, who overrun the town, robbing all homes. In a scuffle with one of the Huns, Svoboda's watch is smashed and, being roused, he beats up the Nazi, kicking him out of the house. Svoboda is framed and sent to a concentration camp, having signed a confession by affixing a cross.

After two months the porter returns, resplendent in what to him are fancy duds, and he has money earned by doing things for other internees. Then he learns his savings have been sequestered by the Germans and decides on getting hunk "with that Hitler." Svoboda dynamites the railroad bridge as a trainful of Nazis arrive from Prague. Curtain.

Intent of the play is to indicate how the underground in subjugated European countries is roused to sabotage. However, what is detailed here seems puny to that reported frequently from observation posts near the warfronts. Most of what is supposed to happen occurs off stage, and aside from Svoboda and Mary the characters impress as being stock types.

Jaffe manages to be mildly amusing. Adrienne Gessner, the only woman in the cast, is very good as Mary. She is a refugee actress with a pleasant personality. Whitford Kane has a small part, playing an imbiber who aids Svoboda in dynamiting the bridge. Arnold Korff, who plays an old colonel, has had better parts, too, and that goes for Frank Tweddell, as the innkeeper, plus most of the others. *Ibec.*

(Withdrawn Saturday after playing five performances. Printed for the record.)

Mrs. Kimball Presents

Ted Gerken and Joe Chandler production of three-act farce (four scenes) by Alonzo Price; staged by Price; settings, Cirker & Robbins; opened at 48th Street, N. Y., Feb. 29, '44; $3.30 top.

Dick Hastings....................Michael Ames
Jim....................Hall Shelton
Cynthia Lane....................Elizabeth Inglise
Babs Sloan....................Joan Gage
Ambrose J. Piel, Jr....................Bruce Evans
Harold L. Burton....................Arthur Margetson
J. G. McGuire....................Jesse White
Connie Kimball....................Vicki Cummings

Ted Gerken and Joe Chandler brought into the 48th Street theatre one of those hopeless comedies that should never have happened. Through three tedious acts, "Mrs. Kimball Presents," written by Alonzo Price, tries to inject some humor into a meager plot. The situations are as unreal as the characters, with the result that the acting is stilted and of a vintage that even pre-dates senior high school histrionics. Nor does Price's staging contribute toward the sum total.

It all concerns some nonsensical business about a wealthy and alluring blonde who backs a show and gives Broadway a new juve idol. In an attempt to squeeze a long-term contract and bonus from the femme producer in order to get out of a bad check dilemma, the juve is forced to play up to the dame and hush up his own impending marriage. The complications that ensue are as involved as they are lacking in comedy. It acts just as bad as it sounds, with the dialog interminable and petty.

Vicki Cummings plays Mrs. Kimball with some degree of self-possession and constant fluttering of the eyelids. Michael Ames' portrayal of the juve entails little more than a constant change of double-breasted suits. Arthur Margetson, as the juve's roommate and co-actor, comes off best in the meatiest role as he struggles through a much overwritten part. Balance of the cast was on a par with the script.

Unusual setting of a swank Sutton Place apartment was a waste of effort. *Rose.*

(Withdrawn Saturday night (4) after 7 performances.)

READY COAST TROUPE OF 'GOOD NIGHT LADIES'

With the record Chicago run of "Good Night Ladies" terminating next week, Al Rosen and Howard Lang are readying another company. It will play the Coast, rehearsals being held there, starting in late May. Some of the cast will be chosen in Hollywood, others coming from New York.

"Ladies" is a tricked-up version of "A Night in a Turkish Bath," produced on Broadway nearly a quarter-century ago by A. H. Woods. He has no interest in this present version.

'Children' in Spanish

Jerry Horwin has sold the South American rights to his play, "My Dear Children," which served as the last starring vehicle for the late John Barrymore.

Play will be produced at the Teatro Politeama by J. B. Cichetti and L. Magiore, opening the winter season in S. A. around May. "Children" was translated by Manuel Barbara and will be presented by the Narciso Ibanez Menta company.

Shows in Rehearsal

"The Searching Wind"—Herman Shumlin.

"Pretty Little Parlor" — John Moses, Ralph Bellamy.

"Sheppy"—Jules Chambrun.

"Dream with Music" — Richard Kollmar.

"Public Relations"—Robert Blake.

"I'll Be Seein' You"—John Golden, Harry Joe Brown.

"Chicken Every Sunday"—Edward Gross.

New 20% Tax Applies to Premiums On Agcy. Tix Also, Treasury Reveals

Broadway ticket agencies have been advised of a new ruling in connection with the premium charged for tickets, and starting April 1 the new 20% tax will apply to the full amount paid. It was first stated that the present 11% would continue, brokers contending that the fee charged by them should be regarded as a service charge. Treasury Department was inclined to agree but officially ruled that there shall be no difference in the tax percentage on tickets sold by agencies and those sold at boxoffices.

Currently the tax is 10% at theatres but the admissions tax bureau added 1% to additional money charged by agencies, so that the 75c premium calls for 83½c, or $1.67 per pair, over the established or boxoffice prices. Tickets sold by agencies after this month will be upped 9% so far as the premiums are concerned. The customer will pay 20% of 75c, making the agency price 90c, or $1.80 per pair.

Pennies will not be required in most agency transactions. At present, for tickets priced at $3.30 at the boxoffice, the agency price is $4.13½, or $8.27 per pair. Starting April 1 the brokers will charge $4.50 per ticket or $9 the pair. The increase at the boxoffice is 60c per pair, doubling the present levy, so that patrons buying directly from the theatre will pay $7.20 instead of $6.60. For shows with a $4.40 top the new rate at the b. o. will be $9.60 instead of $8.80 for each pair of tickets, while the agencies will collect $11.40. Same percentage of increase applies for all tickets.

As previously stated, all tickets sold through March will carry the present 10% tax regardless of the date of performance beyond March 31. Similarly, the present 11% applies to agency-purchased tickets up until that date.

Agency Trouble

Understood that License Commissioner Paul Moss has been examining records of a number of exclusive N. Y. clubs, whose members are not particular as to how much they pay for tickets so long as they secure choice locations. Intimated that agencies supplying such clubs are in for a lot of explaining to Moss in instances of alleged prices over the legal maximum.

Stiff fines were imposed last week for failure to stamp the reverse side of two tickets identifying the agency and setting forth the price paid. Mrs. Rose Beckhard, who opened a new agency, and Arthur Lemmon, a clerk, were fined $100 each. Mrs. Beckhard recently took over Barry Keith's office on Broadway at 50th Street. Tickets were for "Mexican Hayride" at the Winter Garden next door, and it was explained that the sale was made during a rush time, the clerk neglecting to affix the stamp. Purchase was revealed by Samuel Litwin, special federal ticket investigator.

Report that the agency had charged excess prices was denied, and information to that effect was sent to Moss. Admissions tax bureau has a strict rule requiring that tickets be stamped for checking-up purposes. Last year several brokers were fined the $100 maximum fine for the same violation.

Five brokers were called Monday (6) to explain charge of 75c premium for balcony tickets, violating the legit code, but not the state law. Cases were put over, mostly because of incomplete records.

B.O. Men Top Bond Quota

Treasurers and Ticket Sellers Union of N. Y., which conducted war bond selling drive on its own initiative, the objective being to provide money for a medium bomber, easily topped its quota. Fourth War Loan bonds, whose maturity value is $285,000, were sold on a cash basis.

Ticketmen have asked that the bomber be named "Smash Hit," instead of "Two on the Aisle," as originally planned. Bonds were cleared through the Corn Exchange Bank, which requested the Treasury Department to earmark the money to be used as intended by the union. Representatives of the latter will be present at the plane's christening.

Hedgerow Actor Nabbed Fleeing Conchie Camp

Philadelphia, March 7.

FBI agents last week arrested David Metcalf, former actor of the Hedgerow Theatre group, who was charged with running away from a conscientious objectors' camp at Big Flats, N. Y., where he was sent by his draft board for the duration.

Arraigned before U. S. Commissioner Norman J. Griffin, Metcalf said he had run away "because I didn't like the place." He was held in $1,500 bail.

Metcalf was one of a half dozen thesps for whom Jasper Deeter, director of Hedgerow, tried to get deferments last year on the grounds they were needed for home-front morale. Later Metcalf and three fellow-players were classified as conscientious objectors.

New House Dearth For N. Y. Musicals

Indications are that Broadway will have another house shortage for musicals, as it did prior to New Year's, that problem being solved only when one show ("Rosalinda") was forced to the road.

Four new musicals are seeking houses, two being already open, another going in rehearsal this week and the fourth starting in a few weeks. Up to now the continued profitable engagements of the present crop of musicals has created the shortage possibility.

It is expected that business will taper off for the next month but whether grosses will dip under the stop limits is not certain, nor is there an inclination of house operators to oust the good things even if they could. Last week "Follow The Girls" opened promisingly out-of-town but there is no definite Broadway berth for it. "Allah Be Praised" also tried out, while the brace of musicals about to start are "Dream With Music" and "Helen Goes To Troy." Reported that a booking for the latter has already been contracted. There are two or three of the current musicals slated to exit during spring, although one is not dated for the road until May. Most of the others appear set through the balance of the season.

Although two out of three new shows which opened last week were promptly yanked, there was something of a flurry early this week about spotting some of the new straight plays on Broadway. Particularly affected is "A Highland Fling," well liked out of town. Because it has a large setting, unusual backstage space is required. "Fling" will lay off after this week and may not premiere until next month. "Mrs. January and Mr. X," will remain out another three weeks and then arrives at the Belasco.

Willie Howard Due To Replace Sparks in 'Allah'

Ned Sparks is bowing out of Alfred Bloomingdale's "Allah Be Praised" via the usual two weeks' notice. Show opened in Philadelphia last week prior to Broadway debut. Willie Howard will supplant.

Legit Casters Inactive

N. Y. legit casting agencies are unprecedentedly inactive for this time of year. The percenters can't figure it out.

Booking jams for shows in key cities may be the answer.

Riley's May Tryout

Pittsburgh, March 7.

Lawrence Riley, author of "Personal Appearance," has just finished a new play, "Time to Kill," and it will be tested some time in May by Warren, Pa., Players Club.

Players Club also originally tried out "Personal," which was a smash hit, and Riley's "Return Engagement," which wasn't. Author is directing the tryout himself.

Survey Economic Basis For Big Talent Union

Plans for the formation of one entertainers' union have left the theoretical stage and are going to be worked out on a business basis by a group of accountants. They will utilize a survey to be carried on by the various talent unions interested in forming one big union.

It's expected that thousands of cards classifying members of the various unions as to initiation fees and dues paid, income brackets and interchangeability from one entertainment field into another, will be filled out and then analyzed by the accountants. Out of this information it's hoped that an economic basis for an organizational plan will be developed.

27-Yr.-Old Suit Settled For $33,000 on Rights To Woods-Marcin 'Cheaters'

Litigation over earnings of the Al H. Woods production, "Cheating Cheaters," in the courts since 1917, was finally settled with Max Marcin, listed as the author of the play, paying the estate of George Byron Ongley around $33,000. Motion was made last week to have the judgment vacated from the court records.

Case is said to be one of the most drawn-out litigations in theatrical history, and several of those involved in the proceedings have long since died. Among these are Martin Littleton, attorney for Mrs. Fidelia S. Losch, mother-in-law of Ongley, also deceased; Max D. Steuer, who represented Marcin, and Nathan Burkan, attorney for Woods.

With settlement of the suit, accounts of Marcin, who authors the "Crime Doctor" radio series under Philip Morris sponsorship, were released. Attorneys for Helen Losch, Ongley's sister-in-law, who continued the litigation after her mother died, succeeded in tying up Marcin's $750 weekly stipend from the Biow agency (handling the PM account) for authoring the script since June. Around $26,000 was accumulated. In addition, Max Chopnick, of Connors & Chopnick, attorneys for Miss Losch, tied up Marcin's bank accounts in New York and Connecticut, also obtained an order restraining Columbia Pictures from paying any money due him on the sale of "Crime Doctor" film rights.

It was originally contended that in 1915 Ongley entered into an agreement to produce a play, "Birds of a Feather," which Ongley authored. Subsequently, Woods persuaded Ongley to work with Marcin. Ongley died that year and, upon his death, it was alleged that Marcin and Woods appropriated the script and produced it under the name of "Cheating Cheaters." The New York Supreme Court subsequently ruled when Mrs. Losch filed suit that Ongley was entitled to credit as co-author. This was later affirmed by the Court of Appeals, which dismissed Woods as a co-defendant and awarded $33,701.50, including interest, to Mrs. Losch. Upon settlement, all interest on the amount since 1929 was waived.

ANOTHER 3-PERSON PLAY DUE ON B'WAY

Three-person plays are rare, but two in the same season is unprecedented. Currently there is "Voice of the Turtle," comedy smash at the Morosco, N. Y., and to come is "Errand of Bernice," which is a drama. Technical difference is that while "Turtle" has two feminine characters and one masculine, "Bernice" will have two men and one woman. Latter part is the lead, not chosen as yet, though the show is due for tryout next month.

Charles G. Stewart will present the new trio play, written by Jacques Duval, Gilbert Miller being the principal backer. Latter manager scored with same author's "Tovarich" several seasons ago.

'Jackpot' Surprise Fold

Surprising closing on Saturday (11) will be "Jackpot," Alvin, N. Y., announced to terminate at the end of its eighth week by Vinton Freedley. Business slipped last week, but bettered $21,000, there being an operating profit. Producer, however, felt that the musical did not command a strong enough draw.

Alvin will probably be dark until May, when it will get "Helen Goes to Troy." Operetta is dated to start rehearsals April 10.

Patron Has Solution To Ticket Beefs at B.O.

Editor, "Variety":

I read with interest in the last issue of "Variety" the paragraph on complaints from theatre patrons. I believe that patrons have a very just cause for complaint, since it would be so simple for the boxoffice people to make life easier for all would-be purchasers of tickets.

There's nothing to prevent them from posting signs prominently in the lobby saying:

Entire performance sold out today.

No tickets available at boxoffice until ———.

Tickets for performance on and after (such and such a date) go on sale ———.

I'm sure that if boxoffices of hit shows displayed such signs prominently lots of hard feelings would be spared.

Lucile D. Kirk.

Equity Blocks Agents' % Hike

Fight by Equity, with the support of other stage and labor unions, against the Condon-Ostertag bills allegedly designed to eliminate Equity's 5% commission limit to agents for getting jobs for actors in legit, distinctly favors the protestants to date. Formidable delegation attended a hearing before State Senator William F. Condon, head of the Legislature's labor and industry committee, in Albany last Wednesday (1).

At Condon's suggestion Equity and the agents group will meet today (8) with the idea of finding out if the new agency bill can be reframed so that it would be satisfactory to both factions. How that can be done isn't clear, Equity insisting that its 5% limit be maintained, while the casters want the commish raised to 10%, if not more, although Equity agreed to attend the session with "an open mind." Meeting will be held at the offices of the American Federation of Radio Artists.

In addition to objections to upsetting the 5% rule, opinion expressed at the Albany hearing was opposed to diverting the licensing power to the hands of any one person. Frankly stated by the bill's opponents that they would like to see such power handed to New York's commissioner of licenses, Paul Moss.

In favor of the bill were Michael Halperin of the William Morris agency, Henry J. Walters (former state senator), acting for the RKO agency, and Stewart Sprague, speaking for concert agents. There is little doubt that the strength of the Equity delegation impressed the senatorial committeemen.

Albany sessions lasted from 2:30 to 5 p. m. Each union paid the expenses of the people sent to the state capital, while Equity hosted the delegation at luncheon at the De Witt Clinton hotel, Alfred Harding in charge.

Delay Myers' B'way Bow

Richard Myers' solo managerial debut on Broadway was slated for next week with Zoe Akins' "Mrs. January and Mr. X," with Billie Burke and Frank Craven topping, but the premiere was set back until late this month. Play is currently in Philadelphia, moving to Boston, where it opens a two-week date Monday (13). Due into Belasco, N. Y.

Miss Burke commuted to N. Y. from Philly in order to appear on her weekly Saturday morning radio program but a change in performance schedule has been arranged for the Boston date. Matinee will be played Fridays instead of Saturdays there, Miss Burke returning to the Hub in time for the night performance.

ROEBURT'S PLAY

John Roeburt, co-scripter of "Wide Horizons," Eddie Dowling's radio show, putting the finishing touches on "Second Breakfast," three-act comedy dealing with the N. Y. garment center.

Roeburt's new novel, "Jigger Moran," hits the stands April 1.

Broadway Showmen Perplexed On Failure to Win Over Congress on Tax

Broadway's failure to win over Congress on the new revenue bill remains one of the enigmas to showmen. In some quarters the doubling of the admissions levy from 10% to 20% is regarded as a "hate tax," on the theory that legislators have found it difficult to secure tickets to hits, and because of objection by them to boxoffice and agency prices.

It's contended that Broadway has been improperly represented at the capital until recent years, although it is conceded that the protest to the House and Senate when the revenue bill was in Congress was intelligently presented. Why favorable consideration was not won is hardly understandable in light of the participation of show business in the war effort. Only a few of the law-makers went to the defense of show business. The others apparently didn't care, as Equity leaders pointed out.

Showmen say that the Congressional committeemen refused to believe what they were told by delegations from Broadway. One reason for that is that just when the admissions taxes were being discussed, the price for New Year's eve performances were published—a scale of boosts higher than ever before. Even the fact that the prices applied to some shows which were hopelessly in the red didn't register in Washington.

For a time it looked like the 20% levy would be knocked out by the Senate Finance Committee. Recalled that when it was proposed to keep the admissions tax at 10%, the committee voted it down by the narrow margin of one vote, 9 to 8. Again when the revenue act reached the Senate floor, senatorial friends of show business went to bat in no uncertain declarations.

Judging from Broadway discussion it seems that the doubled tax was aimed primarily at legit, the argument being that the biggest percentage of tickets for shows are sold in New York and the major activity of that division of show business is centered there. However, shows out of town are similarly affected and it's further pointed out that pictures, sports and all types of admission must stand for the same nick. The public pays the increase but show business fears that attendance will thus be dented, with the lesser attractions drastically hurt.

During the last war legit was "$2 theatre." Then came boxoffice price increases and, along with that, admissions taxes. Musicals went to $2.50, and then $3, plus the federal levy. Costly musicals called for upped ticket scales but despite warnings there seemed to be no limit. Finally the top reached $5.50, and then two competing producers tried to outsmart each other, one boosting the downstairs price to $6.60. They were C. B. Dillingham and Flo Ziegfeld. Both died broke.

NEW WIRTZ-HENIE ICE SHOW FOR CENTER, N. Y.

The new Arthur M. Wirtz and Sonja Henie skating revue is slated to open in June at the Center, Radio City, where that type of attraction has been firmly established, the final showing of the current "Stars on Ice" being dated for April 16. There will be an operatic interval after "Stars" concludes, Fortune Gallo's San Carlo troupe giving 16 performances at the Center starting April 26.

The Gallo outfit, which has been touring for 30 years, has played limited engagements at the Center for the past seven seasons, usually in the spring. Charles Washburn, who heads the press department for "Ice," is agenting for Gallo.

RKO Pays 'Corn' Respite As Barrymore Vacations

Supporting cast of Ethel Barrymore in "The Corn Is Green" will enjoy a six-week vacation with pay while the star is completing her film chore in "None But The Lonely Heart."

RKO, producing the film, is paying salaries of "Corn" cast.

YOUMANS GOES BALLET

Vincent Youmans' costly revue, which originally routined with ballet and vaudeville, is off until next season entirely.

It is due to emerge as ballet solely.

Literati

Another Footnote on Sime

Rhinebeck, N. Y.

Editor, "Variety":

In the making of "Mister Broadway" I hope an outstanding quality of *Sime* will be revealed—his sense of revolt that never yielded against stuffed shirts, sacred cows in person, commercial brasshats, and anyone who had the impudence to try impressing him. He refused to be impressed.

"Important people get to believe their own press agents," he once said, "and others play to their vanity and so influence 'em. Never kid yourself, keep yourself and a job separate."

There is another quality: *Sime* was abrupt yet very kindly. I told him of a proposed trip to Paris. He said, absently: "Drop into the 'Variety' office there." I did. He had written a letter ahead to *Abel*. It made things pleasant. On my return: "Nix on the thanks. When anyone thanks me I feel I must have been a chump."

Afterward he told me how, through certain angles, the Paris office had cost him plenty but he considered it all a good joke, for money, as such, unless a principle was involved, had no meaning to him. There were some laughs in this and so he figured it was all even.

John Wilstach.

N. Y. Mirror Expects More Paper

Hearst's tab, N. Y. Mirror, in bad shape on paper rationing for some time, is expected to get a break on more tonnage allowance shortly. It may happen this week.

Paper takes the position that in view of its past years' thinness of issues, it is forfended from expanding i line with present business upbeat.

Amusement section has had a curiously bare appearance because of the ban on display ads and reduction of legit directory insertions to four lines maximum. Although it is known that some managers are obligated to include names of authors and name players in all billing, that hazard appears to have been adjusted in all but one instance, show being "One Touch of Venus", which has been out of the tabloid since Feb. 29.

Cheryl Crawford who presents "Venus" in association with John Wildberg, wrote the Mirror, explaining that her contracts with three name players made it mandatory that they be billed, otherwise ads cannot be used without liability of damage actions by the players.

Author Spurns Advance

Morrow publishing house will put out H. W. Roden's mystery novel, "You Only Hang Once" and without the usual advance to the author. Being unknown to the Morrow firm and surmising that he might be a little short, Roden was mailed the acceptance with the usual form offering him a modest advance.

Roden spurned the offer with thanks, further identifying himself as president of Clapp Baby Foods Co., board chairman of G. Washington Coffee and chairman of Advertising Plans Board and American Home Products Corp.

Cas Adams, Frank's Breaks

Caswell Adams' "On the Line" col in the N. Y. Mirror being syndicated by 100 INS papers.

Stanley Frank, N. Y. Post sports writer, doing a book on "Best Sports Stories Ever", for A. S. Bond publication.

Griffin's Ad Pitch

William Griffin, N. Y. Enquirer publisher, is soliciting amusement advertising again.

Griffin cites the fact that his recent imbroglio with the Government has been quashed and feels that he is clearing the decks for reopening of business negotiations.

Virginia Dale's Book

Virginia Dale, former m. p. editor on the old Chicago Journal, has a new novel, "Nun Thursday".

It's a whodunit published by Coward McCann.

Huss' INS Walkout

A personal situation between Pierre Huss, chief of INS in London, and Clark Lee, Hearst war correspondent now with the 5th Army in Italy, is said to be behind Huss' quitting the post. He just walked into the N. Y. office and said he was through.

Charles Smith is the new London bureau head.

Mirror's Lepke Scoop

An old-fashioned scoop was scored by city editor Ed Markel, of the N.Y. Mirror, last Thursday night (2).

Markel ordered last-minute replate of early editions of the Mirror, scoring a three-hour beat over the opposition on Gov. Dewey's reprieve of Louis (Lepke) Buchalter and two others, scheduled to die that night.

Acad. Mileage Hits

Daily newspapers in Los Angeles devoted a total of 530 column inches to this year's Academy Award show, not counting the film trade papers.

Leader in inches was the Times, with 164, followed by the Herald-Express, 128; the Examiner, 93; the Daily News, 79, and the Citizen News, 66.

Newspaper for Scribes

First publication by and for working newspapermen only bows shortly, sponsor being Harry P. Hurwich, head of the Tribune Publishing Co., which gets out a number of newspapers throughout Massachusetts. To be called Newspaperman, and described as "A journal of fact, fiction, humor and opinion written solely by working newspapermen."

Hurwich asking working newspapermen—and femmes, too—to send in fact, fiction, fancy, humor, gags, opinion, stories about stories they've covered, tales of the beats they've scored, and yarns about newspapers and newspapermen. Cartoons and photos, too.

Publisher says Newspaperman will be a shirtsleeve monthly newspaper, and he'll pay for all material used.

Banshees Powwow

The Banshees, pet luncheon club of King Features, will host the American Newspaper Publishers during their convention, in the grand ballroom of the Waldorf Astoria, April 25. Meyer Davis' orchestra will be in action and among the entertainers will be Frank Sinatra. It will be a repeat for "The Voice" and when he first warbled for the Banshees he wowed the staid scribes.

Albany Correspondent Feast

Annual dinner of N. Y. Legislative Correspondents Assn. will be held in De Witt Clinton hotel, Albany, tonight (Wed.). Kirtland I King, Albany manager of United Press and head of the Correspondents Assn., in charge of affair.

New York City delegation will be headed by former Governor Alfred E. Smith and James A. Farley.

CHATTER

W. W. Norton & Co. celebrating 20th anniversary.

Stuart Cloete writing his first nonfiction on Africa.

Philip Wylie has a weekly column in Miami Daily News.

Roscoe Fawcett, of Fawcett clan, Army-bound today (8).

C. S. Forester writing a new "Capt. Hornblower" novel.

Crown Pubs, Edmund Fuller, ed, now inviting mystery novels.

Wife of Leo Margulies, chief ed of the Standard mags, in the Waes.

Charles Pearce, of Duell, Sloane and Pearce into the armed forces.

Margaret Fishback a new addition to the staff of Judge, the humor mag.

Luke McCarthy of Hearst mags to handle all union stuff for the publisher.

Humphrey Bogart writing about his tour of Africa and Italy for Satevepost.

Bert Wheeler writing his autobiography, covering his career in vaudeville and pictures.

Fred Othman doing a piece about Edward G. Robinson and his art collection for Satevepost.

Harry Stevens, advertising manager for Life mag, paying his semi-annual visit to Hollywood.

Ketti Frings sold "The Red Sash," story of California, to an English mag, The Women's Journal.

Norton will publish "The Loom of Language," by Frederick Bodmer, edited by Lancelot Hogben.

Alice Tisdale Hobart, back to Washington from Mexico, working on new novel about latter locale.

Muriel Babcock, editorial director of Ideal Publications, opening new West Coast offices in Hollywood.

Homer Rockwell, executive v.p. of Hunter publications Screenland unit, in Hollywood for a gander at studios.

Anna Lee in Las Vegas, Nev., writing final chapters for her tale of travels in the North African war zone.

UP now sending over its wires Broadway show reviews as a daily service, with Jack Gaver doing the chore.

Ralph Daigh, managing editor for Fawcett Publications, guested at luncheon in Hollywood by film publicity directors.

Osa Johnson, femme explorer, has completed two more books of adventure, "Bride in the Solomons" and "Pride of Lions."

Jesse James Benton, 83 years young, following "Cow By The Tail," with new book, mebbe the bull, this time, for Houghton Mifflin.

Charlie Rutledge resigned from Steve Hannagan organization for promotion and exploitation post with du Pont outfit in Wilmington.

Robert Flaherty has new Sat. feature Chi. Daily News, "Four Million Faces." O. Henry liked his own title, "The Four Million," remember?

Ray Lestrange, former newspaper scribe, who was wounded as a sailor in the Naval attack on Attu, is back in Hollywood, writing fan mag stories.

Sgt. Eli Lloyd Hoffman, former Broadway p. a. and humorist, now stationed at Bolling Field, Washington, gathering his camp paper humor columns into a book.

Albert Davis collection of old-time theatrical photos being edited, with

(Continued on page 55)

Plays Out of Town

Follow the Girls

New Haven, March 2.

Dave Wolper in association with Albert Borde production of musical comedy in two acts (20 scenes). Stars Gertrude Niesen, Frank Parker, Irina Baronova; features Jackie Gleason, Buster West, Tim Herbert, [illegible]. Book by Guy Bolton and Eddie Davis, with additional dialog by Fred Thompson; songs, Dan Shapiro, Milton Pascal, Phil Charig; sets and lighting, Howard Bay; choreography, Catherine Littlefield; costumes designed by Lou Eisele to color scheme by Mary Grant; orchestra conducted by Will Irwin; vocal arrangements, Buddy Tucker; orchestrations, Joe Glover, Charles Cook, Van Cleve, Walter Paul, [illegible] Baggart, Julian Work, George Leeson, Emmy Watson, Cornell Tanassy; production devised and staged by Harry Delmar. Opened at Shubert, New Haven, March 2, 1944, $3.30 top.

Doorman	Al Gerhart
First Girl Friend	Terry Kelly
Second Girl Friend	Rae MacGregor
Bob Monroe	Frank Parker
Anna Viskinova	Irina Baronova
Goofy Gale	Jackie Gleason
Seaman Pennywhistle	Lou Herbert
Catherine Pepburn	Geraldine Stroock
Soldier	Bill Tabbert
Sailor Val	Val Valentinoff
Marine	Charles Conway, Jr.
Bubbles LaMarr	Gertrude Niesen
Chanel Girl	Kay Lazell
Spud Doolittle	Tim Herbert
Dinky Riley	Buster West
Peggy Baker	Dorothy Keller
Phyllis Brent	Toni Gilman
Dan Daley	Robert Tower
Petty Officer Banner	Lee Davis
Capt. Hawkins	Walter Long
Archie Smith	Frank Kreig
Felix Charrel	Val Valentinoff
Officer Flanagan	George Spaulding

Dancing girls (16); dancing boys (10); singing boys (10), showgirls (8).

Broadway might as well start sounding its "A" in preparation for singing the praises of this one. "Follow the Girls" has just about everything on the entertainment menu, and it dishes up the portions in generous quantities. Film chances loom bright.

Producers have tossed a host of talent, a fine score, some outstanding choreography, striking sets and costumes, and a timely book into the cauldron, and the brew that emerges should appease the most critical appetite. Laughs are abundant, both in lyrics and dialog; practically every branch of terps has its expert fling; vocals, ranging from solo to group singing, register nicely; an exceptionally good looking troupe of girls, beautifully gowned, takes care of the eye-filling department; and over the whole setup Gertrude Niesen stands out in a part that she must have waited a long time to have come her way. Harry Delmar's staging rates a particular bow. Miss Niesen sings, dances, muggs and clowns, all with a verve that places her on a high rung among femme entertainers.

Tunes are hummable and lyrics are clever in a broad way as to comedy; romantic lines likewise have a neat touch to them. At least one of the top tunes, however, will have to confine its either presentation to instrumentals — wordage is just too snappy for airwaving. Among the ace ditties are "Where You Are," "Twelve o'Clock and All Is Well," "You're Perf," "I Wanna Get Married," "Follow the Girls," "A Tree That Grows in Brooklyn," "You Don't Dance" and "Strip Flips Hip" (inspired by "Variety").

Dance ensembles are topflight. Noteworthy specialties include comedy dancing of Buster West and Tim Herbert, a smooth ballroom contribution by The Di Gatanos, Irina Baronova and Val Valentinoff on ballet, Dorothy Keller on team and solo dancing.

Frank Parker bears the brunt of the male vocalizing, which he handles okay both solo and heading male chorus. Latter is in for some good background support on several occasions. Femme ensembles also do satisfactory warbling.

Book delves into burlesque for some of its lustiest laughs, both in dialog and situation, and Jackie Gleason leads the funmakers in putting the comedy across. He draws able assistance from West and Herbert, a couple of sailor pals, and Lee Davis, a tough sergeant. Topical theme involving a servicemen's canteen, a striptease emcee, a brief spy angle, and similar sidelights offer opportunity to work in some up-to-the-minute business, but the book never becomes serious enough to get in the way of song and dance. Toni Gilman and Walter Long fit in straight roles.

Bone.

Allah Be Praised!

Philadelphia, March 3.

Alfred Bloomingdale production of musical comedy in two acts (nine scenes). Features Ned Sparks, Shirley Ross, John Hoysradt and Mary Jane Walsh; book and lyrics, George Marion, Jr.; music, Don Walker and Baldwin Bergersen; dances, Jack Cole; staged by Robert H. Gordon; costumes, Miles White; settings, George Jenkins. Presented at Forrest theatre, March 2, '44.

Handicapped by a limping and dismal book, Alfred Bloomingdale's pretentious and elaborate musical, "Allah Be Praised!" which opened a two-and-a-half weeks' engagement at the Forrest on Thursday night (27), is under a very stiff initial handicap. Whether it can recover and capitalize on a number of its very definite assets is, right now, a vital question.

That plenty of coin has been spent is obvious. The score by Don Walker and Baldwin Bergerson, while not exactly noteworthy, has at least three hit possibilities ("What's New in New York," "Let's Go Too Far," and "A Woman Doesn't Like You to Say No" seem tops). The dancing assets are paramount, with Jack Cole turning in a swell job with his chorus routines and with plenty of good specialists including Milada Mladova, of the Ballet Russe. Latter scores decisively in "Let's Go Too Far." Beatrice and Evelyn Kraft have two nice numbers, and Pittman Corry clicks very strongly as does Sheila Bond.

After you've mentioned the dances and, to a lesser extent, the tunes, and awarded a few laurels to Bloomingdale for his gorgeous production, which seems almost incredible during these days of sharply-drawn priorities, you've given "Allah Be Praised!" its deserved share of praise.

George Marion, Jr.'s book is exceptionally unfunny although it probably sounded a lot funnier in script than in actual presentation. What's more, the principals are not able to surmount the inane lines and situations, and most of them seem continually discouraged and bogged down. The time of the play is 1948, with author Marion supposing that the war will be over by that time and that a number of blase and weary Americans, especially a bevy of famous beauties, will have decided to go overseas and seek relaxation in a Persian Emir's harem, a kind of Shangri-La, but without the spiritual features of James Hilton's famous story. The audience can identify some of the "lend-lease" damsels, if they care to, as Ann Corio, Oveta Culp Hobby, Clare Boothe Luce and Lily Pons, but anybody who can follow the long, boresome details would have to be something of a wizard.

Ned Sparks, as the keeper of the Emir's harem, is hardly a success in his return to the stage, although he mustn't be blamed too much as his material is painfully lacking in spontaneous humor. Disappointing, too, except for one crackerjack scene at a piano, is John Hoysradt as the Emir, although it seems pretty obvious that if the show receives the proper doctoring, Hoysradt may emerge as a real footlight luminary even though his real province is as a nightclub entertainer.

The women in the show fare better than the men as far as opportunities go, with Shirley Ross, blondely gorgeous as the heroine, and Mary Jane Walsh, very amusing and dynamic in her comedy part. Best of the men undoubtedly is Edward Roecker, as a Texas Senator in a 10-gallon hat who is somehow involved in the proceedings. The femme, at the opening, liked Roecker's drall comedy sense and Southern drawl a lot.

One other asset for "Allah" should be credited to Marion. His Cole Porterish and really clever lyrics are as neatly sophisticated as his book is puerile.

Waters.

2d 'Wallflower' Co.

A road company of "Wallflower", now at the Cort, N. Y., will soon be readied, it being anticipated that the original production of the Mary Orr-Reginald Denham comedy will extend into the summer.

Touring troupe will be organized by Sam Grisman and Jessie Long, who are associated with Meyer Davis, presenter of the play.

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'Boys' $31,500 in 1st 6 Shows At Chi, 'Patriots' 14G, 'Kiss' $15,000

Chicago, March 7.

"Something for the Boys" piled up a strong $31,500 for the first six performances at the Civic Opera House last week. All other houses held up well in spite of the approaching March 15 tax payment, which usually heralds a slumph in boxoffice receipts. "Blossom Time" bows in at the Blackstone April 2, taking the place of "Good Night Ladies," which closes a 100-week run April 1. "Abie's Irish Rose" moves into the Studebaker March 20, replacing "The Patriots."

Estimates for Last Week

"Good Night Ladies," Blackstone (99th week) (1,200; $2.75) dropped $1,000 to good $16,500.

"Kiss and Tell," Harris (43rd week) ($1,000; $2.75). Eased to $14,000.

"Oklahoma," Erlanger (16th week) (1,500; $3.85). Sellout $30,000.

"Patriots," Studebaker (2nd week) (12,500; $2.75). Up $1,000 to a fine $14,000.

"Something for the Boys," Civic Opera House (1st week) (3,600; $3.85). Opened to strong $31,500 for six performances. No Wed. matinee.

"Tomorrow the World," Selwyn (17th week) (1,000; $2.75). Good $12,500.

"Unexpected Honeymoon," Great Northern (15th week) (1,400; $2.75). Two-for-ones and plenty of sexy advertising upped receipts $500 to $7,500.

'BLOSSOM' 22G IN L. A. RAIN; 'BLACKOUTS' 15G

Los Angeles, March 7.

Rain continues to nick local legit grosses for majority of shows, although two continued big despite dampness. "Blossom Time" finished its two-week run at the Biltmore Saturday (4) with a large $22,000 on final seven days. "Blithe Spirit" opened for two weeks yesterday (6) with a big advance. Other steady puller is "Blackouts of 1944" at the El Capitan with $15,000 for the 88th week and the same take in sight for the current stanza.

"Yours for Fun" at the Music Box caught nice $11,000 for its 18th week, and "Insults of '44" racked up another $4,000 on its sixth week at the small Playtime theatre. "Sweet 'n' Hot" at the Mayan is heading for estimated $9,300 on the sixth stanza, after catching $7,200 last week. "Abie's Irish Rose" at the Belasco was jolted by weather on fourth week with $8,200 and has only $7,500 in sight the current seven days. "New, Meet the People" bowed out of the Assistance League Sunday (5) with estimated $2,800 on 32d week.

WASH. SALUTES 'JAKE' FOR SOCK $21,500

Washington, March 7.

"Jacobowsky and the Colonel" grossed estimated $21,500 in first eight performances at the National theatre last week.

"Connecticut Yankee" is a new booking under American Theatre Society auspices. Under Guild subscription the musical is assured of $12,000 before mail orders are filled and the boxoffice open.

L. A. Operetta Season Set

Los Angeles, March 7.

Four operettas will make up the 1944 eight-week program of the Los Angeles Civic Light Opera Assn., starting early in May.

First slated for showing at the Philharmonic Auditorium is "The New Moon." Two weeks are allotted to each show.

'Road' 16G, Pittsburgh

Pittsburgh, March 7.

"Tobacco Road," last week, playing Nixon for ninth time, ran up sensational $16,000 at $1.50 top to top its last season's business by couple of grand.

Year after year it has never failed to do big locally.

'Arsenic' $13,300, Balto

Baltimore, March 7.

"Arsenic and Old Lace," making an oft-repeated return visit to Ford's last week, held up very favorably with fine $13,300.

With Bela Lugosi in the Karloff role, comedy grew to s.r.o. trade on final days at a top of $2.22.

BALLET RUSSE 31G, TORONTO

Toronto, March 7.

Here for a 10-day engagement at the Royal Alexandra, Ballet Russe grossed an excellent $31,000 for 13 performances, with 1,525-seater scaled at $2.50 top.

Current Road Shows

(March 8-18)

"Abie's Irish Rose" (1st Co.)—Locust Street, Philadelphia (8-18).

"Abie's Irish Rose" (2d Co.)—Belasco, Los Angeles (8-18).

"Allah Be Praised"—Forrest, Philadelphia (8-18).

"Arsenic and Old Lace" (2d Co.)—War Memorial Auditorium, Trenton (8); The Playhouse, Wilmington (9-11); Lyric, Bridgeport (13-15); High School Auditorium, Pittsfield, Mass. (16); Memorial Audi., Worcester (17); Bushnell Audi., Hartford (18).

"Ballet Russe" — Boston Opera House, Boston (8-11).

"Blackouts of 1944" (vaude)—El Capitan, Hollywood (8-18).

"Blithe Spirit"—Biltmore, Los Angeles (8-18).

"Blossom Time" (1st Co.)—Civic Audi., Fresno (9); Memorial Audi., Sacramento (10); College of the Pacific Audi., Stockton (11); Curran, San Francisco (12-18).

"Blossom Time" (2d Co.)—Omaha, Omaha (8); Orpheum, Sioux City (9); Corn Palace, Mitchell, S. D. (10); Coliseum, Sioux Falls, S. D. (11); Shrine Audi., Des Moines (12), Audi., St. Paul (13-14); University Audi., Grand Forks, N. D. (15); Winnipeg Audi., Winnipeg, Canada (16-18).

"Chicken Every Sunday"—Playhouse, Wilmington (17-18).

"Connecticut Yankee" — Erlanger, Buffalo (12-18).

Dante's Magic Show — Shubert Lafayette, Detroit (12-18).

"Doughgirls" (2d Co.) — Hanna, Cleveland (8-11); Nixon, Pittsburgh (12-18).

"Family Carnovsky" — Walnut, Philadelphia (12-18).

"Follow the Girls"—Shubert, Boston (8-18).

"Gay Nineties Revue"—Lyric, Baltimore (8); Armory, Wilmington (9); High School Audi., New Britain (10); Symphony Hall, Boston (11); Lincoln Audi., Syracuse (14-15); Palace, Albany (16); Valley Arena Gardens, Holyoke (17); Arena, New Haven (18).

"Good Night, Ladies"—Blackstone, Chicago (8-11); Davidson, Milwaukee, (12-18).

"Ice Follies of 1944" — Cleveland Arena, Cleveland (8-12); Duquesne Gardens, Pittsburgh (13-18).

"Icecapades of 1944" — Chicago Arena, Chicago (8-18).

"Janie" — Colonial, Boston (8-18).

"Junior Miss"—Carolina; Charlotte (8); National, Greensboro (9); Carolina, Durham (10); State, Raleigh (11); State, Winston-Salem (13); Academy of Music, Roanoke (14); Lyric, Richmond (15-18).

"Kiss and Tell" (2d Co.)—Harris, Chicago (8-18).

"Kiss and Tell" (3d Co.)—Gary, San Francisco (8-11).

"Kiss and Tell" (4th Co.)—Cass, Detroit (8-18).

"Life With Father" (2d Co.)—Lyric, Richmond (8); Academy of Music, Roanoke (9); Municipal Audi., Charleston, W. Va. (11); Hippodrome, Marietta, Ohio (13); Weller, Zanesville, Ohio (14); High School Audi., Steubenville, Ohio (15); Ohio, Mansfield (16); Ohio, Lima (17); Perdue University Audi., Lafayette, Ind. (18).

"Mrs. January and Mr. X"—Walnut, Philadelphia (8-11); Wilbur, Boston (12-18).

"Oklahoma" (2d Co.)—Erlanger, Chicago (8-18).

"Patriots" — Studebaker, Chicago (8-18).

"Rosalinda"—Shubert, New Haven (8-11); Ford's, Baltimore (12-18).

"Something for the Boys"—Civic Opera House, Chicago (8-18).

"Sons o' Fun"—American, St. Louis (8-11); Convention Hall, Tulsa (14); Shrine Audi., Oklahoma City (15-16).

"Student Prince"—Audi., Rochester (8); Shea's, Jamestown (9); Colonial, Akron (10); Park, Youngstown (11); Paramount, Toledo (13); Capitol, Flint (14); State, Kalamazoo (15); Orpheum, Davenport (16); Iowa, Cedar Rapids (17); Shrine Audi., Des Moines (18).

"Three's a Family"—Nixon, Pittsburgh (8-11); War Memorial Audi., Trenton (18).

"Tobacco Road"—Hartman, Columbus (8-11); American, St. Louis (12-18).

"Tomorrow the World" (2d Co.)—Selwyn, Chicago (8-18).

'Family' 14G, St. Louis

St. Louis, March 7.

Although the current legit season locally is nearing a finale, biz continues good, and "3 Is a Family" wound up a one-week stand at the American theatre Saturday (4) with a profit-taking engagement. With the 1,700-seat house scaled to $2.80, eight performances grabbed neat estimated $14,000.

Olsen & Johnson's "Sons O' Fun" moved into the American Sunday (5) for eight days scaled to $2.80.

Burke-Craven 17G in Philly

Philadelphia, March 7.

The Saturday blizzard that snowed Philly under didn't affect legit biz here as much as expected, principally because the three legit entries had tidy advance sales.

Best trade in town last week was done by "Mrs. January and Mr. Ex," the Richard Myers production of Zoe Akins' new comedy at the Walnut. Although crix were rather divided in reactions, affirmative notices were in the majority and both stars, Billie Burke and Frank Craven, received laurels. Show got a very helpful $17,000.

Notices on "Allah Be Praised," which opened at the Forrest on Thursday night, were much more sharply divided with the "thumbs down" opinions in the majority, four to one. Book and principals came in for most of the pans, with dances and score generally praised. In four performances despite Saturday's bad weather, "Allah" claimed nearly $9,500 with $3.42 scale.

"Abie's Irish Rose," over-estimated last week, got $11,700 in its fourth stanza at the Locust, a sharp tumble from any standpoint but still plenty profitable. Revival of Anne Nichols perennial has two more weeks to travel. Same goes for "Allah."

'Janie' Neat $8,800 In 4th Detroit Week

Detroit, March 7.

Continuing its steady climb, "Janie" got its best grosses last week in its fourth stanza at the Lafayette. Comedy, at $1.65 top, mounted to $8,800.

The Cass, dark all week, relighted Sunday night with "Kiss and Tell."

'Lady Chatterley' for N. Y.

Jack Linder, former indie vaude booker, is due in New York in two weeks from the Coast to set a New York booking for legit, "Lady Chatterley's Lover."

Play, dramatization of novel of same title, preemed on the Coast four weeks ago and is now working east.

Red Cross

Continued from page 6

tors that effective exploitation methods can double or triple normal collections. While, in case of the Dimes campaign, the larger collections this year are attributed to increased attendance at theatres and generally increased spending, a large portion of the increased collections are considered due to intelligent exploitation methods.

As in the case of the Fourth War Loan campaign, major film companies are planning on special trade editions in order to impress exhibitors with the importance of sending the Red Cross campaign over the top.

At the Pittsburgh rally last week between 375 and 400 theatres were represented. Among the speakers were Harry Kalmine, H. M. Richey, Moe Silver and M. A. Rosenberg. Kalmine, travelling rep of the industry drive group, discussed the service which theatres were rendering to their communities in the campaign. Richey pledged support of the industry's distribution personnel.

Other exhibition - distribution rallies were held during the week at New Orleans, Milwaukee, Minneapolis and San Francisco.

Si Fabian, Sam Dembow, Jr., and A. W. Smith, Jr., addressed the New Orleans session; E. L. Alperson and Ben Kalmenson were speakers at the Milwaukee and Minneapolis meetings; while Ned E. Depinet and Harry Brandt spoke in San Francisco.

Campaign plans in the Philadelphia territory have been mapped by Earle Sweigert, theatre division chairman there.

More than 10,153 theatres, including circuits, have already signed pledges to participate in the film industry's Red Cross drive.

B'way Slows Up; 'Yankee' Off To $17,500, 'Jackpot' 21G, Both Closing; 3 New Shows, 2 Flop Fast

There was an expected drop on Broadway last week following Washington's Birthday, and early this week there was a further slow-up. That, too, was anticipated what with the approach of the federal income tax date next Wednesday (15).

Three new shows last week and none rang the bell. Two disappeared Saturday. Next week the highly rated "Jacobowsky and the Colonel" will open. "Porgy and Bess," back for another repeat, started fairly well and will be better this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"A Connecticut Yankee," Beck (M-1,214; $4.40). Final and 17th week; musical did rather well first three months and goes to the road; dipped to around $17,500 last week; to be followed by "Jacobowsky."

"Angel Street," Golden (117th week) (D-789; $3.30). Easing off doesn't worry this management, which is expectant that engagement will span the summer; rated around $9,500.

"Arsenic and Old Lace," Hudson (165th week) (CD-1,094; $3.30). Slipped like nearly all other long runners, with last week's takings around $10,500.

"Bright Boy," Playhouse (1st week) (C-865; $3.30). Opened last Thursday (2); press not favorable for most part; chances doubtful but theatre parties may keep it going for a time.

"Carmen Jones," Broadway (14th week) (O-1,900; $4.40). Slipped in the offish going and quoted around $41,000, but still plenty big.

"Decision," Belasco (5th week) (D-1,097; $3.30). After getting excellent gross Washington's birthday week, pace slumped to approximately $12,000; may move: "Mrs. January and Mr. X" due here.

"Early to Bed," Broadhurst (38th week) (M-1,160; $4.40). Eased to around $21,500; slated into May and then to the road; another musical likely to get this spot.

"Harriet," Miller (45th week) (D-940; $3.85). In final four weeks; dipped to around $14,000 last week; when terminating holdover will have come close to year's playing time.

"Jackpot," Alvin (M-1,327; $4.40). Final and 8th week; dipped close to $21,000; higher grosses had been expected for musical comedy. "Helen Goes to Troy," next attraction, due in May.

"Kiss and Tell," Biltmore (50th week) (C-920; $3.30). Went off quite a bit but at approximately $14,000 there was goodly profit both ways.

"Life With Father," Empire (223d week) (C-920; $3.30). Maintained better pace than most others, with gross quoted at $14,900.

"Lovers and Friends," Plymouth (14th week) (D-1,075; $3.85). Still up with leaders, although eased to claimed $18,000 last week, real coin for straight play.

"Mexican Hayride," Winter Garden (5th week) (M-1,423; $5.50). Riding along the great pace and tops Broadway; gross, with standees, very close to $46,000.

"Mrs. Kimball Presents," 48th Street. Another flop in this spot; opened Tuesday (29) of last week and stopped Saturday (4).

"Oklahoma," St. James (48th week) (M-1,520; $4.40). Wonder show continues to stand 'em up regardless of income taxes and other possible deterrents; $30,600.

"One Touch of Venus," 46th Street (22d week) (M-1,347; $4.40). Also in van of shows most in demand, selling out all times to tune of $34,500.

"Over 21," Music Box (9th week) (C-1,001; $3.30). Again registered over $19,000, which means capacity plus standees in this house at scale.

"Ramshackle Inn," Royale (9th week) (CD-996; $3.30). Packed away excellent holiday week of $17,800, which topped the estimated figure; last week eased off but quite satisfactory at $14,000.

"Stars On Ice," Center (83d week) (repeat date) (R-3,000; $1.65). Slated to go off after five weeks; new skating show due in June; slid from big money of holiday week but very good $26,000 claimed.

"Thank You, Svoboda," Mansfield. Flopped out fast; opened Wednesday (1) and was yanked Saturday.

"The Doughgirls," Lyceum (62d week) (C-997; $3.30). Very little affected last week as indicated by the gross, which was $16,500.

"The Voice of the Turtle," Morosco (13th week) (CD-995; $3.85). Another show unaffected by changing conditions; again close to $22,000; capacity all performances.

"Tomorrow the World," Barrymore (47th week) (D-1,064; $3.30). Dipped; estimated bit over $14,500; still very good for drama approaching year's run.

"The Two Mrs. Carrolls," Booth (31st week) (R-712; $3.30). One of the top winners of the season; rated around $14,500.

"3 Is a Family," Longacre (43d week), (C-1,108; $3.30). Long staying laugh play, eased off to $9,500; said to turn fair profit both ways at the figure.

"Wallflower," Cort (7th week) (D-1,064; $3.30). Eased off as much as most others; estimated around $10,000.

"Winged Victory," 44th Street (16th week) (D-1,409; $4.40). Latest termination date is May 20; over $37,000.

"Ziegfeld Follies," Imperial (49th week) (R-1,327; $4.40). Faring excellently since switching from Winter Garden; pace close to capacity; last week, $33,600 estimated.

REVIVALS

"Merry Widow," Majestic (31st week) (O-1,695; $3.30). Dropped to $20,000, still good for revival and betters even break.

"Othello," Shubert (19th week) (D-1,325; $3.30). Has passed former Broadway run record for Shakespeare; continues to big money; $23,000.

"The Cherry Orchard," National (6th week) (D-1,154; $3.30). Dipped with the field last week to around $14,000, said to be profitable both ways.

Gilbert and Sullivan, Ambassador (4th week) (O-1,105; $3.30). Getting dyed-in-the-wool G & S fans; performances spotty but business fairly good; slipped to $11,500.

REPEAT

"Porgy and Bess," City Center (1st week) (O-2,698; $2.20). First week of second repeat date in this spot somewhat under expectations; $18,000 claimed; should be better this week with strong Sunday start.

'Fling' OK $11,200 In Boston Debut Wk., 'Janie' Good $13,600

Boston, March 7.

Despite cold spell locally and with it a slight dip in legit takes, the early spring season continues to shape up for a whirlwind. "Follow the Girls" and the Ballet Russe De Monte Carlo teed off today (7), and ahead are "Arsenic and Old Lace" (Colonial, March 20), "Chicken Every Sunday" (Plymouth, March 20), "Dream With Music" (Shubert, April 10), the Met Opera (Opera House, April 10), "Decision" (second company, April 10), and "Connecticut Yankee" (Colonial, April 17).

"Rosalinda" finished its sock six-week engagement at the Shubert Sat. (March 4) after going nearly clean throughout run. "A Highland Fling," in debut at the Wilbur on Feb. 28, drew mixed but generally fave notices and is improving, and "Janie" started three-week sesh okay at the Colonial, same day.

Estimates for Last Week

"A Highland Fling," Wilbur (1,300; $2.10). Opened Feb. 28 to draw mixed notices. Fantasy is slow biz here at best, but show is gaining, and will hit an estimated $11,200.

"Janie," Colonial (1,500; $2.20). Comedy success clicking okay here on tour to catch good $13,600, estimated. Stays two more.

"Rosalinda," Shubert (1,500; $3.30, $3.85 Sats.). Finished sixth week of stay here for solid $25,000, estimated, near top. "Follow the Girls" opened here Tuesday (7).

'FOLLOW GIRLS' $14,200 IN 4 PREEM SHOWINGS

New Haven, March 7.

Preem of "Follow the Girls" did turnaway biz and netted a record-cracking, estimated $14,200 on four $3.30-top performances at the Shubert last weekend (2-4). Rave word-of-mouth boosted a fine advance to SRO.

Current its full week of "Rosalinda." Next week (16-18) gets Ballet Russe for last half.

'Kiss' Near Capacity 19G In 2d Seattle Week

Seattle, March 7.

"Kiss and Tell," at the Metropolitan, outgrossed its first week during the second stanza, full houses ruled for nine performances (two mats) at estimated $19,000.

'Time' 27G, Split Wk.

Kansas City, March 7.

March of dollars keeps coming for "Blossom Time."

Joplin, and Wichita, Emporia, Manhattan, Kansas City last week. Grossed estimated $27,100 in split stanza.

OBITUARIES

BOBBY CONNOLLY

Bobby Connolly, 49, dance director, died Feb. 29 at his Encino home near Hollywood following heart attack. Graduate of Massachusetts Institute of Technology, Connolly turned from engineering to the stage as an associate of Ned Wayburn in New York, where he learned dance directing and later staged several editions of "Ziegfeld Follies."

His first connection with films was in 1933, when he did dance directing in east for Universal's "Moonlight and Pretzels." After two more films in the east, Connolly moved to Hollywood under a Warners' contract in 1935.

After four years on the Burbank lot he went to Metro, where he handled dance routines for "Wizard of Oz," "Broadway Melody of 1940," "Honolulu" and other musicals. Leaving Metro a few months ago, he was ready to check in at Republic for "Atlantic City" when stricken.

HARRY WEINBERGER

Harry Weinberger, 58, lawyer who specialized in copyright law and who was organizer of and counsel for Provincetown Players, died after a heart attack in New York, March 3. In 1931, he successfully defended Eugene O'Neill, playwright, in $2,000,000 plagiarism suit brought against him by Miss Georges Lewys, California writer. Latter charged O'Neill with having plagiarized her novel, "Temple of Pallas-Athenae," in his play "Strange Interlude."

His interest in the theatre led Weinberger to produce "God of Vengeance" at Apollo, N. Y., in 1923. Play aroused ire of local authorities, who branded it as indecent and immoral, with result that Weinberger and eleven members of the cast were indicted and convicted. After a prolonged court battle the indictments were dismissed. Earlier he had been counsel for Emma Goldman and Alexander Berkman in their fight to stave off deportation. He also represented Grover Cleveland Bergdoll, draft dodger of World War I.

Weinberger also had authored several books, including "Liberty of the Press" and a number of copyright law studies. Also wrote "A Rebel's Interrupted Autobiography."

FREDERICK E. McKAY

Frederick E. McKay, 72, former drama critic and theatrical manager, died Feb. 29 at Port Washington, L. I.

McKay was a native New Yorker. After graduation from Harvard in 1885, he became a reporter for the Dramatic Mirror. Later he was a reporter and drama critic on the Dramatic News, Mail and Express, and Morning Telegraph. In 1896 he published a book on the theatre titled "Famous American Actors of Today."

In 1900 McKay became business manager and press representative for Charles Frohman and Charles B. Dillingham productions. He was later business manager for Blanche Ring, Katherine Cornell, Holbrook Blinn, Helen Hayes and other stars. From 1931 until his retirement, five years ago, he was associated with Gilbert Miller.

M. H. HOFFMAN

M. H. Hoffman, 63, indie film producer and distributor for 30 years, died of a heart attack March 6 while preparing script for recently organized Liberty National Pictures in company's Hollywood office.

Hoffman gave up law practice for film business, joining Universal in 1912 as New York general manager. He left Universal in 1917, forming an indie distribution outlet, later organizing and heading, in turn, Tiffany, Tiffany-Stahl, Allied and Liberty.

Survived by wife, daughter and son, latter in the service.

ABE FRANKLE

Abe Frankle, 71, active in show business in Des Moines, Iowa for 25 years, died there March 2. He owned and operated the Casino theatre and was manager of Riverview Park for years. In 1922, he started the Frankle Theatres Co., operating Rialto, Majestic and Casino theatres. He joined with A. H. Blank in the Des Moines Theatre Co., which partnership later was terminated.

In addition to his interest in Riverview Park, Frankle had operated old President theatre and other amusement and sports enterprises in Des Moines. He is survived by his widow, two sons and a daughter.

JOHN W. LUCE

John W. Luce, 73, dean of Boston's theatrical publicity men and at one time one of best-known press agents, died in Boston, Feb. 27. Connected with Shuberts in Boston for years, Luce started a weekly newspaper in Old Orchard, Maine, while a young man. He became a reporter in Boston in 1890. Shortly afterwards he became press representative for Shubert theatres in Boston. Luce served as advance man for such touring stars as Sara Bernhardt, was head of a large advertising agency there, and a publisher.

Recently, he was press rep for Howard and Globe theatres, and was famed here for his colorful copy for the burlesque houses. He leaves his widow and brother.

MRS. EMILY ROBERTS

Mrs. Emily Roberts, 57, former light opera, concert and motion picture singer, died in Los Angeles, March 3.

Mrs. Roberts, known professionally as Emily Lindsey, starred on tours of the Harry Roger's Musical Shows over two decades ago. She was prima donna in "Light Opera Doll," and appeared in vaudeville and on legitimate stage. In recent years she played musical roles for Universal and RKO and did concert work in Hollywood.

Surviving are her husband, a sister and a brother.

COURTLAND D. BURTON

Courtland D. Burton, 66, vaude performer, stage producer and booking agent died in Indianapolis, March 2. Burton and his wife, former Irene E. Mayer, toured U. S. and Canada as Burton & Burton in vaude and musical comedy for 17 years. Act supported Sir Harry Lauder on two of his annual tours.

In 1917, Burton retired from stage and established Burton theatrical offices in Indianapolis. He was joined in 1919 by his brother, Henry K. Burton, who will continue the agency. Survived by brother and widow.

DURWARD LELY

Durward Lely, 93, star of Gilbert & Sullivan operettas during the Victorean era, died March 1 in Glasgow, Scotland.

Lely was the first to sing the role of Nanki Poo in "The Mikado," and also played the original role of the duke in "Patience" at the Opera Comique in 1881. He also was with the D'Oly Carte Opera company. He retired from the stage 30 years ago.

WILLIAM H. JARVIS

William Henry Jarvis, 65, for nearly 50 years identified with amusement enterprises in Danbury, Conn., died Feb. 29 in that city.

Jarvis was long associated with Danbury Agricultural Society, which operates Danbury Fair, and Danbury Speedways, Inc., local midget racing project. He operated Kenosia Amusement Park for years. Survived by a son.

BUCK McKEE

Buck McKee, 79, former cowboy actor who once trouped with Will Rogers, died March 1 in Roseville, Calif. Native of Claremore, Okla., McKee toured for several seasons with the Pony Bill Wild West Show and teamed for a time with Rogers. He had been raising cattle since 1924 on his ranch near Roseville.

FELIX NOONAN

Felix Noonan, 40, vaude, musical comedy actor, died Feb. 29 in Cleveland. He played with Aborn Opera Co., and vaudeville. Also was in "The Chocolate Soldier" and "Flying High."

Survived by his widow and parents.

EDDIE DELMAR

Eddie Delmar, 58, screen player for 40 years, died March 2 in Hollywood. His last picture was "Great Without Glory," still to be released by Paramount.

Off the screen he was Robert Frandsen.

MITCHELL MEYBERG

Mitchell Meyberg, 78, veteran show biz attorney, died March 5 in Los Angeles.

Survived by daughter Dot Meyberg, syndicate columnist, and two sons.

MRS. IZOLA F. PAGE

Mrs. Izola Forrester Page, 64, scenarist, author and feature writer, died in Keene, N. H., March 6. She had been a feature writer on old N. Y. World. Survived by husband, Mann Page, also writer, four daughters and two sons.

Van B. Wixom, 67, member of Michigan circus family, died Feb. 28 in Detroit. He was a son of Matt Wixom, owners of Wixoms Great Shows, and served as ringmaster with circus. Recently he had been candy company rep servicing theatres. He leaves his widow and a son.

Robert Matson, 63, founder of Motion Picture Engineering Co., died Feb. 27 in Highland Park, Mich. He was designer of many devices used in film business and recently had been working with Army on special devices. He is survived by widow and two sons.

Charles A. Simms, 34, former manager of United Artists theatre, Detroit, died there Feb. 27. Beside managing United Artists, he owned two neighborhood houses. Survived by a daughter, a son and widow.

Abe Fineberg, 63, Louisville rep of Argus Ticket Co. and ex-burlesque manager, died Feb. 23 in Chicago. Fineberg was manager of Gayety, Louisville burley house, for years.

Survived by brother, sister and a daughter.

Mrs. Marie Flaherty, mother of Capt. Edmund (Pat) J. Flaherty, USMC, died Feb. 25. Son was actor-director in films in Hollywood prior to induction; before that, in music publishing.

Jack W. Hooper, 41, former cameraman with United Artists and Warner Bros., died March 2 in San Antonio, Texas. More recently was a local photographer.

Frank Bonn, 71, veteran actor of silent pictures, died in Los Angeles, March 4. Following services there, body was forwarded to St. Paul for interment.

Mrs. Marion W. Sheldon, 58, former stage and film player, died Feb. 28 in Hollywood. Deceased entered pictures in 1917 after early legit career in east.

Elmer Fryer, 47, still photographer of film notables for years, died March 2 in Hollywood. He had worked for all major studios.

Louis S. Wettels, 44, an attorney and husband of Adelaide Klein, legit and radio actress, died in New York, March 3.

Athena Claudius, 70, character actress, who scored many successes in Australia with George Rignold and Allan Wilkie, died in Sydney Jan. 26.

Wife of Sydney O. Herbert, manager of exchange service department of Paramount in Sydney, Australia, died Feb. 28.

Mrs. Minnie Korman, 64, mother of Saul and David Korman, Detroit picture circuit owners, died in Detroit, Feb. 28.

Fulton Lewis, Sr., 74, father of Fulton Lewis, Jr., died in Washington March 1. He had practiced law in Washington for many years.

Joe Fike, 28, reader at RKO, died March 4 in Glendale after long illness. He was in Metro cutting department before joining RKO.

Arthur K. Purcell, 48, screen and radio writer, died Feb. 23 in Hollywood.

Haymes

Continued from page 1

boosted singer's take on show from $1,000 per show to $2,000.

Flareup reportedly exploded because of Haymes' insistence on Feb. 24 program of voicing thanks to numerous 20th-Fox execs for his "Four Jills and a Jeep" picture stint, despite Bourjois' feeling that crediting the producing company during announcement of songs done by crooner on "Here's to Romance" show would have been sufficient.

Dropping of Haymes is culmination of numerous recent disputes in which singer, his manager Bill Burton, and the sponsor have been having it out.

Following last Thursday's program, Haymes was paid off for next five weeks of his third 13-week contract, a sum totaling $5,000. Emil Newman, orch conductor on the Coast, was given four weeks' pay, as per his contract, and the entire orch was given two weeks' wages as per AFM regulations. Show beginning tomorrow night (9) will originate entirely in N. Y. Ray Bloch's orch, the Swing 14 and Jim Ameche, m.c., continuing, with Harry Cool, Chicago singer, formerly with Dick Jurgens and Kay Armen, femme vocalist, being added for next two sessions with strong possibility they will be given permanent contracts.

Limited Acting

Continued from page 1

glance over the list of leaders who until the past fall were spending much of their time in Hollywood bears this out. Tommy Dorsey has no definite date to return; neither has Xavier Cugat, Vaughn Monroe, and many others.

Metro, which went all out after band names about a year and a half ago when the name music boom began in Hollywood, is not as extensively interested. It has called Jimmy Dorsey for an April date with cameras, but seemingly has no other band picture plans. Studio finished several with Harry James before the holidays, but they haven't been released.

Perhaps the only other major studio doing band films is 20th. It has just completed one with Benny Goodman and has called Charlie Spivak for a spring date. Few independent studios are doing much, with the exception of bits done by Sammy Kaye, Woody Herman and Cab Calloway recently.

Rank to Proceed

Continued from page 7

Arthur Rank's distribution plans in this country.

Kelly, in charge of American distribution for Rank, said the English film chieftain has not deviated from his original intent to establish a world-wide distribution company known as Eagle-Lion Films, Inc. Company would be a permanent medium of distribution for English pictures produced by British producers in association with Rank.

Kelly has called D. J. McNerney from San Francisco for assistance in lining up his domestic exchange system. McNerney, for 19 years manager for United Artists, resigned several years ago for a theatre operation association with Joe Blumenfeld. Understood McNerney will spend about three weeks here advising Kelly on domestic distribution problems for Eagle-Lion.

MARRIAGES

Mrs. Grace Tibbett to Donald Malcolm Young, Palm Springs, Cal., Feb. 27. Bride is the former wife of Lawrence Tibbett, opera singer.

Helen Ball to Lee White, Santa Barbara, Feb. 25. Groom is assistant director at Warners.

Patricia Stillman to Randolph Scott, in Riverside, Cal., March 3. Groom is a film star.

June Vincent, Universal player, will be married Friday (10) to Ensign William Sterling, USNR, at Fifth Ave. Presbyterian Church, N. Y. Her father, the Rev. Willis E. Smith, of Boston, will perform the ceremony.

BIRTHS

Mr. and Mrs. Mack Julien, daughter, Hollywood, Feb. 29. Father is a cameraman at Warners.

Mr. and Mrs. Nat Nazarro, Jr., daughter, Pittsburgh, Feb. 15. Father is former musical comedy dancer and now secretary of AGVA in Pitt; mother is former Marge Nelson, nitery singer.

Mr. and Mrs. Bill Edmonds, son, New York, March 1. Father is on the announcing staff of WHN, N. Y.

Mr. and Mrs. Bernie Rosenzweig, daughter, Brooklyn, Mar. 4. Father is a member of h. o. accounting dept. of Warner Bros.

Mr. and Mrs. Al Daff, daughter, Bozoman, Mont., March 5. Father is foreign sales supervisor Universal Pictures.

Mr. and Mrs. Harry James, daughter, in Hollywood, March 3. Mother is Betty Grable, film star; father is the band leader.

Mr. and Mrs. Phil Brito, son, March 7, Newark. Father is singer.

Lilliputians

Continued from page 2

bearing for midget women often has to be by Caesarian operation. Yet many midget women have not just one, but several, children, and, one American midget, Mrs. Judith Skinner, less than three feet tall, has given birth to 14 sons and daughters.

Lilliputians eat and drink as much, as, if not more than, other people because of their extraordinary high metabolism. A midget can sit down to the ordinary table d'hote dinner and still leave the table hungry. He has a greater craving for alcohol than big people, and when he drinks, often drinks to excess. Some medical authorities believe that this high rate of metabolism is responsible for midgets' remarkable immunity to infectious diseases. Such common diseases as scarlet fever, measles, diphtheria and pneumonia are extremely rare in the Lilliputian world. There is only one case on record of a midget with infantile paralysis. For some unknown reason, no midget ever becomes bald.

Can Grow Out of It

Most midgets add several inches to their stature after passing 30; and not a few have actually grown out of the realm of midgetdom—which for most professional purposes stops at four feet five inches.

An extraordinary case is that of Eddie Wilmot of Minneapolis, who at 18 was a star performer in a Lilliputian troupe. After a severe attack of fever, he started growing again. Today at 28 he towers a little over six feet.

Midgets are often talented in other fields than the show biz. Andre Retouchoff, who played in the Broadway run of "Skin of Our Teeth," is a landscape painter of exceptional skill. Willie Rolle, "The Great Rolle," well known as a magician, wrote several scientific books. Karl Florian, a Viennese midget, is an accomplished violinist and conductor. Michael Davies, London's famous Chief Air-Shelter Marshal—three feet six inches tall—is a licensed optometrist. Vincent Tarabula, another midget, is a graduate lawyer.

Tom Thumb and Singer's Midgets

Most beloved of all midgets was Charles Sherwood Stratton, professionally known as Tom Thumb. Tom was the offspring of normal Yankee parents. His brothers and sisters were average-size people. His father, a Puritan, considered Tom's birth evidence of God's wrath against the Strattons and kept the unhappy Lilliputian locked up in the family house in Hartford until P. T. Barnum rescued him. Tom's intelligence, wit and personal charm captivated audiences the world over; Queen Victoria was fascinated by the little man and enjoyed nothing more than engaging him in conversation as he sat on her footstool.

The most famous theatrical company of Lilliputians in our own day—Singer's Midgets—was the result of a father's efforts to please a sick child. The daughter of Baron Leopold von Singer, a wealthy Austrian, was stricken with infantile paralysis. Baron Singer, trying to help her while away the long bed-ridden hours, read her "Gulliver's Travels." "The one thing I want more than anything else," the child said, "is to see a Lilliputian."

Baron Singer immediately employed two midgets to walk around the gardens of his house. The Baroness, a former actress, trained them in theatrical routines. Given an opportunity to perform on the stage, their popularity grew so rapidly that Singer engaged others, and in a few years had assembled the first all-midget company in history. Soon mother, father and a happy and rapidly-recovering child found themselves managing a world-famous theatrical venture.

Baron Singer truly loved his little people, paid them generous salaries and shielded them against a gargantuan world. In his home city of Vienna, he set up a midget community on a large parcel of land, borrowing Joseph Urban from Florenz Ziegfeld to design this Lilliputian metropolis. Shops, post office, a city council and even a midget police force were created. When World War I broke out, the company moved to London and thence to the U. S., where it has played in every state in the Union. Today the midgets of the world are grateful to Baron Singor for presenting them as men and women of talent and dignity instead of sideshow freaks.

Broadway

Mady Christians in from the Coast.

Songsmith Mack Gordon in town for a spell.

Guy Kibbee in town from Coast for a series of p.a.'s.

Maurice Bergman mulling a brief winter's vacation in the south.

Ann Rutherford winds up her N. Y. stay in one more week.

Voldemar Vetluguin plans to return to Hollywood next Friday (10).

Cas (Slim) Adams again sports-columning for Mirror and syndicated by INS.

Bonita Granville arrived Monday (6) from the Coast. Just a vacation this time.

Joe Shea, eastern representative for Cagney Productions under doctor's care.

Jimmy Grainger, Republic prexy, off to Coast last Thursday (2) on 10-day trip.

Neil F. Agnew, v.p. of Paramount over sales, is serving on a General Sessions jury.

Jose Ferrer and Uta Hagen now co-starred in "Othello" (Shubert) with Paul Robeson.

Alfred ("Oklahoma") Drake and Esther Brown, singer, will wed March 19 at St. Patrick's.

Jack Wiener, of the Coast office of William Morris Agency, in town to visit his ailing mother.

Lt. Col. William Wyler left here Sunday (5) for Washington and a new Air Force assignment.

Sir Cedric Hardwicke slated to go to Boston the middle of the month to stage a new play, "Shippey."

Treasurers Club gave party to girls of legit boxoffices Saturday (4) welcoming them as "Cleopatras."

Martin Wagner, who handles cowboy stars for the William Morris office, off for a vacation in Miami.

N. Peter Rathvon back at his desk at RKO after a trip to Mexico City and Hollywood with Mrs. Rathvon.

Lt. Morton Gerber, in charge of shorts publicity for Warners before going into the Army, here on 10-day furlough.

Herman Bernstein back with "Chicken Every Sunday" but retains post of general manager for Lindsay and Crouse.

J. C. Nugent compiling his articles on showbusiness, which have appeared in "Variety" over the years, into book form.

Dick Huber interviewed on air (WOR) Thursday (2) in connection with anniversary of legit theatre programs, called Playbill.

Jack Karr, film editor of the Toronto Star in town specially to see "Lady in Dark" prior to its opening in Toronto in a few weeks.

Phil Hanna, singer currently on WHN, N. Y., has been signed to an M-G-M contract by Louis B. Mayer, who is now here, following a screen test.

Harold W. Cohen, Pittsburgh Post-Gazette film and drama editor, due in town the end of the week for a spell of Broadway o.o.ing. Stops at the Astor per custom.

Gracie Fields couldn't fly back from the White House Correspondents dinner in D. C. in time for her Waldorf date Saturday, so the hostelry ref...ded the couvert.

Bob Hope didn't get the cue about "no Eleanor Roosevelt gags" at the D. C. press dinner, so he pulled one; something about "being as unlikely as reading 'My Day' in the Chicago Tribune."

Therese Lewis, wife of Hubbell Robinson, Jr., of Young & Rubicam agency radio dept., leaves this week for the Coast along with her husband. She'll script the next Dave Fellows production for RKO.

Comedian Milton Berle received a U. S. Treasury Dept. citation in recognition of his efforts in the Fourth War Loan. Presentation ceremony took place on the stage of the Imperial where Berle is starring in "Ziegfeld Follies."

Elsa Shelley has recovered from long illness and returns to Broadway activities as author of "Elizabeth vs. You and Me," based on juvenile delinquency, which is planned for immediate production via George Gersene.

Jimmy Durante winds up at Copacabana tonight (Wednesday) and will rest before playing the Capitol, although continuing on radio. Portrait of the Schnozzle recently on the front cover of Time was reproduced from an oil painting by Ernest Hamlin Baker.

Minneapolis

By Les Rees

Walter Abel visiting parents.

Barney Rapp orch into Happy Hour nitery.

University of Minnesota theatre offering "Cry Havoc."

Johnny Fritcher, Paramount booking manager, convalescing from long illness.

War Activities committee has lined up 125 war bond premieres with more to come.

Cozy, Wadena, Minn., town of 3,000, sold 1,315 Fourth War Loan bonds for total of $130,325.

Hotel Radisson Flame Room holding over Nick Lucas, Jeanie Leitt and Joe Porretto's orchestra.

Joe Griffin, Irish tenor, still holding forth at Andy's nitery with Claude & Andre, Doris Baye and Stella and Her Fellas.

Lyceum has "Blossom Time," "Blithe Spirit" and "Sons o' Fun" underlined for balance of season.

Herb Blass and Charlie Jackson running first and second among local Warner Brothers' salesmen in "1944 Round-Up" sales contest.

Minnesota Terrace has Young Sisters, acrobats; Wilfrid DuBois, juggler, and Dolorez Evers, tightwire walker, with the Selma Marlowe Dancers and Perry Martin orchestra for "Circus Days" revue.

Femme Star Costs

Continued from page 1

because many of the topflight stars are beyond military age.

In case of many hitherto surefire feminine stars, age has become a factor which cannot be as easily surmounted because of natural physical changes. At the same time, the building of a backlog of feminine players has not proceeded as rapidly or as satisfactorily as had been expected.

Replenishment of the lists of female film stars has come in for a great deal of attention lately in conferences among major company heads.

Stars' Costs Mount

As a result of the sharply limited supply of female names the upsurge in cost of such talent has surpassed all other types, including some male stars who staged a comeback during the past year. In several cases, it is understood, major studios have paid as much as $150,000 per picture, plus other considerations, for the loan of femme stars. Figuring "other considerations," which includes call on talent on the studios' contract lists, full cost, in terms of coin, would total $250,000 per picture for outstanding stars. This would represent a jump of around 100% when compared with pre-war prices for the same talent. Even major studios find the cost of borrowing stars burdensome.

Limitation of top femme names has affected virtually all the major studios to a more less important degree since few of the film companies have more than a single outstanding dramatic femme star while some of the studios have none.

Metro's mainstay in the femme stellar division is, of course, Greer Garson. Warners has Bette Davis. Claudette Colbert is available to Paramount for a limited number of pictures. Metro also has Lana Turner and Hedy Lamarr and last year took on Irene Dunne, Katharine Hepburn and Marlene Dietrich. The Warner list includes Ann Sheridan and Olivia de Havilland for lighter vehicles.

Loanouts

For the rest, Paramount borrowed Ingrid Bergman for "For Whom the Bell Tolls" and also made an outside deal for Ginger Rogers for "Lady in the Dark." 20th-Fox was obliged to go outside the studio for Joan Fontaine ("Jane Eyre"), Jennifer Jones ("Song of Bernadette") and also got Dorothy McGuire ("Claudia") through a deal with David O. Selznick.

RKO studios depend almost exclusively on outside names, both male and female, getting such stars as Jean Arthur, Ginger Rogers, Rosalind Russell, et al., on individual picture deals. In addition to this relatively small number of important femme stars there is also Barbara Stanwyck on the freelance list.

For musical marquee toppers there are Judy Garland (Metro), Dorothy Lamour (Par), Deanna Durbin (Universal) and Betty Grable (20th).

Obvious difficulties in developing new femme stars has led to the most active trading for freelancers in many years.

Selznick, operating independently, is in perhaps as strong a position as any major studio for femme dramatic talent, getting from $100,000 per picture and upwards for such of his contract stars as Jennifer Jones, Ingrid Bergman, Dorothy McGuire and Joan Fontaine.

Studio toppers, during home office confabs in New York in recent weeks, emphasized that there was no shortage of female players but of dramatic actresses of first rate calibre. It was pointed out, during one of these huddles, that a number of stars had lost ground because of age, having become more difficult temperamentally as well as less acceptable photogenically. Casting departments, it is reported, have been ordered to cultivate femme talent more intensively.

Chicago

Dolly Dawn, currently at the Rio Cabana reports to Universal for a picture assignment March 20.

Irwin Barg, contact man for Miller Music, is at the Mayo Clinic in Rochester, Minn., for a checkup.

F. Hugh Herbert talking to Patty Kirkland of "Kiss and Tell," about playing the lead in his new play.

Rose Marie, the singing starlet, has been offered Pamela Britton's part in "Oklahoma," when the latter goes into pix in July.

Col. Manny Prager, formerly with Ben Bernie's band, in town last week organizing his own band. Opens at the Book Cadillac, Detroit, Friday (10).

With three more members of Johnny Long's band inducted last week a total of 26 Long men have donned Uncle Sam's uniform in the past 18 months.

"Lady and the Monster," Republic picture based on the book "Donovan's Brain," will have its world premiere at the Woods theatre March 15 backed by an extensive exploitation campaign.

Chi. Amusement and Recreation commission gave away the 3,000,000th free ticket to a serviceman Monday (6). Lucky soldier received free tickets to all loop movies, a free evening at the Panther Room and ducats to several legit shows.

Mort Singer, Jr., assistant director on the "Gung Ho" picture, received a citation from the Marine League last week for his work in promoting openings on the picture all over the country with proceeds going to the Marine League. Organization helps needy families of men in the Marine Corps.

Mexico City

Jack Harris of La Conga back to N. Y.

Gail Miller, U. S. dancer, at El Rhin, Guadalajara.

Ciro's is first night spot in Mexico City to stay open 24 hours.

Elvira Rios and Arnold Hunter heading floor show at Minuit.

Everett Hoagland's band, now at Ciro's, playing weekly on station XEW.

Harris & Shore, American dancers, in for four weeks at San Souci club, Feb. 24.

Merrit R. Schoenfeld, representing the Blue network, in for a few weeks from New York.

Carmen Molina back from Hollywood, where she worked in Walt Disney's "Pinata."

Eduardo Grenas, Colombia film producer, has started work on a novelty short here.

Dale Hall, American dancer, and Tin-Tan, Mex comic, joined Paco Miller revue at Monterrey.

Julian Soler inked for a lead in "Las dos Huerfanas," first Mexican film version of "Two Orphans."

Tin-Tan, comic, signed for new radio series over XEW, sponsored by Casinos Imperial cigaret firm.

Dolores del Rio and Producer Augustin Fink headed contingent of picture toppers that planed to Tampico for starting a deluxe cinema.

Mexican artists featured at Laredo, Texas, Washington's birthday celebration included Paquita de Ronda, Jose Gonzalez, Las Mascotitas, Irma Ila, Teddy Muzquiz, Trio Juchiteco and El Trio Tamaulipeco.

Philadelphia

By Si Shaltz

Roy Roller is back at WIP after short illness.

Betty King is back at Lou's Germantown Bar.

Dunninger will air his show from the Poor Richard Club March 8.

Local 77, AFM, has joined drive to collect instruments for Russian musicians.

Billy Banks, WHAT prexy, celebrated his "10th" birthday Leap Year Day, Feb. 29.

Bill Delaney has joined the Dittman ad agency. He's former member of Bulletin ad staff.

Eddie White holding down m.c. slot at Palumbo's, his first nitery chore since his return from USO trek.

Australia

By Eric Gorrick

Hoyts circuit is reported after an additional theatre in Hobart.

Jimmy Styles, West Australian exhibitor, dead after a short illness.

Warners' "Mission to Moscow" goes into Tatler, Sydney, for a run this month.

Charles Chauvel hopes to complete "Rats of Tobruk" soon, this being the sole Aussie film in production. RKO will distribute.

"Peter Pan" has proved one of the most profitable revivals in Sydney. Garnett Carroll produced for Alec Coppel of the Minerva Center.

Hoyts circuit arranging special shows to aid government's first Victory Loan throughout Australia. Herbie Hayward, advertising director, is in charge.

Williamson-Tait will send stage shows to New Zealand shortly. First will probably be Gilbert-Sullivan opera troupe now doing well in Sydney. N. Z. had no stage shows for nearly a year.

Greater Union's convention, held in Sydney recently, set postwar plans. Norman B. Rydge, chairman, warned that showmanship would have to be alert to retain cinema trade in the future.

"Tobacco Road" will probably be sent on tour by Garnett Carroll after Sydney run. "Road" has clicked here.

Fullers will open stage shows in Newcastle at Playhouse. First will be "Separate Rooms," with Neva Carr Glynn and Hal Thompson.

Vaude-revue continues to do smash trade in Sydney and Melbourne. Current Sydney show, set for about six weeks, is "Black Rhapsodies," with George Wallace, Clem Dawe, Eric Edgely and Charles Norman. It's a London show produced by Wallace Parnell.

Exchanges

Continued from page 18

say they feel operation of the theatre constitutes "a civic asset."

De luxe house, now is called "radio city," and tieup with KSTP, which has established its local studio in the same building and also utilizes a part of the theatre space, the plan being eventually to use the stage for television broadcasts.

It's Frank Steffys, not W. A. Steffes, who's managing director of the $2,000,000 theatre. Steffys has been manager of the Paramount circuit's State here for many years and his new position represents a promotion. Steffes owns and operates the first-run sure-seater World as part of the Paramount pool and was an independent exhibitor leader before illness necessitated his retirement.

Minnesota theatre hitherto always has been a "white elephant," except for first couple years of its operation during 1928 boom period. This will be its sixth "reopening" in 10 years, five other operations having ended in failure.

Christy Manager Rivoli, Seattle

Seattle, March 7.

Wayne Christy, former northwest manager of the candy machine dept. of Fox West Coast, has been made manager of Sterling's Rivoli (John Danz). He stepped in as the house launched its new vaude policy, Feb. 8. This is the old State theatre, for years a burley house.

Smith Heads Akron ITOM

Akron, O., March 7.

W. A. Smith, owner of the Majestic, elected president of the Independent Theatre Owners and Managers Assn. of Akron. He succeeds R. E. Paulus. Other officers elected: Frank Hensen, manager of Loew's, secretary; Richard Romwebber, associated in management of the State, treasurer.

Blood Donor Week

Philadelphia, March 7.

Philly's film industry has set week of March 22 as Blood Donor Week, having pledged 500 pints of blood. Sponsored by Variety Post, American Legion.

Monogram President W. Ray Johnston was partied by local exhibs at Bellevue-Stratford hotel last week.

Regional War Labor Board has okayed pay increases for 130 employees of Comerford-Publix theatres in Wilkes-Barre, Plymouth, Kingston, Luzerne, and Forty-Fort, Pa.

"Lady in Dark" given a special tradepress showing at Shubert last Monday) night.

Literati

Continued from page 52

added commentary by Joe Laurie, Jr., and Mel Davis, son of the former, for publication as a book.

Following recent success of cartoon albums, new flock is slated to hit bookstalls shortly, including "The Man in the Shower," by Peter Arno; "It's Hot in Here," by Virgil Partch, and "The Better Tailors."

Carter Field contracted with Whittlesey House to write biography of Bernard Baruch, published in early summer. The title, "Baron of Hobcaw," is taken from the name of Baruch's South Carolina estate.

Robert O Erisman, the mag editor, has an arrangement whereby he spends but one day a week at the Goodman Publications' offices and the balance at his home in Connecticut engaged on his own scribblings.

Maxine Davis, w.k. medical reporter whose articles have appeared in Reader's Digest, Good Housekeeping and Ladies' Home Journal, is completing a book concerning a woman's medical problems. Whittlesey publishes this fall.

Esquire mss. buying not held up by anything. Just bought John Wilstach's "Buffalo Bill's Last Stands" and asked for another from him, on Hickok, "Wild Bill Legends Never Die." The first title takeoff on Custer's last stand—Cody's has to do with show stands. Esquire's new agreement on a buy has author agree to radio dramatization or promotion —so radio show must be in sight.

Hollywood

Sol Lesser laid up for a week with flu.

Ann Sheridan laid up with laryngitis.

June Haver recuperating from tonsil jerking.

Joan Fontaine soaking in desert sunshine under doctor's orders.

Gene Tierney returned to 20th-Fox after 10 months out for maternity.

Now it is Aunt Sonja Henie, since her brother Leif became a father.

Illness of Archie Mayo halted work in "Sweet and Low-Down" at 20th-Fox.

Betty Hutton cracked three ribs during a circus sequence for "Incendiary Blonde."

John Weingarf, Viennese actor, getting his final American citizenship papers this week.

Laraine Day christened the first of the C-47 transport planes off the line at the Douglas plant.

Tim McCoy former saddle star and veteran of World War I, is now a colonel in the cavalry.

Ralph Staub celebrating his 13th anniversary as producer of Screen Snapshots at Columbia.

Metro's "Dragon Seed" is the 10,000th picture to get a 1-A classification from the Hays office.

Betty Rowland, nitery dancer, hospitalized after an accident while performing at a Sunset Strip club.

Edgar Kennedy celebrating his 12th year as RKO comic by starting 72nd two-reeler for that studio.

Mary Ann Hyde, screen player, announced her engagement to wed David Silva, Mexican film actor.

Lew Landers, taking over direction of Columbia's "Calling All Stars," while Will Jason fights the flu bug.

Hon. Henrik Kauffman, Danish Ambassador, in town to huddle with Jean Hersholt about Free Denmark.

Olive Kesner, stage dancer, filed suit for $110,700 against Pearl Cunningham as a result of a motor accident.

Darryl F. Zanuck was awarded the Legion of Merit military decoration for his work as a colonel in the Signal Corps during the Tunisian campaign.

Charles P. Skouras honored at another luncheon, this time by civic and industrial leaders of Southern California, for his work on the Fourth War Loan.

Gregory La Cava filed a counter suit against his wife's divorce action, which demands $1,000 monthly alimony and a settlement on community property rated at more than $600,000.

Pittsburgh

By Hal Cohen

Anita James back at the Nixon Cafe.

Kennywood Park's 1944 season opens Sunday, April 16.

Andrini Brothers are going overseas to entertain soldiers.

Polly Rowles Snyder will star in "Candida" at the Playhouse next month.

Bob Lewis, a lawyer from Washington, Pa., latest addition to WCAE announcing staff.

Tibor Shik, Hungarian player with Pittsburgh Symphony, received his citizenship papers.

Pvt. Pat Haley, former radio singer, has landed overseas and is somewhere in Italy.

Dave Silverman, RKO salesman, out of the Montefiore hospital after a tussle with the flu.

Niteries in Boston and Philly dickering with Fritzie Zivic since he made his cafe debut here.

Joe Bernhard and Harry Kalmine in town for meetings in connection with theatres' Red Cross drive.

Primrose and Gold and the Orvantos have joined Kathryn Duffy Girls and Brad Hunt's band at Vogue Terrace.

Jimmy Balmer off for Chicago to take over "Icecapades" as company manager until it reaches the Coast late in April.

Tech drama school opens Cyril Campion's "Ladies in Waiting," under direction of Kai-Heiberg-Jurgensen, tomorrow night (9).

St. Louis

By Sam X. Hurst

Morton Gould skedded to baton the St. Louis symph orch at a special concert Saturday (18).

Lester Kropp, booker for the Wehrenberg Circuit and manager of the Melba, convalescing after operation.

Barton and Brady, pantomime comedians currently headlining floor show at Club Continental, Hotel Jefferson.

Harry C. Arthur, Jr., local head man for Fanchon & Marco, will head the exhibs' committee in the current Red Cross drive.

Clarence Kaimann who was shot four times recently by his brother, William, who later killed himself, has been removed to his St. Louis County home to convalesce from the wounds.

Joe Ansell, Maury Davis, A. D. Pappas and Henry Halloway have been appointed by Fred Wehrenberg, prez of MPTOA of Eastern Missouri and Southern Illinois to study the proposed revision of the Consent Decree.

"A LUX GIRL? You bet I am!"

Lynn Bari

Lynn Bari

IN UNITED ARTISTS'

"The Bridge of San Luis Rey"

NOW SHOWING LOCALLY

"My Beauty Facials really make skin lovelier!"

"I never neglect my *Active-Lather Facials* with Lux Soap," says this lovely star. "It's a simple beauty care that really *works!*" Cover your face generously with the rich Lux Soap lather and work it in gently but thoroughly. Then rinse with warm water, splash with cold and pat to dry. Your skin will feel soft and smooth—look so fresh. You'll find these Hollywood facials a wonderful beauty aid!

In recent tests of Lux Toilet Soap facials, actually 3 out of 4 complexions improved! You want the loveliness that wins romance! See if this Lux Soap beauty care doesn't make *your* skin smoother, more adorable.

FIGHT WASTE—It's patriotic to help save soap. Use only what you need. Don't let your cake of Lux Toilet Soap stand in water. After using, place in a dry soap dish. Moisten last sliver and press against new cake.

Lux Toilet Soap L-A-S-T-S...It's hard-milled! *9 out of 10 Screen Stars use it*

Motion Picture Industry RED CROSS WEEK March 23-29
Make It More In '44 By Collections After *Every* Performance

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Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 154 No. 1 NEW YORK, WEDNESDAY, MARCH 15, 1944 PRICE 25 CENTS

FIGHT ABUSES ON SHOW BIZ

See Billion-$ Television Industry With 4,600,000 Jobs Within 10 Years

A potential post-war employment reservoir of 4,600,000 jobs can be developed by television within 10 years after cessation of hostilities, the Sales Executives Club was told yesterday at their "Television Day" meeting in the Hotel Roosevelt, N. Y. The rosy picture was painted by Studebaker prexy Paul G. Hoffman in a transcribed message introed by Thomas F. Joyce of RCA-Victor.

Hoffman, chairman of the board of trustees for the Committee of Economic De[illegible]opment, pointed out that, in 19[illegible] [illegible],000 were gainfully employed and [illegible] predicted that through [illegible] [illegible]nds for goods and [illegible] would be increased by as [illegible] as 10% within the next decade. Referring to an estimated national savings backlog of 100 billion dollars by the end of this year, Hoffman said this money would become a dynamic productive force, giving jobs to millions, if it is transformed into effective consumer buying. Theme of

(Continued on page 46)

'Hospital Circuit' Of Entertainers In Post-War Era Plans

By ABEL GREEN

Abe Lastfogel's departure yesterday (Tues.) for the Coast, to give more attention to the William Morris Agency of which he is executive v.p. and g.m., signalizes the beginning of a less intensive application to his USO-Camp Shows, Inc., job. But there can never be the end of that, even with the war won, for Last-

(Continued on page 32)

METRO WOULD MAKE CUGAT A COMEDIAN

Louis K. Sidney, Metro production executive, who returns to the Coast today (Wednesday), after three weeks east, has been huddling with Xavier Cugat, whom he hopes to make into a comedian on the Robert Benchley order. In fact, Metro has a seven-year optional deal with the maestro (currently at the Broadway Paramount) and it's been optioned on its second semester.

A deal may yet be worked out whereby Metro will take over all of Cugat's business affairs on a guaranteed flat annual stipend, with Music Corp., per now, continuing the stage bookings, etc.

Sonny Werblin (MCA) and Cugat had a powwow with Sidney (Tuesday) before the Metro exec returned to Hollywood, accompanied by George Sidney, his director-son, under Metro contract, and Lillian Burns, latter's wife and herself a dramatic coach at the Culver City lot.

Tragic Fun

St. Louis, March 14.

While dancing in the aisle at the American theatre Thursday (9) with a chorus girl of the Olsen and Johnsen "Sons O' Fun" cast, C. Everett Fahrner, 39, grocer of East St. Louis, collapsed and died a few minutes later. Fahrner, accompanied by his wife, accepted an invite from Claire Woolsey, the chorine, to "cut a rug" in the aisle. It was one of the stunts of the show.

Mrs. Fahrner said her husband had been under treatment for heart trouble. The show went on.

Final Solution On Disc Row Far Off

The War Labor Board's decision last week against James C. Petrillo and his American Federation of Musicians in their long-standing dispute against the Columbia and RCA-Victor Recording companies isn't expected to result in a final solution for a considerable time, according to many record and music men. It's felt, generally, in the trade that the controversy will be extended beyond the November election because of the interlocking labor and political issues.

When it became known in N. Y. late last week that the WLB decision would be announced Saturday (11), and that it would be against Petrillo, there was wild conjecture as to how soon Columbia and Victor would resume recording. This was partially based on the fact that even top re-

(Continued on page 52)

EXPLOITED UNDER PATRIOTISM GUISE

Nix on 'Carmen Jones' Gratis Film Stint Brings Situation to Head—Morale Forces Glad to Pitch In But Feel Many Are Taking Advantage of Them

CITE NEED FOR LIMIT

Show business groups have rallied together increasingly of late to fight what they believe is a tendency for many to take advantage of them in seeking out their war aid under the guise of patriotism.

Pointing to their record of war service—whether it be entertainment for soldiers, the Red Cross, the various stage door canteens and servicemen hospitals—these show

(Continued on page 59)

Niteries Will Cancel Dinner Dance Music; See 30% Tax Escape

Already the bonifaces have devised some means to lighten the burden of the 30% carbaret tax, which becomes national on April 1. Having figured out that a $4 dinner in a hotel, for instance, where there is dansapation, will cost the customer $5.20, not counting city taxes which obtain in various communities, many a hotel will eschew dinner dance music, and thus sidestep the 30% tap. Comes 10 o'clock,

(Continued on page 36)

Film Industry Set for All-Out Drive To Raise $10,000,000 Red Cross Fund

On the heels of the Fourth War Loan and March of Dimes campaigns, the motion picture industry is now geared up for a third national drive, this time to raise $10,000,000 for the Red Cross campaign through collections in theatres from March 23 to 29. With each succeeding campaign on behalf of the Treasury, Red Cross and Dimes, film industry leaders, raising the money sights higher, report that with proper organization within the trade, bond sales and contributions are meeting increasing response among the theatregoers. "There is no worthy charity to which the theatregoers have failed to respond adequately," stated E. L. Alperson recently, "if the need has been clearly and effectively presented to them."

Goal for Red Cross collections for 1944 is nearly three times as great as during the 1943 drive when the objective was around $3,500,000. Showmen feel that the quota for 1944 can be met, pointing out that when the

(Continued on page 4)

Falstaff's Double Payoff

Alan Reed of the Fred Allen program has his radio characterization of Falstaff Openshaw to thank for obtaining a sponsored show of his own. Falstaff Beer, product of a midwest brewery, has signed him for a three times weekly 15-minute series starting April 3. Show will include Dan Seymour, announcer and foil, and the Johnny Gart orch.

Marx Loeb and Nick Keescly of CBS rounded up the layout, but because of unavailability of a suitable hour on CBS, program will be aired over the Blue's midwest segments from 10-10:15 p.m. (CWT).

Fear Kickback On St. Patrick Airers

Fearing sensitivity repercussions on the heels of the Eire-United Nations situation over the weekend, some of the ad agency and network execs handling production reins have been doing some hasty huddling regarding the lineup of guest talent for programs commemorating St. Patrick's Day (March 17).

Fears that some of the guesters, who as in past years have been lined up for appearances on some of the top programs, might attempt to hew closer to the political lines or do a sudden ad lib switch on a comedy script to let go with some political overtones, has some of the execs frankly disturbed. Just what the listener reaction will be to an over-emphasis on the St. Patrick's theme in view of the war developments is also one of the alarming factors

Negroes' War Efforts Get H'wood Brushoff; Writers Complaining

Contending that the contributions of the Negroes in the war effort are getting the Hollywood brushoff, the Writers' War Board is preparing a public statement calling upon the film industry to switch its policy. Claimed by the Board, comprised of some of the top authors, radio scripters, playwrights, etc., that the present passive attitude on the part

(Continued on page 32)

Radio Ready to Trade Blow for Blow With Films In Most Serious Rift to Date

By GEORGE ROSEN

With increasing evidence that the Hollywood-radio romance has ended, following the film moguls' adoption of a five-way protocol, virtual elimination of studio plugs on air shows is seen in the offing.

In what is generally accepted as the most critical rift to date between pictures and radio, agency toppers in N. Y. take the view that Hollywood stands to lose, not radio; that if the studios want to continue to high-hat the radio business, the agencies stand ready to retaliate punch for punch and come out on top.

Widening breach is expected henceforth to put the film plugs via radio on a strictly "cash on the line" basis, a trend already evidenced by the special unit set up by the Donahue & Coe agency for such clients as Metro, Republic, Goldwyn, etc.

Some agency execs make no bones about their feelings in regards to the Dick Haymes incident, singer having been dropped from the Bourjois "Here's to Romance" air show because of his multiplicity of plugs for 20th-Fox, to which he's contracted. They credit Paul Douglas, Bourjois prexy, with setting a "healthy" precedent which, they feel, should be followed right down the line in view of the new solid front established by Hollywood on guestar curbs, setting top coin minimums on picture rights, blacklisting of programs, etc.

As put by one agency exec having long experience with studios in negotiating pix talent for air shows: "Whatever the reason for the studio clampdown, and it seems reasonable to suppose that Hollywood is plenty scared over the advent of television, the fact remains that radio won't take it lying down. We've been highhatted too long by the picture business, which refuses to recognize the fact that [illegible] studios have been the chief beneficiaries of the radio-picture tieup. That goes for development of talent stemming from radio, which Hollywood tries to forget as soon as it pacts a radio personality. Radio can hold its own very well without guest stars. Now that they're putting us to the test, we'll prove it conclusively."

TAXES STYMIE FILM BUYS OF BEST PLAYS

Most important plays on Broadway, such as "Voice of the Turtle," "Oklahoma," "Carmen Jones," "Life With Father," etc., remain unavailable for pictures, according to consensus of opinion among film production toppers, because of the currently high taxes. Film execs say that the fantastic prices of $500,000 and upwards for the screen rights to plays are not serious demands but obviously out of bounds so as to discourage offers since legit owners are not ready to sell.

Major company reps say that a price of $750,000 could even be realized for some plays, but that such a sale would prove disastrous to the owners of the piece. In some cases the sellers, after taxes, might find they had disposed of screen rights without receiving any compensation at all.

In case of "Turtle," producer Alfred de Liagre, Jr., author John van Druten (also on the Metro scripting payroll) and Margaret Sullavan each

(Continued on page 50)

Raibourn Sees Post-War Television Cueing Major Show Biz Changes

By ROY CHARTIER

No one knows at the present time how fast television will come or in exactly what shape, but within 20 years it will importantly modify the entire amusement industry, notably pictures, in the opinion of Paul Raibourn, treasurer of DuMont Television, who is taking a very active and interested part in the development of the coming entertainment medium. Raibourn, who originally studied engineering, then went into banking and joined Paramount nearly a decade ago, is executive economist-analyist for Par directly under Barney Balaban, president.

Under Par's stock ownership in DuMont, including all of the "B" shares, the picture company elects the secretary and treasurer, Raibourn having been selected for the latter post, while Bernard Goodwin, attorney and assistant to Russell Holman, eastern production head for Par, is secretary.

Devoting much of his time to television and highly optimistic over its possibilities after the war is won, Raibourn points out that up to now television has been in the hands of the engineers but that it's getting to be time show business steps more importantly into the picture to prepare for its coming as a great and new form of diversion for the masses. He adds, however, that so far there is considerable speculation on things to come in the tele field that no one knows much about and that theorizing will do no good; it will be only by trying on television when the times comes that the exact answer will be found. It will be up to show business, he proceeds, to play an important and vital part in this trying, seeking the best possible results from the new tele medium.

Features a Question Mark

The question of shows from the various points where stations will be set up is still another question no one can answer, in the opinion of Raibourn; likewise the part that pictures will play in the composition of programs. While he believes newsreels and news events, especially sports, will lend themselves quickly to televising (there being no clearance on newsreels, he notes), it is problematical just what role features may play.

Reminding that feature pictures run into a lot of money, a large number now costing $1,000,000 and over, Raibourn inclines to the opinion that it would not be practical from a picture company's point of view to televise films involving such high negative costs until they get old. On the other hand, the Par-DuMont executive estimates that the combination of sight-and-sound such as embraced in television is worth anywhere from two to 10 times as much in advertising value as any other form now in use, including radio. This, of course, may ultimately bear some influence in connection with intelligent televising of picture product.

The war and engineering developments have vastly improved the component parts that go into televising apparatus, with result that receiving sets should be made available to the public at a figure which the average home can stand, Raibourn believes. Price will come down also as a result of competition, he predicts. At $150 to $200 per set retail, Raibourn thinks that sets will sell readily, and that the various companies will be able to produce all the receivers anyone can sell within six months after the end of the war. They may also be smaller than those manufactured prior to Pearl Harbor. "We must learn how to put them out so that the public can run them without the need of special engineering or other service," Raibourn stresses in this connection.

Du Mont at present operates three stations, televising programs three nights weekly in N. Y., four nights through the Balaban & Katz-controlled transmitter in Chicago and twice nightly in Los Angeles. Since Washington is very important from a political angle, DuMont envisions the likelihood of three transmitters there. Other cities next in importance are Philadelphia, Boston, Pittsburgh and Detroit.

DuMont has been carrying on an institutional wartime advertising campaign in selected papers and magazines and plans continuing this until the war's end. Initial year's cost will run around $100,000 for this institutionalizing.

Bonita's Switch

Hollywood, March 14.

Bonita Granville's tour of entertainment for hospitalized soldiers went into reverse at McKilley, Tex., where she was stricken with mumps and became a patient instead of a visitor.

So the 300 boys turned around and organized a vaude show to entertain an audience of one gal—Bonita.

SHOW BIZ CONTINGENT PLUGGING SOLDIER VOTE

Washington, March 14.

Another show biz delegation was here last Thursday (9) plugging for the Green-Lucas soldier vote bill and opposing the weak compromise worked out by the House and Senate conferees.

Among those who buttonholed legislators on Capitol Hill were Ruth Hammond, of Actors Equity; Peggy Clark, United Scenic Designers; Alice Hughes, women's editor of radio station WMCA here; William Sweets, producer of radio shows; Felix Knight, of AFRA; Minerva Pious, radio comedian, and Canada Lee, of the stage and screen.

Garry Moore Cancels Roxy For Selznick Picture

Garry Moore has canceled his p.a. at the Roxy, N. Y., where he was set to open March 29 for two weeks at $3,500 per with options for two additional weeks. Moore was to have shared billing with Harry Richman and the De Marcos in his initial stage show appearance.

Comic, Jimmy Durante's vis-a-vis on the Camel radio show, gave as his reason for not filling the Roxy date the fact that he's scheduled to leave for the Coast April 5, from which point the Camel program will emanate for a time. Moore expects to do a film for David O. Selznick, with whom he recently inked a seven-year contract, as quickly as possible due to his 1-A status. Roxy contracts had been drawn up but not signed.

H'wood Stand-Ins Give Out Their Own 'Elmers'

Hollywood, March 14.

Film stand-ins handed out their own Academy Awards last night, minus pomp and glitter of bigger presentations. Associated Stand-Ins of Hollywood gave "Elmers" to Sally Wood, stand-in for Susanna Foster in "This Is the Life," and to Jack Parker, focus object for Randolph Scott in "Gung Ho," who won top prizes. The association said activities in the war effort were taken into consideration in making the awards.

"Elmer" winners of previous years were stand-ins for Marlene Dietrich, Hugh Herbert and Deanna Durbin.

'Lakme,' 'Butterfly' Banned By Gestapo

Washington, March 14.

Gestapo has banned the operas "Lakme" and "Madame Butterfly" in France.

"Lakme" was recently sung in Marseilles and the French audience cheered and applauded in the scene where a British officer appeared. "Madame Butterfly" has an American naval officer for its hero.

Van Druten's New Play

John van Druten has left for his Coast ranch to start working on the dramatization of "Mother's Bank Account," which Oscar Hammerstein, 2d, and Richard Rodgers will produce.

RKO has some coin in the legit production which is not due until next season.

Mary Astor Sought For Rose Franken Play

Mary Astor is being dickered by Rose Franken for a stage comeback in "Soldier's Wife," new play being authored by her.

Miss Franken would also [illegible] [illegible] it.

91st WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1944"
El Capitan Theatre, Hollywood, Cal.
"Ken Murray is a past master in the art of buffoonery."
CAROLE LANDIS.

Boffs Hal Sherman For Gagging About Her Saloon On Buffalo Vaude Stage

Buffalo, March 14.

Topical allusions and local wisecracks from stage performers in Buffalo are definitely out from now on as a result of a fistic pummeling which Hal Sherman, comedian, took during his performance on the stage of Shea's Buffalo Theatre, Thursday night (9). The giver-outer was Mrs. Agnes Brogan, proprietress of Brogan's Grill and Hotel, who became fighting mad at Sherman's "derogatory" gags anent her establishment.

Mrs. Brogan was in the theatre Thursday evening (the last one of the engagement) when she found Sherman gagging up her tavern. She mounted the steps to the stage, tossed a series of hooks at the comedian and drove him into the wings. Previously, Serman is said to have promised not to use her place as the butt of his jokes, which, she said, he promised to do.

Sherman explained, privately, that the name of Brogan's Grill had been given him as a local butt by a backstage employee.

'Barnaby' Cartoon May Be Play for Jimmy Savo

Barney Josephson, boniface of Cafe Society Uptown and Downtown, N. Y., is currently negotiating with Crockett Johnson, for a legit production based on the latter's "Barnaby" comic strip character appearing in the N. Y. tab, PM.

Josephson's idea is to star Jimmy Savo in the play, the panto comedian being the inspiration for the original Barnaby creation. Savo is currently appearing in Uptown Cafe Society.

Capt. Glenn Miller In Post-War Fox Pact

Twentieth-Fox is negotiating with Capt. Glenn Miller on a post-war contract for film work. Details are virtually set and agreement is to be signed later this week. It is said to be a flat seven-year deal.

Capt. Miller is head of music for the Army Air Forces, stationed at Yale University. He broadcasts each week from N. Y. on NBC with a large band composed mostly of musicians who were outstanding as civilian musicians.

Ella Logan to Coast

Ella Logan, exhausted from 14 weeks of overseas USO-Camp Shows bookings, flew to the Coast with her husband, Fred F. Finklehoffe, Jr., for a rest. She got in Monday (13) and even had to forego her interviews via USO.

She also cancelled a booking on the Philco "Hall of Fame" next Sunday (19), previously made.

Mrs. Will Rogers OK

Washington, March 14.

Mrs. Will Rogers, widow of the late humorist and mother of Congressman Will Rogers, Jr., of Beverly Hills, is a patient in Doctors Hospital here, convalescing from pneumonia. She has been hospitalized for about 10 days.

Rep. Rogers said her attack had [illegible] well on the [illegible] recovery.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, March 11.

Our first distinguished visitor has already sanctified Scrapbook Sanctum, he being none other than Father Flanagan of Boys Town, or the Rt. Rev. Msgr. Edward J. Flanagan, as the precision boys on the copydesk view these things.

We're reading the March issue of "Captain Marvel," modestly billed as possessing the largest circulation of any comic magazine, when Father walks into the office.

To be reading a thriller-diller about Boys Town and have Father Flanagan walk in your office door is something that could happen only to a guy who reads "Captain Marvel" in his office. For here was that happy merger of fact and fantasy. The only man alive to have two pictures made about his life work, he is a greater personality than any picture ever made of him.

His is "The Human Comedy" on a perpetual personal appearance. He not only does not believe there is any such thing as a bad boy, he does not think there is even such a thing as a lousy louse. You never saw such a setup in a world rigged in favor of the guys who do not favor giving suckers an even break. But does he get taken more than those who play them close to their vests? He doesn't get taken once in a thousand tries.

But you can't say Hollywood has not affected him. Under his arm he carried a set of blueprints for a high-school unit of Boys Town which he figured would set him back $3,000,000. Hollywood understands figures like that. It's about what top picture Academy award winners cost. The similarity ends there, however. For this new Flanagan plan is for an additional 500 unwanted boys coming up to replace those 500 Boys Town alumni now in the armed services of Uncle Sam all over the world.

5,000 Youngsters

Out of 5,000 kids he has rehabilitated in more than 25 years not one has gone back to where he came from, and he has rescued murderers, bank-robbers (he has the youngest one in the world in Boys Town Right now) and sneak thieves, as well as just plain homeless, unloved and unwanted kids.

Ever visit Boys Town? Well, don't consider yourself grown up until you have. Born and raised on the wrong side of the tracks, they're never licked after they've been to Boys Town. Why, once they didn't lose a football game in six years!

Many of those earlier valiants have already died that a Hollywood might live, and it might be a nice thing for Hollywood to try to repay in the only coin they have—another picture. After all "Boys Town" grossed $8,000,000 for Metro and "Hero of Boys Town," which might and could be "The Human Comedy" of the prairie, couldn't do much worse.

If this were "Variety" of the old days we'd say the picture was already under way. Didn't Father Flanagan and Norman Taurog meet in Romeo's Chianti Restaurant on Tuesday (7) and buzz each other like a couple of French generals meeting in Paris under a freed France? We took Father to dinner there and Taurog, knowing a good mouthful when he smells it, came in by accident, too. Taurog directed Boys Town. But he didn't meet Father Flanagan by design at Romeo's because he didn't know the twentieth century saint was in town.

Ever go anywhere with Father Flanagan? Ever see eyes light up, special tables prepared, headwaiters hovering around? Well, it's a look and a service anybody in Hollywood would give a right eye to receive. It is the look that can only come to the innocent abroad whom nobody will take.

Ever try to beat Father Flanagan to the check? Ever try to beat "Mister Broadway" to one? Boy, there would have been an Olympic championship—*Sime* and the *Padre*.

Romeo's and Da Boutteau's

And this Romeo. Except for Da Boutteau's in the old town of Nice there isn't another eatery quite up to it in frenzied Italian flavor.

Da Boutteau's was right across the square from the Nice cathedral. He had a sign in Nicois, "Da Boutteau doesn't give a damn; he closes on Sunday." Maybe he went across to the Cathedral, but most of the day he spent in the hills back of Nice growing grapes for his special wine. You couldn't get it unless you were a hep guy. The wine sans etiquette, you had to ask for. That meant the wine without the label. Everything was cooked right before your eyes. You literally ate in the kitchen. You walked around lifting this cover and that, and making your choices as you went along. He had a couple of specials. One was Corsican lamb. You got a whole leg. It wasn't much bigger than a turkey's. He used to charge 12c for that one.

Our own special was Da's poulpe a la nicois. We introduced everybody from Jimmy Walker to Borrah Minevitch to that one. Everybody wanted to know what it was.

"Well, a kind of a lobster," we say. Days later when they got over raving about it, and truth crushed to earth began to rise again, we'd explain that it was really octopus.

Da did his own entertaining between courses. He played a musical chair. He could run his fingers over the seat of a chair as well as Carl Brisson used to play a saw, and come out with about as much music. The atmosphere was so thick that you could cut it with a knife. Many people did. But the stuff could not stand the hazards of transportation. It just blew away before they could carry it beyond Gibraltar.

Well, Romeo's eatery is something like that. No more than Da Boutteau, Romeo has no press agent. Neither of these risotto milanese boys would know what a press agent was. But they love a good notice and if Da is still alive and survives the Nazi heel, he can split this one with a kindred convivial soul in Hollywood named Romeo.

Fresno's Singing Priest

From there we repaired to see Bing Crosby in "Going My Way?", a piece about a song-writing priest. There must be many of these but our favorite was one from Fresno, up in Saroyan's country. His name was Father Birmingham and we found him working around a Chinese church. It was odd to see a Catholic church in such bright colors and it turned out he was the decorator.

We were looking for information on the late Father Crowley, the desert priest, who healed a 20-year bomb-throwing feud between the city of Los Angeles and the ranchers of Owens Valley where Jap internees are now living the life of Tojo O'Reilly.

Father Birmingham knew him, but he knew a priest who knew him better. So he dropped his chores and guided us to the other padre's church. The place was jammed with Italians at a Mexican wedding mass, and they didn't even have an organist. So Father Birmingham hopped to the organ and vamped till ready. Indeed, he was such a natural showman that we asked him had he ever been in show business. He confessed with a shy smile that he once had had a one-man band. His mother didn't mind, but she told him she wished he wouldn't take that up as a life profession.

He switched to the priesthood, instead, and found it wasn't much of a switch because Chinese and Mexican kids just love to put on shows and Father Birmingham just loves to write the songs, the books and the librettos.

So if Paramount is going that way, it's a better way than lousing up the air with screams of Fascist, Communist, Right, Left, and Even Center. Or did you read all that last week on page 3 under the billing of "Name Your Man"? If you didn't, this is a swell place to catch up with your back reading, for you'll never be right with the honest heart of show business until you've pledged your allegiance to that magna carta.

Pardon us, while we read it over again.

WB-Youmans Biog Faces Snag Via M-G

Warners' deal for the Vincent Youmans film biog, akin to its just completed "Rhapsody in Blue" (George Gershwin), "Night and Day" (the Cole Porter biog), Metro's Jerome Kern story, et al., poses a problem with a competitive company, Metro. This is because of the fact M-G controls Miller Music Corp. (part of the Big Three Corp., the others being Feist and Jack Robbins' firm), and Miller in turn owns many of Youmans' songs.

Metro (Miller) has made no deal for the "Great Day" score, "Time on My Hands" and kindred Youmans clicks, although "Sometimes I'm Happy" (which is WB's proposed film title), along with "Tea for Two," etc., are outside of Metro-Miller control.

Warners assigned the Youmans biog to Arthur Schwartz for production, latter incidentally being an ASCAPer himself of no small standing. Ann Sheridan and Dennis Morgan are the proposed co-stars.

Mike Todd Coordinates Staff Pending Induction; 1st Top Mgr. in Service

Accepted by the Navy last week, Michael Todd's boot training isn't expected to be set until next week. Todd planed in from Chicago on Monday and started to coordinate his managerial staff, which will be in charge while he is in the service. He will be the first major producer to join the colors, most of the others being over the age limit.

While the manager was surprised that he got the service call so abruptly, he expressed satisfaction that going into uniform would clip any criticism that may have been aimed at him otherwise. Todd said it was possible that he would put on one or two shows before starting basic training and was optimistic over his managerial future after hostilities end.

If there is time before going to camp, Todd will present Mae West in "Catherine Was Great," but may drop "Cabbages and Kings," which Metro would take if it doesn't reach the stage. A Victor Herbert operetta, hitherto unproduced, is off indefinitely.

HOLLYWOOD STARS' MAY GO FULL NET

"Hollywood Stars," sponsored by RKO and currently on the West Coast segment of the Blue, is being considered for full-web sponsorship by the film company, because of response to program which teed off last month. Time slot being considered is 3:15-3:30 p.m. (EWT).

Stanza comprises interviews with RKO stars in the studio commissary at the noon-hour, handled by Larry Keating and Garry Bruckner, with an orch.

Dean Jagger's Hoss Opera Airers as Pix Buildup

Dean Jagger, Hollywood actor, may be starred in half-hour once-weekly radio series with a hoss opera theme as a means of building up the star who has been signed for lead in new series of RKO pictures based on eight Zane Grey westerns bought last week by the studio.

Several sponsors are reported as interested.

L. B. Mayer-Metro's 20th Anniversary in June

Chicago, March 14.

Metro plans to celebrate the 20th anniversary of the merging of the L. B. Mayer and Metro interests the latter part of June.

Plans are to get a Metro film short subject or feature, on every screen in the U. S. week of the celebration.

GRACIE'S CONCERTS

Gracie Fields will give a series of cross-country concerts after finishing her stint at the Copley-Plaza, Boston, early in April.

She'll appear twice-a-week on her way to the Coast and expects to reach there by May 15.

Time to Name Names

Last week, March 4th to be exact, the Motion Picture Alliance (for the Preservation of American Ideals) went all the way from Hollywood to Washington. That's a long skip and a jump to plant a missive with Senator Robert R. Reynolds (D), of North Carolina, concerning the picture business and Hollywood.

The Senator accepted the message, went through the usual routine on the Senate floor and slipped it to the clerk for inclusion in the Congressional Record, that drowning pond of rampant American emotion. And there you will find it as of March 7th, page A-1220, under the Senator's title of "Our Own First." It's not anything of which either the Alliance or the Senator need be proud.

The Alliance was apparently after publicity which fizzled, the Senator merely tossing it into the hopper without trying to read it to the Senate or even crying "Timber." And paper so short, too. The dailies also passed it by. But "Variety" is going to give it what we think is needed publicity within the trade.

This Alliance letter, which butters-up Senator Reynolds beyond ration value, starts out by typifying him as "The Nostradamus of the twentieth century." Don't bother to look it up. We did. "Nos" was an old French astrologer who could look at the stars and predict a layoff. In other words, trouble.

So if the Alliance has trouble on its mind of one kind or another, let's really go to work and dig some up. Or, if the Alliance is on the level about presenting its case, let's find that out, too. But there's no need to go all the way to Pennsylvania Avenue on the subject. The Alliance doesn't have to go any further than Hollywood and Vine where the "Variety" Coast office is located.

This invitation is extended due to two paragraphs in the Alliance's letter to Senator Reynolds. One reads:

"Because of the flagrant manner in which the motion picture industrialists of Hollywood have been coddling Communists and co-operating with so-called intellectual superiors they have helped to import from Europe and Asia, there has been organized in Hollywood the M.P.A.—the Motion Picture Alliance—for the preservation of American ideals."

Nuts! Name the Communists. Name the so-called intellectual superiors. What makes them "so-called intellectuals" and who are the motion picture industrialists to whom they are superior?

The second paragraph declares, *"The very fact that such outstanding representatives of the decent, patriotic American element of the motion picture industry felt it compulsory to organize to combat the 'totalitarian-minded groups' working in the industry for 'the dissemination of un-American ideas and beliefs' is proof that such groups have and do exist in the industry. Otherwise, men of Rupert Hughes' and Fred Niblo's and Walt Disney's intelligence would not feel it or find it necessary to organize the decent, patriotic element of the industry to combat them for the welfare and safety of the American people."*

Not for a minute does "Variety" accept the claim that the very formation of the Alliance alone is sufficient proof that subversive groups exist within and are harming the picture business. Hughes, Niblo and Disney. Men of standing and reputation? Yes. But by themselves these men's names are not enough to substantiate accusations such as these.

Let the Alliance name these "totalitarian-minded groups" it states are working to the detriment of the picture business in Hollywood. Tomorrow, the next day, or next week the Alliance can have without charge as many "Variety" pages as is needed to name these individuals and groups it maintains are un-American and subversive. And every individual and group that the Alliance names will be offered an equal opportunity to answer whatever charges are made.

"Variety" has two purposes in view. Either to help drive into the open the undesirable element within the picture industry which it is claimed is there, or to put an end to this ambiguous Hollywood name calling. Nor does "Variety" mind reiterating its opinion that the whole thing has a pro- and anti-Roosevelt foundation.

A few weeks ago the Alliance walked into "Daily Variety's" office, paid for a page ad, and the next morning saw not only its ad but an editorial wishing it well. That is our regret, a boot on a matter of policy. The Alliance can get its money back on that one whenever it wishes. "Variety" (weekly) must also take the rap for that muff along with the "Daily."

The Alliance, however, has now seen fit to carry an industry matter outside the trade. It has gone as far as Washington.

Never mind going outside. Come down to Hollywood and Vine.

Lay it on the line, or get off and stay off the line.

Sid.

MIRANDA OUT OF HOSP FOLLOWING ST. LOO OP

St. Louis, March 14.

Carmen Miranda was discharged from the Barnes hospital Thursday (9) after spending a fortnight here under the care of a local plastic surgeon who attended the actress in connection with a nasal obstruction. As the surgical work was principally of an internal nature it will not be discernible in her flicker work according to Ben B. Reingold, local manager for 20th Century-Fox exchange.

The local operation, Reingold said, was performed because Miss Miranda's condition did not respond to treatment by Hollywood medicos. Miss Miranda was accompanied to and from St. Louis by her sister. Last July 7 Miss Miranda submitted to an abdominal operation at the same hospice when she became ill on her way to visit her Brazilian home.

Powell's Par Pact Purged

Hollywood, March 14.

Dick Powell rejoined the free-lance ranks with the settlement of his Paramount contract by mutual consent.

Actor had been under pact for 18 months but his last two appearances were loanout jobs, "Meet the People" for Metro and "It Happened Tomorrow" for Arnold Pressburger.

See What Bowes Started!

Frank Sinatra's first guest on his Wednesday night CBS Vimms air show, when the program moves east from the Coast on March 29 is expected to be Major Bowes.

The last time the two appeared together, back in the days when the Bowes amateur was sponsored by Standard Brands, Sinatra was the Major's "guest"—his first appearance on the air.

Gert Lawrence, Durante Due to Go Overseas To Entertain Servicemen

Gertrude Lawrence and Jimmy Durante, who have made many appearances in camps and war-service shows in the U. S., are slated to entertain on the fighting fronts.

Miss Lawrence, who winds up her radio program for Revlon soon, has apparently abandoned offers for a legit show. Her husband, Lt. Cdr. Richard Aldrich, is overseas at an advanced amphibious base.

Durante's radio show is due to suspend in May for the summer. He may be called to the Coast this summer for filming of "Ziegfeld Follies," his next picture for Metro. The Schnozzle's first film for that studio, "Two Girls and a Sailor," is soon due for release. He will open at the Capitol, N. Y., next Thursday (23).

HARRY GOURFAIN NOW A H'WOOD PRODUCER

Harry Gourfain, stageshow producer at the Capitol, Loew's New York flagship, has tendered his resignation and will leave for the Coast around May 1 to become associate producer with Constance Bennett Productions, Inc.

Gourfain, who started with the Capitol shortly after that house went on its present stageband policy, previously was with the Strand, Roxy and Paramount theatres. Allan Zee, currently night manager of WHN, is slated to succeed him.

Two Firsts for La Bennett

Hollywood, March 14.

Constance Bennett's first venture as a producer-star will be a mystery yarn in color, "Blonde Ice," her first appearance in a tinter.

Story, dealing with crime in Santa Barbara, was written by Martin Mooney, for production at PRC.

Shirley Booth's Sinus

Shirley Booth, rushed to a N. Y. hospital Thursday (9), following a sinus attack, will be out of the cast of "Tomorrow the World" for at least 10 days. Mary Venrimo, her understudy, is subbing.

She was also forced to cancel off the Philco-"Variety" radio program last Sunday (12). Audrey Christie substituted.

Make Sure of All Pix Credits—SAG

Hollywood, March 14.

New players, signing film contracts for the first time, are being urged by the Screen Actors Guild to demand screen credits in all their pictures. Warning follows the recent Federal Court decision which declared Robert Cummings a free agent and awarded him $10,700 in salary arrears. Guild reports several cases in which players thought they were signing for screen credit roles and wound up in bit parts and even as extras.

Agents as well as players have been cautioned to see that contracts call for screen credit for experienced performers, particularly those coming into pictures from the stage and other amusement fields.

Garfield As 'Sime' In 'Mr. B'way' Stymied By Uncle Sam's Call

Hollywood, March 14.

Drive to get Hollywood's eligible males 100% into the war netted more big names last weekend than in the previous eight months. Reshuffle upped scores from the lower draft categories to 1-A.

Old order was to place a star with a reasonable amount of drag in 4-F, letting him work up to 1-A by gradual degrees. New order is to tag him 1-A and let him try to slide down to 4-F. By then, chances are he will be a battle-scarred veteran.

Draft boards have been taking so much pressure from studios on one side and from overseas veterans on the other, that most of them look like ironing boards.

Over last weekend they even reversed their field and ordered Alan Ladd back into playing his shots straight. Mickey Rooney, of course, had been upped to 1-A before, but Ladd had a medical discharge and seemed pat for the duration. New draft board policy indicates that no one is safe from here out.

Biggest surprise, and likely to be news to him even by the time this issue of "Variety" hits the stands, is the tapping of John Garfield on the epaulet. Induction of Warner star, who is abroad playing camp shows, spells bad news for his studio and for "Variety," as Garfield was pencilled in to play role of *Sime* in "Mister Broadway."

Garfield actually could be sworn in overseas, and save the Government a lot of transportation expense. Having played in "Air Force," "Destination Tokyo" and a flock of run-of-war films, there can be no doubt that he has completed his basic training.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.

SUBSCRIPTION
Annual......$10 Foreign......$11
Single Copies..............25 Cents

Vol. 154 120 No. 1

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

OWI Domestic Budget Estimates Cue Few Operational Changes

Washington, March 14.

OWI Domestic Branch has set up budget requirements for the fiscal year beginning July 1, which leaves the motion picture and radio units in the same position as at present.

George W. Healy, Jr., chief of the branch, is asking only $2,350,000 overall, which is $350,000 less than Congress granted for the current fiscal year. OWI had asked $8,000,000 for its Domestic Branch for this fiscal year.

Healy's appropriation request is still being gone over by the Bureau of the Budget. The OWI people will go before a House Appropriations sub-committee about the end of this month to explain their requests.

Healy claims that despite the substantial savings in radio and motion picture work in the past year, the results have been excellent, due to cooperation from the media. When OWI halted all production, Hollywood and radio shouldered the increased work and OWI biggies are more than pleased with the result.

The picture unit will operate about as now during the new year. Philip Cohen, chief of the radio bureau, is making some changes and expanding some lines of work. However, he is making economies in other operations, so that the overall expenditures will not be increased.

'Red Cross Women Heroines of This War'—Don Barclay

Hollywood, March 14.

Don Barclay, screen actor and caricaturist, returned here after a four-month tour of bases in the orient. Playing at every American outpost in China, Barclay saw much of the work being done by the Red Cross in out-of-the-way places.

Social workers, he said, arrange transportation for performers and see that the boys are given shows, the workers also acting as air raid wardens. No jobs are too difficult for them, according to Barclay, who reports that girl workers were at every outpost except two of the most remote.

"If people knew of the work being done," said Barclay, "there would be no reason for the current Red Cross campaign. I have never seen anything like the gratitude the boys in the hospitals and outposts have for the Red Cross girls. They are the heroines of this war."

Cagney in 2 USO Units Since Reaching London

London, Feb. 14.

Anxious to get busy, James Cagney got into harness two days after his arrival.

He has gone to the Southern Base, where he is guest star in the "Boomps-a-Daisy" unit, headed by Evans family. He stays with the unit three days, appearing twice daily, besides several appearances at local hospital. From there he switches to "Bubbling Over" unit, headed by Sid Marion, for a similar number of shows.

Meanwhile, Bill Dover, head of USO-Camp Shows, under whose aegis Cagney is here, is lining up more time. Expects to stay in England 10 weeks.

N.Y. to L.A.

Frances Arms.
Mort Blumenstock.
Lillian Burns.
Wally Jordan.
Abe Lastfogel.
Therese Lewis.
Harry Link.
Ella Logan.
Louis B. Mayer.
Howard Reinheimer.
Hubbell Robinson, Jr.
Al Rosen.
Sam Schneider.
Louis K. Sidney.
George Sidney.
John van Druten.

Patsy Flick, Al White Help Overseas Shows

Overseas units of USO-Camp Shows, Inc., will now get benefit of production with addition of Patsy Flick and Al White to CSI's staff. Pair will write additional material and routine shows.

According to Dave Schooler, Camp Show general manager of production, benefits are already being derived from the new staff. Reports coming from overseas bases declare newer shows to be running more smoothly than previous outfits.

Units prior to going overseas will get a final going over by Pvt. Milt Stern, former stage manager of "Hellzapoppin," who has been assigned this job by special services.

Large Philly Turnout Hears How Red Cross Saved This GI's Life

Philadelphia, March 14.

With all film exchanges closed tight for the occasion, more than 350 exhibs crowded into the ballroom of the Broadwood Hotel yesterday (Mon.) and heard an Army private, recently exchanged from a Nazi prison camp, tell how the Red Cross saved his life.

The meeting was the teeoff for the film industry's drive part of the Red Cross campaign which opens here March 23.

Speakers besides the soldier, Pvt. Martin Bergman, were Joseph Bernhard, v.p. and g.m. of Warner Bros. and national chairman of the industry's Red Cross drive; Ned Depinet, RKO chief and co-chairman of the campaign; Percy G. Maderia, Jr., local Red Cross chairman, and other local officials. It was the largest gathering of film men in Philly history.

PAR'S $140,000 TO RED CROSS; 16G PIC

Paramount, together with its various theatre partnerships, has contributed $140,000 to the Red Cross, Barney Balaban, president, announced yesterday afternoon (Tues.).

At the same time, Balaban revealed that $16,000 realized in revenue from the non-profit distribution by Par of the "America Speaks" shorts will be split up among Red Cross chapters in the various exchange centers.

M-G TOPS STUDIO LIST IN RED CROSS DRIVE

Hollywood, March 14.

Metro led the film studios in the first nine days of the 1944 Red Cross campaign with 2,944 subscriptions. Warners was second with 2,665 and Paramount third with 2,304.

Total of 15,110 individual subscriptions was recorded in the first checkup of the motion picture industry, 1,048 short of the number registered in the first 11 days last year.

Theatres' Growing Local Importance In All U. S. Drives

By JOSEPH BERNHARD

The war has revealed the motion picture industry in a new light, to the American people. The Treasury Department now regards us as indispensable to every War Loan drive. No Government agency that requires the cooperation or assistance of the home front sets up a campaign without including our assistance as one of the important phases of its appeal.

As a result of the gathering of scrap metal and rubber, spreading information about fuel, reclaiming fats, etc., in town after town, the individual showman has become a member of every important committee doing the local jobs. In many cases these committees do not begin to lay out the campaign until they have asked the local showman for direction, suggestions and advice. At last the industry is coming into its own as a civic institution in cities, towns and villages throughout the nation. Our help has not only been vital, but generous.

With the reputation the industry has established for giving such splendid aid and comfort to the home front, the National Red Cross asked your War Activities Committee to play an important role in its campaign to raise $200,000,000 minimum this year.

Every man, woman and child sitting before the screen of a motion picture theatre and watching the collection trailer of Humphrey Bogart in "Report From the Front" will feel directly affected by its indispensable services, because all of us have a close relative or an intimate friend somewhere in the Armed Services. There isn't a family in the country isolated from the emotional impact of this appeal. They know that what they do or give is so little compared with what is given by their soldiers, sailors and marines.

In pledging cooperation to the Industry's Red Cross Week—and following through with collections at every performance—the exhibitors of America are not only giving help to their own, but enhancing the importance of their theatres to the community and to the war effort.

Uncle Sam's Callboard

Lipton in Signal Corps

David A. Lipton, on leave of absence from Columbia as ad-publicity director since being inducted, reported to the Signal Corps of the Army in Missouri.

U. S. Makes Sammy Run

Hollywood, March 14.

Sammy Moskowitz, grip veteran of World War I and a combat duty volunteer in World War II, had passed his basic training, including the 40-mile hike, and was transferred to Miami. Horsing around there all too long, in his opinion, he demanded to be sent overseas or released.

So the Army bounced him out via a medical discharge. He's too old to be drafted, but he's wondering who snitched on him and tipped off authorities that he had a pension and a permanent disability as a hangover from the last war. He's back again, at grips with the grips.

Rhodes in Navy

Albany, N. Y., March 14.

Tommy Rhodes, who led a band at Joyce's in Mechanicsville for several years and who played college dances at Dartmouth, Union, Skidmore and other spots, is now a storekeeper, first class, in the Navy. He is attached to the Albany office.

Three of Rhodes' men are in service. Bernie Caringie, bass player, took part in the invasion of Attu with the Navy as gunner's mate. Joel Cohen, saxophonist, was last heard from in North Africa. George Baker is with the post band at Maxwell Field, Ala.

More Managers Called

Cleveland, March 14.

Roy B. Prute, manager Rialto, Navy.

Ray Essick, Madison exhib, Navy. Jack Essick, manager Ezella, Navy.

William Duval, bandman, Navy.

N[illegible] Lo[illegible], saxophonist, Army.

[illegible] S[illegible]mer, salesman, 20th-Fox.

L. A. to N. Y.

Larry Barnett.
Hans Bartsch.
George Bradley.
Harry Brandt.
Walter Craig.
Ned Depinet.
L. Wolfe Gilbert.
Robert Goodhue.
Sidney Harmon.
Sam Katz.
Elia Kazan.
Leonid Kinskey.
Anthony Mann.
Jack Owen.
Marion Parsonnet.
Paul Small.
Herbert J. Yates.

Films' Red Cross Drive

Continued from page 1

objective of $3,000,000 for March of Dimes (twice as high as in the preceding year) was first mentioned there was considerable doubt that it would be achieved yet the Dimes collections, when finally computed, are reported likely to top $4,000,000.

Similarly, during the Third War Loan drive, a quota of $500,000,000 in War Bond sales through the industry seemed out of bounds. Star cavalcades and other showmanship methods resulted in bond sales of more than three times this amount. During the Fourth War Loan campaign the industry set out to reach a seemingly impossible total of 11,500,000 in "E" bond sales, which was topped.

11,300 Theatres Pledged

Under Joe Bernhard, national chairman of the 1944 Red Cross drive by the motion picture industry, more than 11,300 theatres have already been pledged. This represents 100% participation from all the major and independent circuits, approximately 140. Bernhard, emphasizing the higher goal this year, is aiming at 100% participation nationally and is spurring the enlistment of an additional 5,000 theatres in scattered smaller communities which have not yet been pledged. In addition to maximum theatre participation, exhibitors are planning to make collections after every show every day of the week instead of merely once or twice daily as in the past.

In order to line up theatres throughout the country, 15 of the industry's prominent execs have been touring from coast to coast, addressing rallies in key centers and getting the support of personnel from distribution, exhibition and every other branch of the industry. Exhibitors representing more than 8,100 theatres have attended these sessions.

Meanwhile, every major company in the industry is to increase its contribution to the Red Cross by at least 60%, according to an announcement by Herman Robbins, chairman of the Corporate Gifts Committee. Companies were asked to do this on basis that last year the total asked for Red Cross was $125,000,000 while this year it is $200,000,000.

There are three divisions in the corporate gifts organization, each functioning independently under Robbins. Contributions from companies embrace all non-theatre units, including producers, distributors, exchanges, laboratories, newsreels, film libraries, film delivery companies, non-theatrical concerns and related enterprises. Secondly, an executive has been selected in each company to obtain individual contributions from other top execs. Third, chairman for each company will be named to appeal to employees in the home offices.

About 30% of the exhibitors in the U. S. have made plans to have war heroes on hand, as a prelude to collections, to speak from theatre stages. While the servicemen are not trained speakers, it is believed that the simplicity of their stories would be the principal appeal.

In metropolitan New York some 600 theatres are lined up for Red Cross collections. Houses will fly the Red Cross flag and stage-show theatres will present special Red Cross productions.

Si Fabian, chairman of the theatres division of the War Activities Committee, states, "Every theatre in the Atlanta territory will collect at every performance every day. I feel sure that the Atlanta territory will respond 100% to the appeal." RKO theatre managers expect to exceed all previous collections in their theatres throughout the country. RKO theatre lobbies, in many situations, will have on display photographs of local boys in the service.

Ned E. Depinet, distributor chairman, has advised exchange area chairmen of the drive to appoint assistant chairmen to speed the drive. Depinet reports that film salesmen have so far been directly responsible for more than 1,200 theatre pledges to date. Film salesmen have been able to reach exhibitors in some parts of the country who could not be reached otherwise.

Norman H. Davis, chairman of the American Red Cross, stated last week that he believed more than last year's 14,000 theatres would join in this year's drive.

"Last year's experience," said Davis, "amply demonstrates that the benefits from Red Cross Week in American motion picture theatres are many. Literally millions of people gave a second time; other millions never reached by personal solicitation responded to a fervent appeal from the screen."

Davis referred to Fabian's letter to exhibitors which reads, in part, "The American Red Cross needs your showmanship and the salesmanship which our industry has been supplying to the war effort." Distribution of the Red Cross trailer, "Report from the Front," with Humphrey Bogart, began last Thursday (9).

Key Cities All Over-Pledge In Support of R. C.

Buffalo, March 14.

More theatres in the Erie County exchange area are already pledged to participate in the WAC-Motion Pictures Theatres Division 1944 Red Cross campaign than ever before took part in a single industry drive.

Dr. Wassell Attends

San Francisco, March 14.

Following the pre-campaign luncheon held here last week, pledges from all of the 200 exhibitors who attended have been received.

Commander Croydon M. Wassell (Navy Cross), whose life is being filmed by Paramount, said that "As for the industry's part in every war effort, I can testify to seeing some of its stars go directly into hospitals after their arduous rounds of entertaining servicemen or aiding in war bond campaigns."

St. Loo Jump the Gun

St. Louis, March 14.

Theatres in Southern Illinois and Eastern Missouri will jump the gun on the rest of the country by inaugurating their 1944 Red Cross collection tomorrow (15) and carrying on for two full weeks instead of one week.

Aim is to collect $2 to $3 per seat per theatre.

No Overtime

Salt Lake City, March 14.

Overtime pay, resulting from Red Cross drive collections, will be donated by projectionists and other union employees to the campaign.

Seattle Extends

Seattle, March 14.

Evergreen circuit has decided to extend the time of collections beyond the deadline of March 29.

80% Pledge

Charlotte, N. C., March 14.

About 80% of all theatres in North and South Carolina have been pledged to take Red Cross collections.

Stage Bally

Denver, March 14.

Speakers will be used on stages of all important theatres here during the week of Red Cross collections. Radio and newspaper material is also planned, while posters will be placed all over the city and car cards in street cars and buses.

Des Moines Drive

Des Moines, March 14.

More than 80 of the theatres in this area have pledged support to the drive. Film salesmen are contacting those who have not yet pledged support.

360 Theatres Here

Kansas City, March 14.

Services of 75 speakers have been obtained to address audiences from the stages of theatres in this city and vicinity. Over 360 theatres in this sector have already pledged to make collections.

SCHLESINGER NOW JR. LIEUT.

Chief Petty Officer Leonard S. Schlesinger, formerly exec assistant to Joe Bernhard, g.m. of Warner theatres and for years in exhibition and buying field, promoted to Lieutenant, junior grade, in navy. He's been in charge of motion picture section, Bureau of Yards and Docks, Washington.

Schlesinger leaves today (Wednesday) on extensive trip of U. S.

As you turn the following pages

you, as an American,
will see why the
Motion Picture Industry
in responding to the call
of the Red Cross
will undertake one of
the greatest home front
responsibilities of
the entire war effort.

THEY DO NOT FAIL US

WE SHALL NOT FAIL THEM

PUT YOUR THEATRE

(Above) Somewhere in England—An American Red Cross Clubmobile ready to leave for a tour of the camps where doughnuts and coffee will be distributed. Doughnuts machine is part of the equipment. Two Red Cross girls receive a soldier's farewell.

Red Cross "CLUBMOBILES" on the Fighting Fronts

"Clubmobiles" are one more of the vital services provided by the Red Cross for our fighting men. These motorized units, staffed by Red Cross personnel, are close to the front lines in all the combat areas that 85 such units can cover. To thwart the icy grip of Winter weather they bring hot coffee, in the steaming tropics cold drinks for parched throats. Cigarettes. They make doughnuts by the thousands. And what is even more God-sent—a cheery smile and a word of good fellowship from these Red Cross workers who live again the heritage of heroism and mercy of their glorious organization. Think what this means to battle-weary, hungry, thirsty, and frequently wounded fighting men.

There are but 85 of these Clubmobile units—hundreds are needed. That's another reason why this year's RED CROSS WAR FUND must receive the utmost in effort and results from every individual and theatre in the industry.

INTO THE FIGHT

Collect every performance!
Collect every day!

WAR FUND

MOTION PICTURE INDUSTRY'S RED CROSS WEEK MARCH 23-29

This advertisement contributed by METRO-GOLDWYN-MAYER

(Above) Somewhere in Italy—during a lull in the battle two soldiers of the Fifth Army atop their M-10 tank destroyer really enjoy the Clubmobile doughnuts and coffee served by Red Cross girl, Mrs. William Stevenson of New York City. The soldiers are Pvt. Saul A. Cohan of Dorchester, Mass., and Pvt. Jimmy Klenk of Reading, Pa.

(Right) Somewhere—waiting for the bombers to return at an American flying field. Not much urging needed when this Red Cross Clubmobile girl suggests "seconds."

There's nothing more impor
to a fighting man than H

Here are just a *few* highlights of the many Home Services: Assistance with communications between service men and their families . . . Cooperation with military and naval authorities in obtaining home information in deciding questions of furloughs, discharges, clemency . . . Assistance in presenting claims for government benefits . . . Financial aid for special needs not provided for from public funds, and help in contacting proper sources . . . Camp Service: Field Directors at each Army, Navy and Marine station and camp in the United States, insular territories, and off-shore bases . . . Hospital Service: Program of social service and welfare work at all Naval and Army General Hospitals . . . Field Directors assigned for service in Veterans Administration Offices, etc., etc., etc.

MOTION PICT
RED CROSS WEEK
(Collect at Every Perfo

RED CROSS H

This advertisement contributed by RKO Radio Pictures, Inc.

tant

OME. . . . . and here, too, the Red Cross is the friend in need

"Confidence, courage, energy to be a good soldier, sailor, marine, or coast guardsman—these are possible only if the man in uniform can be relieved of anxiety for the welfare of his family. Because problems on the home front so vitally affect the progress of the war effort, Home Service is organized in every Red Cross Chapter to assist families of service men in meeting the social and economic problems which arise while the men are serving in the armed forces . . . In carrying out the responsibilities imposed by its Charter, every Chapter shares in the American Red Cross program of Services to the Armed Forces by providing Home Service for men in the military and naval forces and their families and for discharged men and their dependents."—American Red Cross

AFRICA — Red Cross Field Director types out home service message for anxious G. I.

RE INDUSTRY

. .MARCH 23-29

mance)

OME SERVICE

THIS COULD BE YOUR BOY...
IT COULD BE YOUR BLOOD...
IT IS YOUR RED CROSS...

Through the Red Cross you are at his side . . . in New Guinea, Greenland, England, Italy . . . wherever our fighting men are. *Your* blood gives him new life . . . *you* give him new hope through hospital and convalescent services . . . *you* are with him in enemy prison camps . . . in welfare and recreational activities *you* keep his morale high.

YOU ARE THE RED CROSS . . . yours the proud privilege to serve your country and its fighting men.

YOU CANNOT FAIL THEM !

MOTION PICTURE THEATRES RED CROSS WEEK

March 23rd to 29th

Take A Collection At Every Performance

This advertisement contributed by Paramount Pictures, Inc.

Somewhere in Sicily...

American Red Cross Hospital Worker serves refreshments to injured soldiers at evacuation hospital.

Somewhere in the Aleutians...

American Red Cross Field Director visits hospitals; learns needs and wants of the men.

Here's what RED CROSS HOSPITAL SERVICE includes: Hostess Service • Sponsoring Entertainment • Sponsoring Parties • Shopping Service Motor Transportation • Library Service • Occupational Therapy • Letter Writing • Holiday Service Reading • Instruction • Hobbies

Everywhere

1944 MOTION PICTURE THEATRES'

Somewhere in Australia...

Air Evacuation Nurse makes last check-up before patients are loaded on hospital-bound troop carrier.

Somewhere in Washington, D.C.

Gray Lady and soldier play their favorite arrangement of "Sleepy Lagoon."

in America...

THEATRE EXHIBITORS will do their share to further the cause of the AMERICAN RED CROSS by getting behind the fund-raising campaign . . . *with collections at every performance!*

RED CROSS WEEK MARCH 23rd thru 29th

This advertisement contributed by Columbia Pictures Corporation

It happened in a Jap prison on Mindanao

From a verbatim report by Commander McCoy, U. S. N., an escaped Prisoner of War:

". . . The escape plan had not matured, when there occurred an event which brightened the lives of all the American prisoners, at least temporarily.

"As I was returning from work one afternoon in early January, I was met near the prison barracks by an enlisted seaman who had been attached to my unit at the Cavite Navy Yard.

"'It's Christmas, Commander McCoy!' he shouted. 'It's Christmas!

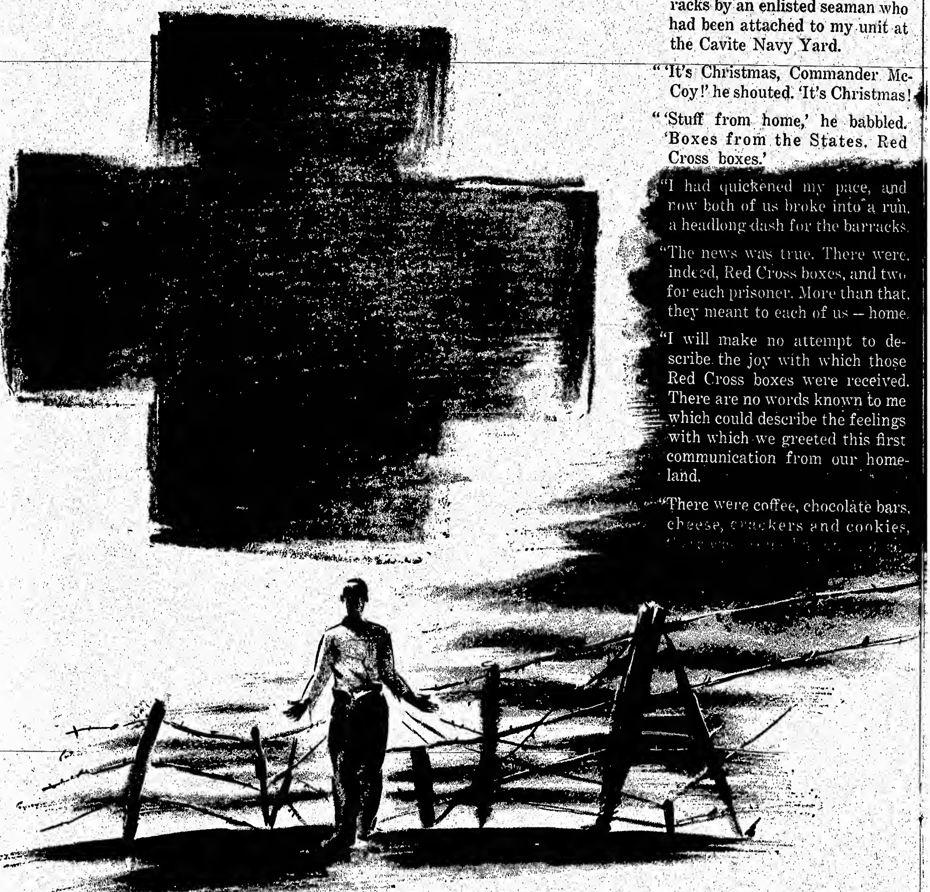
"'Stuff from home,' he babbled. 'Boxes from the States. Red Cross boxes.'

"I had quickened my pace, and now both of us broke into a run, a headlong dash for the barracks.

"The news was true. There were, indeed, Red Cross boxes, and two for each prisoner. More than that, they meant to each of us – home.

"I will make no attempt to describe the joy with which those Red Cross boxes were received. There are no words known to me which could describe the feelings with which we greeted this first communication from our homeland.

"There were coffee, chocolate bars, cheese, crackers and cookies,



FOR THE SAKE OF THE PRISONERS OF WAR—AND FOR ALL THE OTH

COLLECT AT EVER

Note to an American Prisoner of War from the American Motion Picture Industry

Dear Soldier:

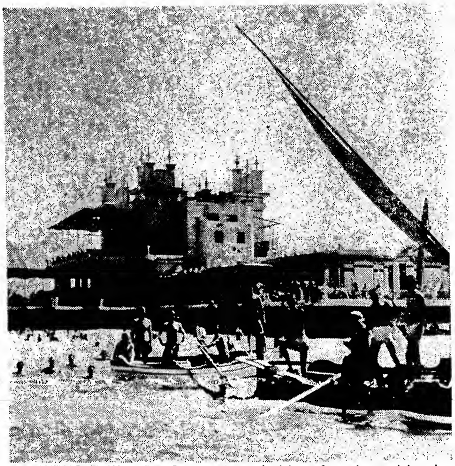
You may be out of the fight but you're not out of our thoughts. We want to be sure you understand that all of us over here are grateful and deeply indebted to you for all you have done. We are humbly trying to *show* our gratitude in the only way we can—through the Red Cross. We know what the Red Cross means to you and we're all banded together to make it possible for them to continue to bring you cheer—till we meet again.

ER GOOD REASONS—COLLECT FOR THE RED CROSS MAR. 23—29, AND

Y PERFORMANCE

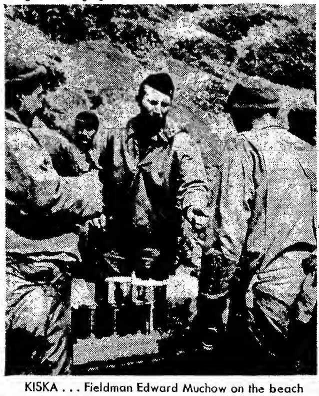
Contributed by Warner Bros.

Across the Seven Seas . . . In the Far Corners of the Earth . . . THE AMERICAN RED CROSS CANTEEN SERVICE FOLLOWS THE FLAG!

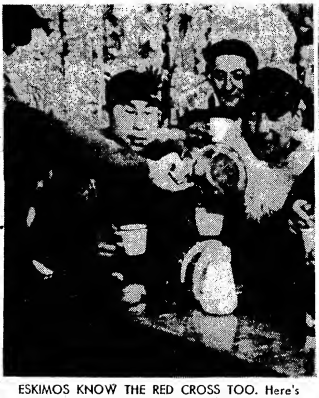


PALERMO, ITALY . . . Red Cross servicemen's club . . . formerly swank beach club at Mondallo. Our soldiers swim, sail, rest and eat with Red Cross girls arranging entertainment.

Red Cross cante[illegible] carry on this wonderful [illegible] among the boys [illegible] are carrying our flag on the battlefields of the world.



KISKA . . . Fieldman Edward Muchow on the beach with invading Americans. Red Cross Canteen served first hot food to our men.



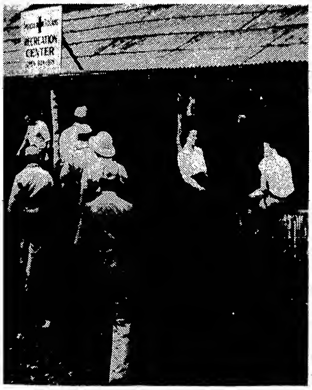
ESKIMOS KNOW THE RED CROSS TOO. Here's Miss Dora Hergerth serving hot coffee to a group of Eskimo boys who are entertaining our men with tall tales of tomcod fishing.

RED CROSS REST CAMP in the heart of the Himalayas. Hamburghers, doughnuts, soft drinks and American Red Cross girls make life bearable for Uncle Sam's boys.

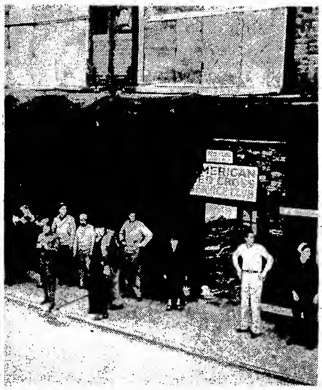
SOMEWHERE IN SICILY . . . American Red Cross Fieldman Edward Wasiniak moves up with the troops of our 1st Division on the Mt. Etna front.

NEW GUINEA . . . in the heart of the fighting zone. The soldiers have a word for it and it's "just a little bit of alright" . . . otherwise known as the Red Cross Club.

FIJI ISLANDS . . . American boys dance in an American Red Cross Theatre.



AN ADVANCED BASE IN PACIFIC AREA . . . Red Cross Field Worker Mrs. Texas Judy entertains the boys.



BOMBED OUT RED CROSS CLUB somewhere in Great Britain. This Red Cross Club became first air post during raid.

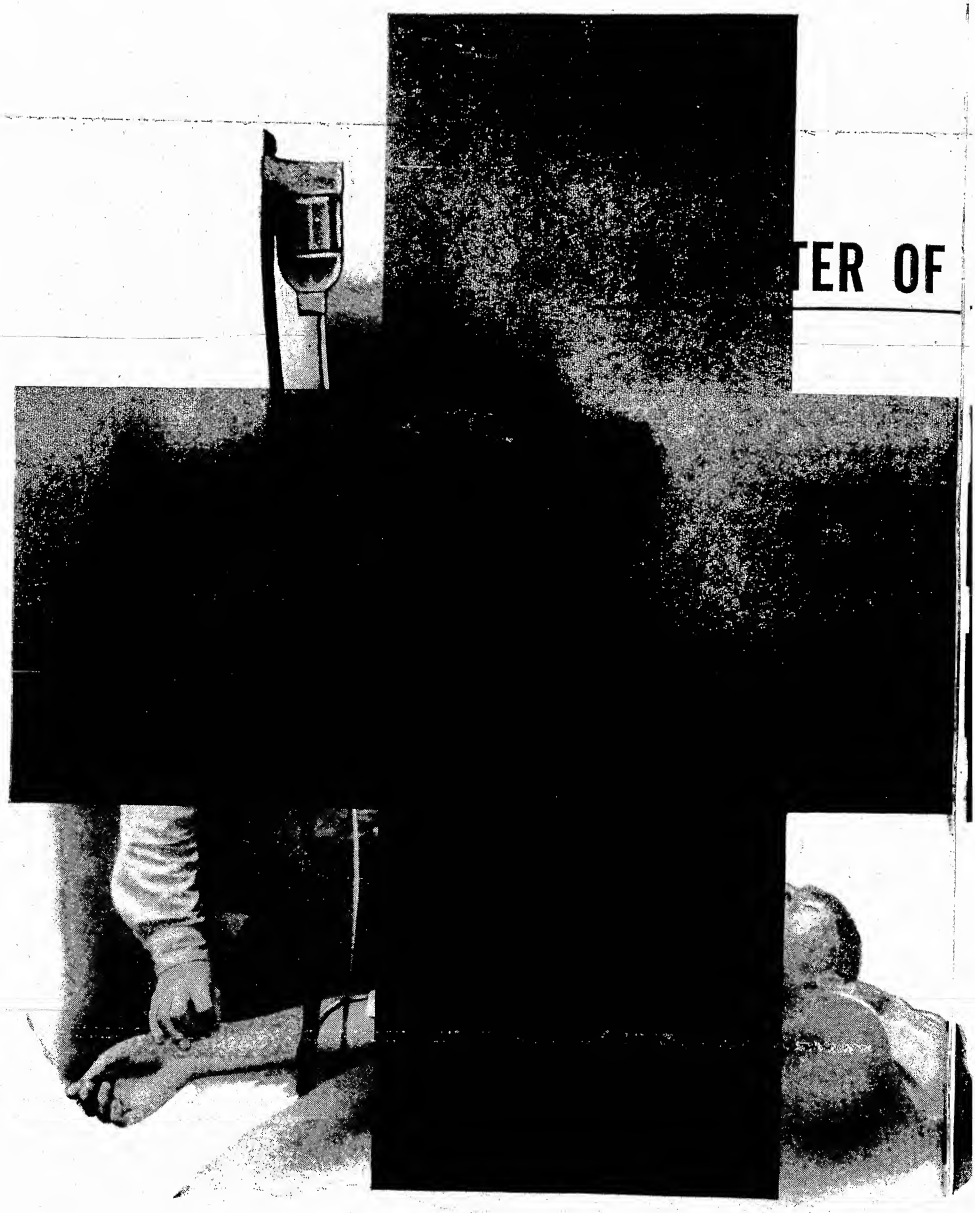
SOMEWHERE IN THE SOLOMONS . . . American Red Cross Canteen is open to all servicemen.

CALCUTTA, INDIA . . Mable W[illegible] picks up the marbles at America Red [illegible] Enlisted Men's Club.

They Do Not Fail Us...
We Shall Not Fail Them!

COLLECT AT EVERY PERFORMANCE!

This advertisement contributed by
UNIVERSAL PICTURES CO., INC.



THIS AD CONTRIBUTED BY 20th CENTURY-FOX

LIFE AND DEATH!

Make it a matter of LIFE,

[redacted] FUNDS AT EVERY
[redacted]ANCE EVERY DAY

With your aid, The Red Cross
will deliver 5,000,000
pints of blood plasma
to the Army and Navy
this year in the biggest
life-saving job in history

MOTION PICTURE INDUSTRY RED CROSS WEEK MARCH 23-29

THIS ADVERTISEMENT CONTRIBUTED BY UNITED ARTISTS

That Must Go On!

At the front and behind it . . . In Italy, in the South Seas . . . In Iceland, Alaska, Africa and a hundred and one isolated places the Red Cross brings movies to our soldiers. Sometimes the theatres are hospitals and huts, sometimes just a combination of rough ground and portable equipment. But wherever the show and whatever . . . the boys crave it, enjoy it and are lifted in spirits by it. It's tonic for our men . . . morale tonic! It must go on.

SWING YOUR HOUSE BEHIND THE 1944 MOTION PICTURE THEATRES' RED CROSS WEEK ✚ MARCH 23-29

Swing it . . . **FULL WEIGHT!**

FULL TIME!

FULL SUPPORT!

TAKE COLLECTIONS AT EVERY PERFORMANCE!

LET'S GIVE!

RED CROSS WAR FUND

If every American could follow the Red Cross down the battle-lines of our beach-heads, our mountain trenches, and our jungle outposts, they would say: "God bless the Red Cross. They shall never appeal to me for support, in vain. They are not only a heaven-sent agency for the saving of lives; but they are one of our most powerful morale-sustaining forces as well. What, indeed, would we ever do without them?"

And if the Red Cross did nothing more than handle the avalanche of messages between service men and their families, this great American angel of mercy would still have first claim upon our affections, our patriotism, and our pocketbooks.

Requests for emergency communication service are pouring into Red Cross headquarters now, at the rate of 20,000 a month. But recently, that figure was swelled to 142,000 messages for a single day.

Make sure you help the Red Cross, by having a collection taken up in your theatre, at every performance!

THEY DO NOT FAIL US . . .
WE SHALL NOT FAIL THEM

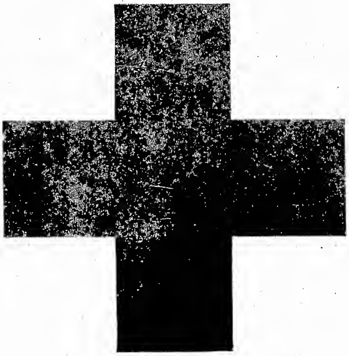
THIS ADVERTISEMENT CONTRIBUTED BY NATIONAL SCREEN SERVICE, INC.

MOTION PICTURE INDUSTRY **RED CROSS WEEK** MARCH 23-29

THERE'LL BE A NURSE THERE WHEN HE NEEDS HER

Among its many services the Red Cross recruited 50,000 nurses for the Army and Navy

YOUR



IS AT HIS SIDE

A COLLECTION AT EVERY PERFORMANCE

MOTION PICTURE THEATRES
RED CROSS WEEK
MARCH 23-29

This space contributed by .... Republic Pictures Corporation

WHEN THE SECOND FRONT BLAZES

The Red Cross Will Be There!

The curtain is about to rise on the greatest battle in history. One vital way for Americans to back the attack is to help the men and women who serve directly back of the line of attack—THE RED CROSS! ***Make a collection at every performance every day.*** The need for the Red Cross—*and the needs of the Red Cross*—are greater than ever before. **WE CANNOT FAIL!**

MOTION PICTURE THEATRES' RED CROSS WEEK—MARCH 23—MARCH 29

This Ad Contributed by MONOGRAM PICTURES CORP.

WAR FILMS DRAW TOP MONEY

Hicks Warns of Post-War Dangers In Creating Foreign Buyer's Market

Because there will be a large accumulation of pictures at war's end for various foreign countries whose gates will then swing open for American product, and further that they will be as new to the populations of those lands as now, John W. Hicks, Jr., v.p. in charge of Paramount's foreign sales, warns that the industry must be very careful not to create a buyer's market.

While pointing to the fact that American film makers have a tremendous obligation to the foreign public after the peace is won, Hicks remains mindful of a condition which through a surfeit of pictures, old and new, might make it a "cinch for the exhibitor." He also notes that the post-war revenue from locked-out countries may not be entirely "found money" because it will cost a lot to get it, and that while business no doubt will be terrific once American pictures can again be imported, much will depend on the dollar exchange, quotas and other barriers as well as whether a free market will obtain. "If we can get in on a free and competitive basis and if countries now deprived of American pictures, want them, they'll buy 'em," Paramount's foreign chieftain declares.

Opinion varies in domestic sales circles as to whether various pictures, notably comedies and musicals that will not have become dated, can be marketed profitably in Nazi-controlled territories after the war because of a desire to get the new pictures instead. Hicks does not agree with this since many pictures will be as new to a large proportion of foreign population as when first shown here. Par has already had some experience in this direction, he adds, through the shipment of pictures to southern Italy and into North Africa for public exhibition, finding they are well liked regardless of age. However, as he reminds, the problem to be met will deal with a wise distribution of product so as not to build up a buyer's market.

Choose Their Product

It is likely that each company will select the most suitable pictures for the various countries and hold down the total, though there is no guarantee what any of the American distributors may ultimately do. However, in discussing post-war planning and taking the view that the end of the war may still be in the somewhat distant future, Hicks declares that even if it's only a year or so, there will by that time be a large stockpile of features suitable for

(Continued on page 36)

LESERMAN JOINING RAFTERY, SEARS WEST

Ed Raftery and Grad Sears left New York for the Coast Friday (10) to discuss product and other United Artists business. Carl Leserman, UA general sales manager, is scheduled to join them for further confabs in about a week.

Merchandizing and exploitation policy for David O. Selznick's "Since You Went Away" is to be set by Sears and Leserman following gander at the film while in Hollywood.

Picture may open in N. Y. and other key situations as a grind roadshow though no final decision has yet been made.

Rep's 3 New Producers

Hollywood, March 14.

Three new associate producer chores were handed out over the weekend by Armand Schaefer at Republic. Walter Goetz is assigned to "Three's a Crowd," Don Brown to "Man of Mystery" and Rudy Abel to "Girl Who Dared."

High budget features at Rep. restricted to two per year in the past, will be increased to 10 for the 1944-45 program, under a new plan laid out by Herbert J. Yates, company chief. Proposed expansion is the result of grosses piled up by "In Old Oklahoma" and "Fighting Seabees."

'Touhy' to Be Released

Hollywood, March 14.

Prison tale, "Roger Touhy-Gangster," will be released in about three weeks by 20th-Fox, which has completed deletions and added scenes requested by the Federal Bureau of Investigation.

Produced by Bryan Foy and directed by Robert Florey, the feature has been held in abeyance for seven months, awaiting the nod from John Law.

RKO Sets Up 14 Pix in 3 Mos.

Hollywood, March 14.

Sid Rogell, executive producer at RKO, has lined up 14 features to be produced within the next three months for the 1944-45 program.

Associate producers and their tasks are: Maurice Geraghty, "The Falcon in Mexico, "Lady of the Lampoon" and "The Bamboo Blonde;" Val Lewton, "I Married the Navy," "Mademoiselle Fifi," "Supernatural" and "Carmilla;" Herman Schlom, "Betrayal from the East" and "Strange Identity;" John H. Auer, "Pan America" and an untitled musical feature; Adrian Scott, "The Pumpkin Shell" and "Farewell My Lovely;" Frank Strayer, "The Gold Rush."

Par Sales Exec Sees Coast Due for Marked Postwar Boom in Gen'l

Gradual improvement of business in the smaller towns of the west, notably on the Pacific Coast, has occurred during recent months, with the future outlook bright, according to George A. Smith, western division sales manager for Paramount, who returned to N. Y. Friday (10) from a tour of his exchange territories which includes many areas which have not benefited from defense manufacturing.

Up to six months ago the west was in poor shape, being hard hit through draining of manpower by the draft and shifts in population to war manufacturing centers, with exhibitors finding that those who remained behind were not inclined to patronize pictures because families were dismembered and women were not prone to go to shows alone. Since then, Smith reports, the picture has changed and all types of situations, rural and otherwise, are enjoying top business, notably in towns near to service camps or where manufacturing exists. He states that on the Pacific Slope theatre owners will see a tremendous increase as result of industrial and population growth in that area in the next few years.

It is believed that after the war there will be a heavy concentration of activity on the Coast, particularly in manufacturing, military and shipping areas, with business leaders, according to Smith, anticipating a large migration of workers for the industries that will need them. Smith was told by Coast business leaders that the region is due for a peak business boom that will continue after the war is won.

N. Y. World-Telly's Pix Reviews Out Same Day

The N. Y. World-Telegram today (Wed.) plans to publish its film reviews the opening day instead of the day after.

This would give the daily the jump on the morning papers.

36 PIX GETTING OVER $73,000,000

By MORI KRUSHEN

Grade A war pictures, whether based on combat themes, psychological studies, espionage, underground movements in occupied Europe, comedy or music, as a group proved the greatest drawing cards in terms of b.o. during the past year, and continue among the current leaders. Industry execs estimate that 36 of approximately the 100 top grossers exhibited during the past year were war pictures, and that these 36 films are accounting for rentals of more than $73,000,000.

The top grosser, in terms of rentals, for every major company (with the exception of 20th-Fox, where "Bernadette" is taking top money currently) is a war picture.

Predictions made long since by many showmen were that as the mobilization of manpower for the U. S. military services increased there would be correspondingly greater rather than lesser interest in war films, because virtually every family in the country would eventually have a personal interest in someone in the service.

But whether in peace or war, the first-rate war themes have always been among the record grossers of many a decade, from "Birth of a Nation," through "Four Horsemen of the Apocalypse," "The Big Parade," "What Price Glory," "Gone With the Wind" (75,000,000 admissions in the U. S. to date) to "This Is the Army."

Rentals of more than $73,000,000 (domestic) for 36 war films does not include "For Whom the Bell Tolls" (though this picture is listed among the 36 toppers), "Destination Tokyo," one of the biggest of the new crop which grossed $400,000 (in theatre receipts, not rentals) in a single week (Washington's Birthday) on the RKO circuit in the N. Y. Metropolitan division alone, to give that chain a new week's record; "A Guy Named Joe," Metro's biggest winner so far this year. Also noted by trade leaders that some of the costliest productions coming up are based on war themes such as "The White Cliffs," "The Story of Dr. Wassell," "30 Seconds Over Tokyo" and others.

Warners Has Most

Warners had the largest number of pictures with a war background, nine out of this company's 14 top grossers being in this category and accounting for a total of over $22,000,000 in rentals. "This Is the Army" has grossed around $7,800,000 so far, with a total of $9,000,000 in the cards within the first year of its release since the picture has so far

(Continued on page 36)

ATLAS (ODLUM) BUYS ANOTHER BLOCK OF RKO

Philadelphia, March 14.

Sale of 344,998 shares of RKO $1 par common stock from the Rotary Electric Steel Co., Jersey City, to the Atlas Corp., also of Jersey City, represented the most important movement in film stocks reported by the Securities and Exchange Commission this week. The transaction brought Atlas' total of RKO holdings to 1,329,021 shares, leaving Rotary Electric with 232 shares.

Norton V. Ritchey, New York, acquired 1,000 shares of Monogram Pictures common from Bessie N. Ritchy, bringing the former's holdings to 4,268.

Loew's Inc., N. Y. continued buying up Loew's Boston Theatres ($5 par common) with the addition of 295 shares bringing their total to 120,630.

William J. German of New York reported to the SEC that he held 168 shares of Associated Motion Picture Industries, Inc. capital stock as he registered as a director of the corporation.

Robert T. Kane, Los Angeles, reported holding 2,500 shares of 20th-Century Fox Film common.

M-G Plans Dropping All Low Budget Pix; Relatively Bigger B.O. for A's

This season may see the last of small-budget production at the Metro studios, with company toppers, who have had the plan under consideration before, now reported close to a decision which will lead to upward revision of appropriations for all product next season.

While small-budgeters at the Metro studio represent cost of more than $500,000 average, plans are to eliminate in-betweeners, and near-A product. Current and near-term b.o. potentialities for high budgeters is understood a strong factor in the deliberations, also the high labor cost, which figures in smaller pictures at a relatively greater ratio, and other charges.

Around eight of the Metro pictures on the 1943-44 releasing schedule were allotted small budgets, though most of the company's negatives are in the high-budget category.

Warners and 20th-Fox have been limiting production schedules to high-cost negatives exclusively this year. A large proportion of Paramount's output also falls into the high brackets.

Meantime, several Metro producers whose output had been confined mainly to small budget product, have dropped out of the studio.

Bendix's Annual Quartet

Hollywood, March 14.

William Bendix, loanout player under contract to Hal Roach, will restrict his services to four pictures annually under original terms of the pact, when he winds up his current chore in Edward Small's "Abroad With Two Yanks."

Actor is committed to two films for Paramount this year and two for 20th-Fox.

Korda Talks Of Selling to UA

Sir Alexander Korda is reported seeking sale of his 25% interest in United Artists to the company at a figure based on stock market valuation of the Odeon circuit shares on the London exchange. UA owns a large block of the British theatre chain stock.

Korda, from accounts, has not offered his stock formally to UA as provided for in the by-laws of the corporation. He has, in the past, been testing the market for his UA stock, with the nearest approach to a deal reported several months ago when a price of close to $900,000 was under discussion. Deal, which was virtually set, fell through at the last moment.

Stock market valuation at the moment, from accounts, is far higher than the figures at which UA holdings are computed, since market fluctuations have always been largely discounted.

M-G SETS THREE FOR PRODUCTION IN ENG.

Metro plans to produce three pictures this year in England under the setup with Sir Alexander Korda, with budgets likely exceeding $600,000 per film. Korda, who had plans for a larger production schedule, discussed budgets with Louis B. Mayer in New York last week.

Post-war plans are for a Metro production schedule of eight or more "A" pictures annually in England, depending on the foreign market outlook. Company toppers both here and abroad are understood looking to the assignment of America stars, mostly from the Metro lot, to the British unit under Korda for occasional pictures. For the time being, however, it is reported that there will not be any interchange of players pending more favorable military, transportation, studio and manpower conditions.

Korda's first production under his pact with Metro, "Perfect Strangers" (Robert Donat), got under way at Denham last week. His next is an untitled, unpublished novel by Neville Shute, which was bought by Metro some time ago. A third production has also been set.

'Cliffs' Into Music Hall, 'America' at the Astor

Metro's "White Cliffs" is scheduled to follow "Cover Girl" into Radio City Music Hall. "Girl" is set for the M.H. after "Up in Arms."

"America," which may be sold by Metro as a special this season, is pencilled in for the Astor, N. Y., following "See Here, Private Hargrove," which starts a run there March 21.

"Gaslight," another Metro production, is scheduled to go into the Capitol, N. Y., after "Broadway Rhythm."

"Tunisian Victory," film produced by the combined British and American Army film units, being distributed in the U. S. by Metro preems in England, March 24; "Victory" opens at the Rialto, N. Y., March 17.

Skouras Puts British Film Ambitions Up To Englishmen to Solve

London, March 10.

Spyros Skouras, 20th-Fox prexy, told the British film trade last week that American companies, which are in competition with each other, could not be expected to devise a distribution system for British producers. "That is your responsibility," said Skouras at a luncheon in his honor tendered by the Cinematograph Exhibitors Association, Kinematograph Renters Society and the British Film Producers Association.

Stressing the importance of establishing a British distribution system on a worldwide basis, Skouras stated that "If you had an international distributing organization and it compared favorably with the technical advances you have made in production you would have no reason to worry about distribution."

Rank is moving slowly and warily regarding his contemplated expansion in America looking to the organization of his own distribution system to handle his product there. Although he is privately conferring with several American companies which are offering him distribution, chances are that a distribution deal will be made with Skouras whereby 20th-Fox would temporarily handle physical distribution for Rank.

Skouras and Rank are holding regular conferences with this object in view but working out details will require several weeks. There is a possibility that Rank will experiment with "Colonel Blimp" and "Canterbury Tales" before making further contracts.

U's Board Reelected

Universal's board of directors was reelected at the annual meeting March 8 at Wilmington, Del. Initial meeting of the new directorate will be held April 6 when officers will be named.

Directors reelected are Nate Blumberg, Paul G. Brown, D. C. Collins, J. Cheever Cowdin, Preston Davie, William German, John J. O'Connor, Ottavio Prochet, C. D. Prutzman, J. Arthur Rank, Budd Rogers, D. M. Shaeffer, Clifford Work and W. H. Taylor, Jr. Prutzman, v.p. and general counsel of U, presided at session.

While "THE SONG OF BERNADETTE" was receiving

5 Academy Awards

20th CENTURY-FOX

was receiving awards of thanks from hundreds of exhibitors who are doing their greatest year's business with the sensational succession of hits which include—

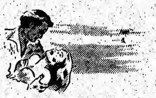
"THE SONG OF BERNADETTE"

Every engagement tremendous—New York, Denver, Cincinnati, Buffalo, Dallas!

"THE PURPLE HEART"

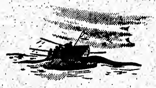
Never anything so big at New York's Roxy . . . and in Detroit, Buffalo, Miami . . . and watch it everywhere!

"JANE EYRE"



Everywhere running ahead of "Claudia", "Coney Island" and "Heaven Can Wait"!

"LIFEBOAT"



Its box-office action passing the sky-high records set by "Crash Dive"!

"THE LODGER"

Smash hold-overs in Pittsburgh, Chicago, Toledo, Boston and other spots!

"THE SULLIVANS"

The great American picture great in St. Louis, Milwaukee and coast to coast!

Passing New B.O. Tax On to Public, Ops Will Realize Same Net, or More

Theatres will come out at about the same net on admissions, or possibly a bit more, than at present, starting April 1. The increased tax bite takes effect then. The general policy leans against absorption of the added levy. Virtually all houses are expected to pass it on to the public, operators reminding that this, to begin with, is the intent of the tax and that the Government expects the patron to do the paying. As result of this policy, the public will be coughing up more for film entertainment but whether or not the higher charges for tickets will affect grosses after April 1 remains to be seen when revisions or adjustments may have to be made.

While theatre operators are planning to pass the tax on to the customer, so far as children are concerned there is a disposition to absorb the tax. Since this applies largely to neighborhoods where children prices are often as low as 10 or 15c, the amount of absorption is comparatively small, being only 2 or 3c. Most downtown theatres, especially in larger centers, do not have kid prices anymore.

Due to the difficulty in handling pennies, plus their scarcity, most theatres are trying to arrive at even figures but there are some admissions that can't be reached that way such as 45c, 55c, 65c, 75c and $1.25. Net admissions, plus tax, however, can be worked out to arrive at 30c, 50c, 60c, 70c, 80c, 85c, 90c, 95c, $1, $1.10, $1.15, $1.20 and $1.30.

In the downtown N. Y. area, where operators are setting up schedules, the present opening price of 44c (40c plus 4c tax) will go by the board, according to plans. Houses like the Paramount and Strand, which have had an opening 44c price, are planning to go to 50c, which is 42c net and 8c tax. Others such as the Capitol, Roxy and Music Hall, now at 55c, are expecting to raise to 60c on opening, being 50c net and 10c tax. While a theatre at a 50c opening scale starting April 1 will gain 2c there, on other price changes a few cents may be lost through dropping, for example, a former 55c price to 50c or a former 75c nick to 70c, but overall it's expected the net will average at least the same or a little higher.

According to Broadway managers, theatres no doubt will seek to arrive at uniform scales, with adjustments in that direction after April 1 following experimentation with various price schedules.

MOSS HART COMPLETES 'VICTORY' SCENARIO

Hollywood, March 14.

Moss Hart has completed the screen treatment of his Army Air Force play, "Winged Victory," and will leave for the east on Thursday (16).

Darryl Zanuck, who will produce the picture version for the benefit of the Army Emergency Relief Fund, has okayed preliminary script and production is set for early summer, with an all-G.I. cast featured. Hart will return to the Coast when film starts to roll.

Miller in Col's 'Eadie'

Hollywood, March 14.

Next chore for Ann Miller at Columbia will be top role in "Eadie Was a Lady," a musical to be filmed in late spring.

Michael Kraike will produce from a screenplay by Monte Brice.

Allen Draws 'Fear'

Hollywood, March 14.

Paramount assigned "Fear" to Lewis Allen as his next directorial chore, following completion of "Our Hearts Were Young and Gay."

Picture is based on the Hagar Wilde novel, "Her Heart in Her Throat" with John Houseman producing and Gail Russell starring.

PAR'S 28 SCRIVENERS

Hollywood, March 14.

Personal checkup on the writing mill at Paramount shows 28 scripters on the payroll.

Boys and gals are working on 16 yarns for the 1944-45 production program.

Sandrich Termed By Par

Hollywood, March 14.

Paramount handed Mark Sandrich a new producer-director contract calling for one picture annually for five years with the privilege of making three outside films during that period.

Pact goes into effect on completion of his current Paramount chore, "Here Come the Waves."

20TH-FOX TO APPEAL 'RAGTIME' SUIT AWARD

Copyright counsel Julian T. Abeles has been retained by 20th-Fox to go to St. Louis for the appeal proceedings attendant to an adverse "Alexander's Ragtime Band" decision there.

The court there had given a local resident a verdict for an accounting on alleged plagiarism of the "Ragtime" scenario.

20% of Net Profit

St. Louis, March 14.

Last week Federal Judge George H. Moore held that (Miss) E. Marie Cooper, songwriter and former native is entitled to judgment against 20th-Fox because the film producer plagiarized her unpublished novel, "Love Girl," when it produced "Alexander's Ragtime Band," based on the Irving Berlin ditty by the same tag. After three years of litigation the court held that Miss Cooper is entitled to damages and an accounting because testimony showed "substantial portions of the plaintiff's novel had been copied" in the making of the film which is reputed to have grossed $7,000,000.

Miss Cooper's counsel, J. Porter Henry, said it was customary for the court to permit the defendant in such cases an opportunity to file an appeal before the plaintiff petitions the court for the appointment of a master to determine the damages and interest due. Porter also pointed out that in similar cases on record the plaintiffs have been awarded 20% of net earnings of the motion picture and there is a probability that Miss Cooper may receive between $1,000,000 and $1,400,000, plus interest at 5% from August, 1938 when the film was released.

Hearst Will Help Bally RKO's 'Sister Kenny' Pic

William Randolph Hearst executives, hearing that "Elizabeth Kenny" may be taken off the shelf and produced whenever "the story is in such shape that it can be properly made," have advised RKO that if the picture is made it will get the support of every Hearst newspaper in the country.

American Weekly is running a series of Kenny articles titled "God Is My Doctor." Mass meeting of nurses who have been victims of infantile paralysis who have recovered following the Kenny treatment, held in Chicago, is to be duplicated in other cities.

Charles W. Koerner, RKO v.p. in charge of studio operations, last week stated that "Kenny" would be produced "as soon as the executive office" considers the story satisfactory. No definite date for start of production has been announced, however, apparently owing to the story problem.

David Hempstead, who was originally slated to produce "Kenny," does not plan to handle the assignment, from accounts.

With "Kenny" and "The Gibson Girl" temporarily halted due to script trouble, most important product from the RKO lot scheduled shortly includes "Days of Glory," "Show Business" and "None But the Lonely Heart." "The Robe," big budgeter to be produced by Frank Ross, is in preparation.

'No Escape' for Par, P-T

Hollywood, March 14.

Next Pine-Thomas production for Paramount release will be an adventure tale, "No Escape," written by Owen Francis, with Chester Morris in the top role.

Filming starts as soon as Morris winds up his current chore in "Thunderbolt," for the same producers.

'Virginian' Tinter Due

Hollywood, March 14.

Paramount is dusting off "The Virginian," Owen Wister's old western yarn, for a remake in Technicolor, with James Brown and Gail Russell as co-stars, and Paul Jones as associate producer.

Novel was dramatized years ago for the stage and later translated to the screen with Gary Cooper in the title role.

SAG Climbs Onto Political Wagon

Hollywood, March 14.

For the first time in its career, the Screen Actors Guild is going in openly for politics. Film thesps announced they had affiliated with the Motion Picture Labor Committee for political action and would join other guilds and unions in their campaign to advance the interests of organized labor. Official SAG statement says:

"In deciding to join the Committee for Political Action, the Guild made clear that it would not concern itself with party politics, but would support the effort of labor to advance its interests through adequate state and national legislation and representation. The Committee is non-partisan, and is composed of representatives of many industry guilds and unions."

BREAKDOWN ON FILMS' BOOK-PLAY BUYS IN '43

Hollywood bought the film rights to 13 of the 75 books which were published in eight of the leading U. S. magazines during 1943. Of the 13 purchases five were books which ran in Cosmopolitan, two in the Saturday Evening Post, two in Collier's, two in the Ladies Home Journal, one in Redbook and one from McCall's. Another SEP piece, "Gaunt Woman," was recently bought by Charles R. Rogers.

Metro buys were "Mrs. Parkington" (Louis Bromfield), "The Human Comedy" (William Saroyan) and "30 Seconds Over Tokyo" (Capt. Ted Lawson). Paramount bought "The Story of Dr. Wassell" (James Hilton), "Our Hearts Were Young and Gay" (Cornelia Otis Skinner and Emily Kimbrough) and "Victoria Grandolet" (Henry Bellaman). 20th-Fox bought "Guadalcanal Diary" (Richard Tregaskis), "Thunderhead" (Mary O'Hara), "Happy Land" (MacKinlay Kantor) and "Laura" (Vera Caspary). Columbia bought "Pilebuck" (John and Ward Hawkins). David O. Selznick bought "Since You Went Away" (Margaret E. Wilder). Edward Small bought "Kate Fennigate" (Booth Tarkington).

Paxinou, Hutton in Par Yarn About 49-ers

Hollywood, March 14.

"California," Paramount's forthcoming Technicolor picture, will star Katina Paxinou and Betty Hutton in the top femme roles.

Tale of the Forty-Niners in San Francisco will be produced by Harry Tugend, written by Edwin Justus Mayer and Boris Ingster.

SWG's Wage Tilt Ideas

Hollywood, March 14.

Screen Writers Guild counsel entrained to Washington today for discussions with government heads on expediting Treasury Department's decision concerning wage increases for scribblers.

Measure, as provided for in SWG basic agreement with producers, calls for writers receiving $75 a week and no screen credit to be okayed for tilt to $125. However, writers getting $100 were denied boost to $125 by salary stabilization unit, although agreement provides for it.

Latter group has received screen credits and has proven ability, Guild points out, and should receive the $25 wage jump if others, with no film recognition, can get a $65 pay hop.

Chaney Again Prowls

Hollywood, March 14.

Lon Chaney, no longer Lon Chaney, Jr., continues to prowl in his father's footsteps in "Dead Man's Eyes," third of the Inner Sanctum Mystery series at Universal.

Picture will be directed by Reginald Le Borg, with Will Cowan as associate producer.

Industry Attys. Fear Jackson Park Award May Stampede More Suits

Industry attorneys are worried that the decision by a Federal court jury in Chicago last Friday (10), awarding $360,000 in damages to the Jackson Park theatre there, will touch off a flock of anti-trust actions by independent exhibitors throughout the country. Increased number of anti-trust suits coming up for court decisions was previously noted last month by "Variety."

Chicago jury found against nine major producer-distributors and exhibitors on various charges of violations of the Sherman and Clayton anti-trust acts.

Operators of the Jackson Park claimed losses totalling $120,000 alleging conspiracy among the defendants, and brought action for triple damages of $360,000, which were awarded.

Defendants were Paramount, Balaban & Katz, Warners, RKO, 20th-Fox and Loew's.

Appealing

The suit, which has been bitterly fought for the past month, charged that neighborhood theatres are victims of discrimination on the part of large film producing, distributing and exhibiting companies and that through Chicago's present clearance system, small theatres have to wait until theatres, owned or controlled by the film companies have used film first. Because of this practice the Jackson Park claimed it lost $120,000 over a period of five years and the theatre's profit of $50,000 a year dropped to an annual loss.

Defendants are expected to enter motions for a new trial within the 10 days granted by Judge Igoe and if refused will carry their appeal to the Circuit Court of Appeals. Battery of legal talent retained by the film companies was opposed by Thomas C. McConnell for the plaintiffs. McConnell was arbitrator on three film cases here before resigning to accept the Jackson Park case.

The owners of the Jackson Park, all sons and daughters of the late Edward I. Bloom, who founded the theatre in 1916, are Mrs. Florence Bigelow, Mrs. Marian B. Koerber, John E. and William C. Bloom.

New Haven Suit

New Haven, March 14.

Prefect Theatres, Inc., $5,000,000 monopoly suit against film distributors, being heard in U. S. District Court here before Judge Carroll C. Hincks and a jury of eight women and four men, revealed nothing of a startling nature. Action was confined largely to opening routine in preparation for anticipated skirmishes to follow.

First witness called was Edward J. Peskay, president of Prefect and operator of the Pickwick and Greenwich theatres in Greenwich, Conn. Under district examination by Saul E. Rogers, general trial counsel for the plaintiffs, Peskay offered verbal and written evidence purporting to show that Prefect had made a number of attempts to procure film clearance for his theatres over nearby houses operated in Port Chester, N. Y., by the Skouras brothers.

Although Peskay testified his firm had offered to pay double the Port Chester prices, he stated his efforts resulted only in a brushoff that kept him on a merry-go-round for an extended period of time. Among those whom Peskay claimed to have contacted were Jules Levey, general manager of RKO; Abe Montague, general manager of Columbia; William Scully, eastern district manager of M-G-M; Austin C. Keogh, vice-president of Paramount; Arthur Kelly, vice-president of United Artists; Joseph Moscowitz, Loew exec; Lou Ascott, film industry representative.

Rogers stated that film execs who have been subpenaed and who will be called in the course of the trial include Nicholas M. Schenck and J. Robert Rubin of Loew's; Ned Depinet (RKO) and John J. O'Connor of U; Nate Blumberg of Universal; Neil Agnew of Paramount; Abe Montague of Columbia; Gradwell Sears, Joseph J. Unger and Carl Leserman of United Artists.

Defendants in the suit, which involves possible treble damages, include 20th-Fox, Loew's, RKO, Paramount, Universal, Vitagraph, Columbia, United Artists, Skouras Theatres Corp., Fox Metropolitan Playhouses, Inc.; Spyros P. Skouras and George P. Skouras.

Weis Settles

Atlanta, March 14.

Fred Weis, operator of the Savannah theatre, Savannah, Ga., settled his $250,000 damage action last Monday (13) against Lucas & Jenkins and the eight major distribution companies, a day ahead of the scheduled opening of the trial in Federal court.

Understood that under the terms of the settlement, the Savannah theatre will be given a new deal on product plus compensation for alleged damages suffered.

Federal Judge Robert L. Russell signed an order yesterday dismissing the case following an agreement of counsel for both parties.

The Savannah theatre brought the suit in August, 1938, alleging monopoly and conspiracy to monopolize on the part of Lucas & Jenkins and New York distributors. It charged the Savannah theatre had been prevented from obtaining films and asked for damages of $250,000.

Defendants, in addition to Lucas & Jenkins, were Paramount Film Distributing Corp., Vitagraph, Inc., Loew's, Inc., RKO-Radio Pictures, Inc., Columbia Pictures Corp., Universal Film Exchange, Inc., United Artists Corp., and 20th Century-Fox Film Corp.

A similar suit, in which $350,000 damages is being asked, is pending against Lucas & Jenkins. It was filed by Mion & Murray, Inc., operators of Little Five Points, East Point and Decatur theatres, Atlanta, neighborhood houses.

POSTPONE BIOFF TAX HEARING UNTIL SEPT.

Los Angeles, March 14.

Hearing on the Federal indictment charging Willie Bioff with evading $85,000 in income taxes was postponed to Sept. 4 at the request of Charles Carr, U. S. Attorney.

Bioff, now serving a 10-year sentence for racketeering, is designated as a witness in a forthcoming Government case in N. Y.

Jane Wyatt Returns To Pix for Grant Starrer

Hollywood, March 14.

Jane Wyatt returns to the screen for one of the two femme leads opposite Cary Grant in "None But the Lonely Heart" at RKO.

Actress recently retired temporarily from the films for motherhood.

Studio Contracts

Hollywood, March 14.

Janis Carter's player option lifted by Columbia.

Abraham Polonsky inked writer pact with Paramount.

Paul Burnford renewed as director at Metro.

Val Raset optioned as dance director at Columbia.

Robert Kent inked writer pact at RKO.

John Auer's producer-director option lifted by RKO.

Bob Walker handed player ticket by Metro.

Felix Bressart drew player contract at Metro.

Helen Deutsch renewed as writer at Metro.

Constantin Bakaleinikoff renewed as head of RKO music department.

Leslie Brooks' player ticket renewed at Columbia.

Gordon Oliver's actor option lifted by David O. Selznick.

Mel Ferrer renewed as dialog director at Columbia.

Frank Latimore, going into the Army next week, signed a post-war player contract with 20th-Fox.

Gordon Oliver inked new player pact with David O. Selznick.

Jeff Donnell's player option picked up by Columbia.

Rosemary La Planche's minor contract with RKO approved by court.

Raoul Pene Du Bois inked art director ticket at Paramount.

Olga San Juan's player option lifted by Paramount.

Valmere Barman, of the stage, signed by Paramount.

Petrillo Demands Standby Bands In Studios Full Time; 25-35 Men

Faced with a sudden surprise demand of James C. Petrillo, president of the American Federation of Musicians, that standby orchestras be employed on a fulltime basis in all studios on the Coast, producers are expected to vigorously resist this attempted innovation. Petrillo wants the Metro, Paramount, Warner and 20th-Fox studios to maintain standby outfits of 35 pieces each, with orchestral crews of 30 for RKO and 25 for Columbia, Universal and Republic.

Without any advance warning, the bombshell on standby bands fell into producer-studio labor negotiating ranks Monday (13) in N. Y., when the delegation convened with representatives of the AFM as well as six other international unions signatory to the basic agreement to discuss a new contract retroactive to Jan. 1 last.

With most of Monday (13) consumed in wrangling with the AFM, the producer group was not able to get around to any other internationals excepting the International Brotherhood of Electrical Workers, from whom considerable trouble may be expected including a likely jurisdictional battle between the IBEW and the IATSE over television. Meantime, the IBEW has put in a claim for an extra 10% increase, claiming it is entitled to this boost since the studios gave the precision machinists such a raise. Producer group is reported taking the view the IBEW has no just claim to a 10% rise for that reason and is likely to fight it bitterly.

In addition to a probable jurisdictional battle over television, reported that a similar tussle looms between the Carpenters and Property Makers on one hand and the IBEW and Sound Technicions on the other.

26 IA Proposals

Following a week of wrangling between producer-studio groups and representatives of the IATSE over joint demands in behalf of 11 IA studio locals, agreement was reached Friday (10) on some proposals, among the 26 presented, while others were flatly rejected by the studios and still others remain open for further discussion. In latter category are questions of vacations and sick leave, with pay. Producers are vigorously resisting this, not only because of the precedent established but also because the IA wants to place vacation-sickleave provisions on a studio-wide basis, with offtime to be due regardless of whether an employee works steadily at one studio or among two or more. Around 20,000 employees are involved, with whole matter being somewhat complicated due to part-time workers.

The IA wants one week's vacation with pay for 800 hours of work and two weeks for 1,600, while so far unions are demanding minimum of 12 days a year sickleave, to be accumulative, but before there is any agreement on the 12 days, if coming, no discussion has been gone into as to maximum sickleave that might be considered.

Producer group has agreed upon a six-day week for flat-salaried employees but the request that Sunday be considered the seventh day was denied where a guaranteed week figures. In agreeing to one day off weekly but insisting it can be any day instead of Sunday, studio reps, however, approved the provision that the day must be specified so that an employee always knew what was his day off.

It was also agreed that Sundays and holidays would be from 12 midnight to the following midnight instead of from 6 p.m. as had been sought especially for Christmas and New Year's. Another point on which accord was reached, won by the IA, deals with the standby clause. As result, under a new contract, when an employee is dismissed for the day, he must be told if he's to work the following day or not.

IA request for minimum crew which would have varied among 11 locals was rejected flatly. Also, while no wage scales have been gone into as yet, demand that overtime be placed on half-hour or full-hour basis met with complete turndown by studio reps. Unions had demanded payment of half-hour's pay if 10 minutes overtime was worked and an hour if a minimum of 35 minutes had been put in.

Question of zone definition and working conditions when on distant location, plus meal periods, as well as further talks in connection with vacation-sickleave pay, is scheduled for today (Wednesday) when the producer-studio contingent meets again with the IA bunch. Matter of wage increases may also come up.

Charges RKO Play Theft

Charging piracy of his copyrighted play, "Cocktail Wives," Harold L. Hingston, playwright, filed suit against RKO Radio Pictures, Inc., and RKO Corp. Monday (13) in N.Y. federal court.

Suit seeks accounting of profits from the motion picture "Weekend for Three," produced and distributed by the defendants.

Boffo Draw, Not Workday, Actor Wage Basis, Says SAG in Rule 33 Battle

Hollywood, March 14.

Boxoffice appeal, not the number of hours he works, is the basis of a film actor's value, according to the Screen Actors Guild, in its answer to Warner's injunction suit over the filming of "Hollywood Canteen," filed in Superior Court. SAG denied the charge that it had interfered with the production of the picture, and reaffirmed its previous offer of waivers on Rule 33 for all players who wish to appear in the production at less than their customary salaries.

Guild restated its determination to protect its members from being forced to appear in "pressure pictures" at reduced compensation, and charged that Warners had hoped to get cooperation of "all branches of the motion picture industry," in addition to the SAG, in the making of a commercial picture.

Star players, the Guild answer declares, "have established salaries for their appearance in a motion picture, which salaries are based on the amount of profit which such actors are able to earn for the producers who employ them. The amount of such profit does not depend upon the number of hours, days or weeks which such actors work in the production of a motion picture, but upon the fact that they appear in the picture and the resultant drawing power at the boxoffice."

Filming of "Hollywood Canteen" was stopped when the Guild invoked Rule 33 and Warners instituted the injunction suit.

AMUS. STOCKS 11TH IN FEB.'S VALUES

While the market values of stocks listed on N. Y. Stock Exchange increased about $100,000,000 in value during February as compared with January this year, the amusement group was 11th from the top in a list of 31 groups. Amusement group's aggregate value as of Feb. 29 was $521,491,820 while the average price of these shares on the Stock Exchange was $22.51.

The average price of shares listed at the end of February for all groups was $32.51, meaning that picture company issues were below average. Some groups such as chemical companies and rubber ranged between $53 and $61 average price in the past month.

Par's 'Lady' Sold At 50%; 'Sullivans' With 'Jane'

Starting to sell "Lady in the Dark," following its pre-release openings in several keys, Paramount is demanding a straight 50% as against the usual top of 40% asked for the bigger pictures. In addition, salesmen are seeking provisions in contracts calling for more than the usual time.

Picture is being pointed for dating in a large number of situations Easter week, when it becomes generally available. Company does not plan holding it back in any territory.

Originally refusing any deal except at 40%, 20th-Fox has reallocated "The Sullivans" and is now offering it to non-sharing accounts as a so-called "top flat." Picture is blocked with "Jane Eyre," the two being sold under one deal.

Jean Arthur, Lee Bowman In Col.'s 'Impatient Years'

Hollywood, March 14.

Jean Arthur and Lee Bowman draw top spots in "The Impatient Years," to be filmed by Columbia as Bowman's first under his new term contract.

Irving Cummings doubles as producer and director, with Virginia Van Upp doubling as scripter and associate producer.

Screening Delays Arouse Squawks

The growing habit on the part of some distributors to throw shorts or newsreels in with tradeshowings of features for exhibitors-buyers and the press, is not only causing complaint but, in the opinion of sources, may further discourage attendance at such screenings.

While ordinarily it is presumed advantage is taken to get people to look at newsreels or shorts, in some cases at scheduled screenings of features they are thrown on to await the arrival of late-comers. Not only that, but frequently some important circuit head or buyer phones to hold up a screening because he has been detained and all others, there on time, are thus forced to wait it out.

At a major N. Y. screening last week, one which drew an extremely large crowd, a two-reel short was first thrown on the screen, delaying the scheduled showing of the feature everyone came to see for 25 minutes. On another recent occasion when a full house turned out to catch a new feature, newsreels as well as shorts were tossed on the screen, which with a late start even for the shorts, caused a delay of nearly an hour.

Exhibitors, buyers and others complain that when this is done or screenings are late, their appointments, train schedules or other plans are interfered with. This forces some to walk on the picture before it's over.

Switching Pix

In one case, a few weeks ago, a distributor set official tradeshowings of two pictures on the same morning, one to follow the other. Picture No. 1 was slated, and so advertised as well as scheduled on invitation notices, to go on at 10:15 a.m., at a N. Y. exchange, while No. 2 was to immediately follow at 11:30.

However, because the buyer for one of the larger eastern circuits, who arrived early, wanted to see Picture No. 2 and not No. 1, the distrib reversed the runnings. Thus, those who had come at 10:15 to see Film No. 1 at that time, had to sit through No. 2 first. Also, those who showed up at 11:30 to see the scheduled No. 2 film then, found that it had already been shown. This included a film buyer for the Army, who like others raised howls.

WHITEMAN, ARMSTRONG, VAUDERS IN REP PIC

Hollywood, March 14.

Paul Whiteman and Louis Armstrong orchestras, as well as Joe Frisco and Belle Baker, are set for the filmusical, "Atlantic City," at Republic.

Studio is angling for a number of other vet vaude players for the picture which goes into work late in April. Ray McCarey directing and Albert J. Cohen producing.

Belle Baker's Nitery Dates

Belle Baker will break her jump west for the "Atlantic City" (Rep) film chore by playing Las Vegas, Nev., and will also go into Florentine Gardens, Hollywood, April 16 for a run, which is directly after she finishes her film stint.

Parsons' 'Cottage' Job

Hollywood, March 14.

RKO assigned Harriet Parsons the producer chore on "The Enchanted Cottage," based on the old stage piece by Arthur Wing Pinero.

Play was used as a starrer for Richard Barthelmess and May McAvoy in 1924. De Witt Bodeen is doing the screenplay.

LARRY KENT JOINS SKOURAS

Word was received in New York yesterday (Tuesday) that Larry Kent, executive assistant to Spyros Skouras, 20th-Fox prexy, had arrived safely in England.

Kent will sit in with Skouras in huddle with J. Arthur Rank over there.

DeMille's 20th Dances

Hollywood, March 14.

Agnes DeMille has been signed to direct dances for "Where Do We Go From Here," 20th-Fox musical in Technicolor.

Ira Gershwin and Kurt Weill are currently working on the score for producer William Perlberg.

Metro Plans to Sell Reissues For First Time; 'America' As Roadshow; Rodgers Outlines Policies in Chi

By FRANK MORGAN

Chicago, March 14.

Metro, which has frowned upon reissues for many years, may go into the field at the suggestion of numerous exhibitors throughout the country, William F. Rodgers, M-G v.-p. and general sales manager, told the assemblage at the company's business session being held at the Blackstone Hotel.

If plans now under consideration are put into effect, the company will take four of their greatest pictures each year and include them in the sales program, releasing them as new subjects and selling them as new product. Films suggested by the exhibitors include "David Copperfield," "San Francisco," "Tugboat Annie," "Boomtown," "Dinner at Eight," "Mutiny on the Bounty," "Captains Courageous" and "Sequoia." A complete list of accessories will be made up for each picture and series would be known as M-G-M Classics.

Seventh M-G Block

Opening meeting yesterday (Mon.) Rodgers remarked that he was celebrating his 35th year in the film business. He announced titles of the seventh block, the smallest block in a year. They are "Andy Hardy's Blonde Trouble," "Gas Light," "Meet the People," "Three Men in White," and "Two Girls and a Sailor," all of which will be released in May and June, probably in the order named.

Rodgers predicted stardom within a year for June Allyson, who appears in "Two Girls and a Sailor." Three big pictures will receive special marketing and handling. Indications are that "America," which will not be ready for another three to five months, will be roadshown. Contracts for "White Cliffs of Dover" and "Dragon Seed" will call for advanced admissions.

"Tunisian Victory" will be handled separately from other contracts, the main objective being for immediate and wide distribution with clearances waived in all cases. Plan to set approximately 12,000 play dates within four months.

Because of the increased costs of coming pictures a drive will be made for longer playing time. Rodgers said that "B" product would be entirely eliminated from the sales program by next season.

Louis Mayer's Talk

Chicago, March 14.

Stopping off on his way back to the Coast from New York, Louis B. Mayer told of the production problems that have beset Metro since the death of Irving Thalberg, with the further difficulties represented through the loss of Clark Gable, James Stewart and Robert Taylor. He also referred to the scheduled induction of Mickey Rooney.

Mayer said that Metro had met the problems through the creation of new personalities and the development of production manpower, leaving the company in a strong position despite wartime complications.

Rodgers stated today that the time is fast approaching when film rental terms will be calculated only after consideration of the operating expenses of a theatre.

This conclusion came as a result of a two-day analysis of every territory in the country, in which the opinion of all Metro field forces was sought.

The average exhibitor, Rodgers believes, expects only a fair deal and that it would only be fair to give consideration to his problems, among which, of course, house expenses are of first importance.

If an exhibitor's expenses are normal, Rodgers said, and if his operation is efficient, there is no reason why his problems should be minimized. Rodgers said that a frank approach would eliminate much of debate commonly involved in making deals.

New Unit for 'Bobby Sox'

Hollywood, March 14.

New film production unit was formed here by E. H. Kleinert and Irving Vershell to make "Bobby Sox Brigade" for PRC.

Kleinert formerly produced shorts for Paramount and Vershell was previously associated with the production of stage plays.

N. Y. Pubs and Agents Reported Cooling On M-G 25G Book Prize

Some N. Y. publishers and agents are reported to have cooled towards the proposed submission of manuscripts for the Metro Book Award on grounds that it would entail giving Metro first choice of stories ahead of other companies. Publishing trade also looks askance at tying up properties for 60 days while the selection for the award is being made.

Execs of Doubleday-Doran, Random House, Simon & Schuster and others, and agents such as Brandt & Brandt, in talks with various film companies, have denied that they intend to subscribe to the award proposals.

While the Metro plan entails payment of a prize of $25,000 to a publisher, it is pointed out that publishers usually receive a portion of the revenue from the sale of film rights to books, ranging from 10 to 25%.

The Metro Award proposals, at the moment, include an escape clause whereby, if a book is selected as the best submitted but is not made into a film by Metro, a payment of $25,000 only is to be made to the author instead of $100,000 plus a sliding scale on book sales not exceeding $50,000 additionally.

REVIVED TALK ABOUT U COMMON ON BIG BOARD

With Universal Pictures common on the N. Y. Curb Exchange hitting a new all-time high of 23¾ in trading, last Monday (13) Wall Street heard revival of reports that the stock would be switched to the N. Y. Stock Exchange. If U stock goes on the Big Board, it will mean every major picture company would be represented on the N. Y. Stock Exchange.

Fact that the company showed net profit of $6.57 per common share, best showing in its history, and has its financial household in best order since beginning its simplification makes a moveover to the Big Board a logical one for Universal.

2 Distribs Deny Allied Prez Penalized on Deals

Minneapolis, March 14.

When North Central Allied holds its annual election of officers next month, Donald Guttman, present president, will not be a candidate for reelection. Reason for disinclination to take office by others is trouble experienced by Guttman in making film deals for the circuit of which he's general manager—trouble which he attributed to his North Central Allied activities.

However, Guttman says that the reason he's stepping out is the fact that he anticipates an early call to the armed services and wishes more time to get his personal affairs in order.

The two film companies, M-G and 20th, which were particularly singled out by Guttman in connection with film buying difficulties, denied emphatically that North Central Allied affairs had anything to do with the matter. The Harry Dickerman circuit, which Guttman manages, finally succeeded in making a Fox deal.

Indie's Pix Plans

Richard Eichberg, a former Continental producer-director, has acquired film rights to two stories by team of Ingrid Evans and Larry Selby. No distrib deal set yet.

Yarns are "Immortal Rivals," dealing with Georges Bizet, and "Occasionally Human," based on the life of James McNeill Whistler, the painter.

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White Cliffs of Dover

Metro-Goldwyn-Mayer release of Sidney Franklin production. Stars Irene Dunne and Alan Marshall; features Frank Morgan, Roddy McDowall, Van Johnson, C. Aubrey Smith, Dame May Whitty, Gladys Cooper, Peter Lawford. Directed by Clarence Brown. Based on poem, "The White Cliffs," by Alice Duer Miller, with additional poetry by Robert Nathan; adaptation, Claudine West, Jan Lustig and George Froeschel. Previewed in N. Y., March 8, '44. Running time, **126 MINS.**

Susan Ashwood	Irene Dunne
Sir John Ashwood	Alan Marshall
Hiram Porter Dunn	Frank Morgan
John Ashwood II (boy)	Roddy McDowall
Sam Bennett	Van Johnson
Colonel	C. Aubrey Smith
Nanny	Dame May Whitty
Lady Jean Ashwood	Gladys Cooper
John (young man)	Peter Lawford
Reggie	John Warburton
Rosamund	Jill Esmond
Gwennie	Brenda Forbes
Mrs. Bland	Norma Varden

A poignant love story commingled with the tragedies that come from war, "The White Cliffs of Dover" is the saga of an American girl who went to England for a vacation in 1914, fell in love with a title, learned to love Britain and remained there to go through World War I and see the coming of the second. Boxoffice potentialities being great, this one will command top rentals and extended dating. It's superlative entertainment and in England, incidentally, should be an outstanding grosser as it will be on this side.

Based on the Alice Duer Miller poem, "The White Cliffs," the picture is, among other things, a powerful but intelligent approach to a better understanding between the English and the Yanks.

Strongly a woman's picture but not singularly for them only, picture is much more a distillate of romantic elements than it is of war. Actual war scenes are held to a minimum.

As the story opens, Irene Dunne, a Red Cross supervisor in an English Army hospital, is awaiting the arrival of casualties from what ostensibly was the Dieppe raid. At her desk, prepared for a heavy load of injured soldiers, she begins to muse about the white cliffs and the first time she saw them as a young girl on her arrival in England back in '14.

From this, the action cuts back to that time and carries Miss Dunne through her marriage to Sir John Ashwood (Alan Marshall), her grief over his loss in the first World War, and finally to the second which claims their son.

At the end, it is Miss Dunne's son who's among the casualties brought to the hospital, while outside American and English soldiers are on the march, with bands playing, same as occurred in World War I when Miss Dunne, her baby boy in arms, joyfully cheered the arrival of Yanks in Dieppe when the strains of "Over There" added to the thrill that she was an American.

Miss Dunne gives an excellent performance, as does Alan Marshall, playing her husband, while Roddy McDowall stands out sharply as their son. Peter Lawford plays the boy when it comes time to enter the service. For pungent comedy relief there are Frank Morgan, C. Aubrey Smith and to a lesser extent Dame May Whitty. Van Johnson, young American in love with Miss Dunne, does not get much footage but performs ably, as do Gladys Cooper, John Warburton and others.

Sidney Franklin's production backgrounds and impressive settings give the picture a stable framework, while Clarence Brown's direction is of the most competent order. *Char.*

Four Jills in a Jeep
(MUSICAL)

Twentieth Century-Fox release of Irving Starr production. Features Kay Francis, Carole Landis, Martha Raye, Mitzi Mayfair, Jimmy Dorsey orchestra, John Harvey, Phil Silvers, Dick Haymes, Alice Faye, Betty Grable, Carmen Miranda, George Jessel, Lester Matthews, Glen Langan and Paul Harvey. Directed by William A. Seiter. Story, Froma Sand and Fred Niblo, Jr.; adaptation, Robert Ellis, Helen Logan and Snag Werris; songs, Jimmy McHugh and Harold Adamson; editor, Ray Curtiss; camera, Peverell Marley and Fred Sersen. Previewed in N. Y., March 9, '44. Running time, **89 MINS.**

Kay Francis	Herself
Carole Landis	Herself
Martha Raye	Herself
Mitzi Mayfair	Herself
Jimmy Dorsey Orchestra	Themselves
Ted Warren	John Harvey
Eddie	Phil Silvers
Lieut. Dick Ryan	Dick Haymes
Alice Faye	Herself
Betty Grable	Herself
Carmen Miranda	Herself
George Jessel	Himself
Captain Lloyd	Lester Matthews
Captain Stewart	Glen Langan
General	Paul Harvey
Colonel Hartley	Miles Mander
Lady Carlton-Smith	Winifred Harris
Nurse Captain	Mary Servoss
Soldier	B. S. Pully

The USO tour made by Kay Francis, Carole Landis, Martha Raye and Mitzi Mayfair, which took them first to England and thence into North Africa, provided the inspiration for this one. While pleasing and diverting, plus having good pace, picture is far from socko and may not be relied upon to do outstanding business. However, the exploitation boys have plenty to work with, since the "Four Jills" of the title afford opportunities. Also, there are plenty of names as an aid.

"Four Jills in a Jeep" records some of the girls' experiences away from fire, and under it, too, but mainly dwells upon the laughter and entertainment the Hollywood quartet brought to the fighting fronts. In addition to the top foursome around whom the film is built, there are Alice Faye, Betty Grable, Carmen Miranda, Dick Haymes, Phil Silvers and George Jessel for selling assistance, plus the Jimmy Dorsey band, which does a swing number effectively and backgrounds in other spots for specialties.

There isn't much story to "Four Jills" except for charting the movements of the Francis-Landis-Raye-Mayfair troupe and the love interest tacked on principally so far as Miss Landis and Miss Mayfair are concerned. Former is paired with Dick Haymes, while Miss Mayfair ultimately lands John Harvey. Miss Raye and Silvers strike a similar chord. Speaking of the story, Carole Landis authored a "Four Jills" series in the Satevepost (which is additionally good exploitation, incidentally), but the screen play is not of her doing.

Numerous songs intersperse the action, including old and new. Crooner Haymes, who is making his first film appearance—and screenin' acceptably, too—sings three new Jimmy McHugh - Harold Adamson numbers, "How Blue the Night," "You Send Me" and "How Many Times Do I Have to Tell You." Last-mentioned is the best of the three, while the other two listen agreeably. Another new one, "Crazy Me," sold well by Miss Landis, lands well on the ears.

Old songs include "Cuddle Up a Little Closer," rendered by Miss Grable; "You'll Never Know," sung by Miss Faye; Carmen Miranda's "Ay, Ay, Ay," with a Latin string group backing, and Miss Raye's old favorite, "Mr. Paganini," with the clowning thrown in. The Grable-Faye-Miranda numbers are cut into the picture through broadcasts, with Jessel acting as m.c. for one that emanates from Hollywood and is tuned in at an army base in England. Miss Mayfair does two tap routines that click as well as some jitterbugging with soldiers. Entertainment halls at Army camps and a home in London where a Red Cross benefit is held form the background for the numbers done on the other side.

Light comedy is supplied mainly by Silvers and Miss Raye. Former, as a sergeant driving a jeep and assigned to transport the four USO entertainers, does an exceedingly good job and wrings as many laughs from his part as possible. Miss Francis acts as chaperone for the other three girls, all turning in nice jobs. John Harvey acquits himself acceptably, as do lessers like Lester Matthews, Glen Langan and Paul Harvey. *Char.*

Shine On Harvest Moon
(SONGS; PART COLOR)

Los Angeles, March 10.

Warner Bros. release of William Jacobs production. Stars Ann Sheridan, Dennis Morgan, Jack Carson, Irene Manning; features S. Z. Sakall, Marie Wilson, Robert Shayne. Directed by David Butler. Screenplay, Sam Hellman, Richard Weil, Francis Swann and James Kern; original by Weil; camera, Arthur Edeson; editor, Irene Morra; songs, M. K. Jerome and Kim Gannon; Cliff Friend and Charlie Tobias; music director, Leo F. Forbstein. Tradeshown in L. A. March 9, '44. Running time, **111 MINS.**

Nora Bayes	Ann Sheridan
Jack Norworth	Dennis Morgan
The Great Georgetti	Jack Carson
Blanche Mallory	Irene Manning
Poppa Karl	S. Z. Sakall
Margie	Marie Wilson
Dan Costello	Robert Shayne
Police Sergeant	Bob Murphy
Dance Team	The Four Step Bros.
Dance Team	The Ashburns
Tim Donovan	William Davidson
A Drunk	Will Stanton
William Fowler	James Bush
Harry Miller	Joseph Crehan
Soubrette	Betty Bryson
Dancer	Don Kramer
Dancer	George Rogers
Juggler	Harry Chas. Johnson
Aerolist	Walter Pietilla

Warners started out to make this a cinematic life story of Nora Bayes; what's on the screen is something else again. To those vets of show biz with memories, the presentation does not jibe with historical facts, but the customers will accept "Shine On Harvest Moon" as just another backstage drama, with songs, for moderate attention. Picture needs full heft of Ann Sheridan and Dennis Morgan.

Footage, hitting 111 minutes, is overboard. Result is inclusion of too many incidental episodes which, if eliminated, would have speeded tempo considerably. However, there are a number of individually interesting sequences.

Aside from recalling memories of backstage and pop songs of the 1910 period—including a number of tunes popularized by the Nora Bayes-Jack Norworth team—film drops into regulation backstage formula. In addition to display of old pop tunes—several written and introduced by Bayes and Norworth—("Apple Blossom Time in Normandy," "Every Little Movement," "What's the Matter With Father?" "Pretty Baby," and "Harvest Moon"), picture presents two new numbers by M. K. Jerome and Kim Gannon, "I Go for You" and "So Dumb But So Beautiful," and "Time Waits for No One," by Cliff Friend and Charlie Tobias. Latter is best candidate for radio plugs, with "I Go for You" a good tune for novelty band arrangements.

Miss Sheridan displays a good soundtrack singing "voice" for solos and harmonies with Morgan. Latter smacks over his vocal assignments in fine style, as does Miss Manning with four tunes. Jack Carson and Marie Wilson team for presentation of the comedy number, "So Dumb But So Beautiful."

Morgan and Miss Sheridan excellently team to maintain interest in their characterizations, and pair gets major support from Miss Manning, Carson, and Miss Wilson. S. Z. Sakall, Robert Shayne, William Davidson, and Bob Murphy (formerly of vaude) are briefly seen in support.

After black and white photography till final 10 minutes, picture swings into Technicolor for "Follies" production number with dancing ensemble and chorus girls, and the Four Step Brothers are on for a few minutes to perform a scarecrow dance. Setting gives opportunity for extended and visual presentation by Morgan and Miss Sheridan of "Harvest Moon." Direction by David Butler is standard, although he gets plenty out of the cast members despite script deficiencies. *Walt.*

Miniature Reviews

"The White Cliffs of Dover" (M-G). A top grosser with a fine cast headed by Irene Dunne and Alan Marshal.

"Four Jills in a Jeep" (Musical) (20th). Moderately pleasing.

"Shine On Harvest Moon" (Musical) (WB). Cinematic biog of Nora Bayes; nominal biz for regular runs.

"Buffalo Bill" (20th). Joel McCrea, Maureen O'Hara, in super western on Bill Cody's career; stalwart b.o. in most spots.

"Hi Good-Looking" (U) (Songs). Okay comedy-drama for duals.

"Sailor's Holiday" (Col). Arthur Lake in an at-times funny dualer.

"California Joe" (Rep). Well-paced dual westerner with historical background.

Buffalo Bill
(COLOR)

20th-Fox release of Harry A. Sherman production. Stars Joel McCrea, Maureen O'Hara, Linda Darnell; features Thomas Mitchell, Edgar Buchanan, Anthony Quinn. Directed by William A. Wellman. Screenplay, Aeneas MacKenzie, Clements Ripley, Cecile Kramer; based on story by Frank Winch; camera, Leon Shamroy; Technicolor director, Natalie Kalmus; editor, James B. Clark. Tradeshown in N. Y., March 10, '44. Running time, **90 MINS.**

Buffalo Bill	Joel McCrea
Louisa Cody	Maureen O'Hara
Dawn Starlight	Linda Darnell
Ned Buntline	Thomas Mitchell
Sergeant Chips	Edgar Buchanan
Yellow Hand	Anthony Quinn
Senator Frederici	Moroni Olsen
Murdo Carvell	Frank Fenton
General Blazier	Matt Briggs
Mr. Vandervere	George Lessey
Sherman	Frank Orth
Trooper Clancy	George Chandler
Tall Bull	Chief Many Treaties
Medicine Man	Nick Thompson
Crazy Horse	Chief Thundercloud
Theodore Roosevelt	Sidney Blackmer
Doctor	Edwin Stanley
President Hayes	John Dilson
Queen Victoria	Evelyn Beresford
Barber	William Haade
Bellboy	Merrill Rodin
Old Indian Woman	Talzumbie Dupea

Primarily escapist fare, "Buffalo Bill" is a super-western and often a tear-jerker. Filming it in color against colorful outdoor panorama, Harry A. Sherman has made it a magnificent production, one calculated to ring up strong grosses in most keys. Film has innumerable angles for bally. Marquee lure is plenty evident with Joel McCrea, Maureen O'Hara, Linda Darnell and Thomas Mitchell.

Those familiar with the story of William F. Cody may wonder why this cinema version did not lay more stress on his career as a showman and less on his romance and wedded life. But few residents of Cody, Wyo., Council Bluffs or the Platte river country will find fault with the sweep of the redskin-white man struggle done so skillfully by Director William A. Wellman.

Head-on battle between U. S. cavalry and Cheyenne tribe at War Bonnet Gorge is the story's focal point, with Buffalo Bill, famed scout and friend of the Indian, becoming the yarn's hero in man-to-man combat with his former redskin pal, thereby enabling the remainder of cavalry troop to arrive in time to defeat the Indians. For this, Buffalo Bill is awarded the Congressional Medal of Honor, after which he goes east, to be greeted first as a fabled hero and then discredited because he antagonizes a railroad magnate. He finally lands a job as a sharpshooter in a N. Y. museum and ultimately becomes world-famous with his wild-west show.

Outstanding and particularly unusual in such an outdoor opus is the sound recording. Wellman has directed evenly for dramatic values. However, the humorous angle need not have been so neglected. Leon Shamroy's camerаing is topflight, while Natalie Kalmus deserves bends for her tinting.

Joel McCrea makes a realistic Buffalo Bill. Maureen O'Hara, as the daughter of a senator who goes west to push through a railroad line, and later weds McCrea, is satisfying. Linda Darnell, the Indian schoolteacher who loves Cody, has too little to do but does that little with charm. Thomas Mitchell is the cast-ern newspaperman who authors books about Buffalo Bill's fame in the west and acts as his promoter when he visits the east. Per usual, a shipshape characterization.

Sergeant Chips is played by Edgar Buchanan. Few funny lines are tossed his way as the sole humorous character in the piece. Anthony Quinn, as the young Indian chief, plays the role to the hilt. Okay support is headed by Moroni Olsen, George Lessey and Matt Briggs. Merrill Rodin, a youngster, has a small bit that registers solidly. *Wear.*

Hi Good-Lookin'
(SONGS)

Hollywood, March 10.

Universal release of Frank Gross production. Directed by Edward Lilley. Screenplay, Paul Gerard Smith, Bradford Ropes and Eugene Conrad. Story, Smith. Camera, Jerome Ash; editor, Edgar Zane. Previewed in projection room, March 9, '44. Running time, **60 MINS.**

Kelly Clark	Harriet Hilliard
Dynamo Carson	Eddie Quillan
King Castle	Kirby Grant
Peggy	Betty Kean
Archie	Roscoe Karns
Phyllis	Vivian Austin
Mrs. Hardacre	Marjorie Gateson
Joe Smedley	Fuzzy Knight
Bill Eaton	Milburn Stone
Gib Dickson	Frank Fenton
Homer Hardacre	Robert Emmett Keane

Ozzie Nelson and His Orchestra
Jack Teagarden and His Orchestra
Delta Rhythm Boys
Tip, Tap and Toe

"Hi Good-Lookin'" is a diverting programmer that will adequately fill in as supporter on duals. In addition to passable plot there's a dozen song and orch numbers.

Kirby Grant, newcomer from radio, shows screen possibilities in first camera appearance. He has pleasant personality, displays ease in front of the camera and sings several songs in good style. Harriet Hilliard is okay lead, teamed with Grant for harmonizing of four songs; while Eddie Quillan, Betty Kean and Fuzzy Knight handle the comedy. Ozzie Nelson's orchestra is in for fast-tempoed renditions, and Jack Teagarden's group makes one brief appearance. Delta Rhythm Boys click with fine arrangement of "Paper Doll," and Tip, Tap and Toe deliver one dance turn.

Story unfolds around radio biz in Hollywood. Miss Hilliard arrives from the midwest for singing pitch, falls for radio vocalist Grant and uses latter in click tryout on small station. On account of bigtime commitment, he's anonymous, but teamup proves success when pair are grabbed as "replacement" for Grant when latter's option is not lifted by sponsor.

Picture rolls along at a consistently fast pace to provide diverting amusement for the customers, with direction by Edward Lilley responsible for the zestful tempo. *Walt.*

Sailor's Holiday

Columbia release of Wallace MacDonald production. Stars Arthur Lake; features Jane Lawrence, Bob Haymes, Shelley Winters and Lewis Wilson. Directed by William Berke. Screenplay, Manny Seff; music director, M. W. Stoloff; editor, Paul Borofsky; camera, Burnett Guffey. At Brooklyn Strand, week of March 8, '44. Running time, **60 MINS.**

Marble Head Tomkins	Arthur Lake
Clementine Brown	Jane Lawrence
Bill Hayes	Bob Haymes
Gloria Flynn	Shelley Winter
Iron Man Collins	Lewis Wilson
Ferd Baxter	Edmund MacDonald
Studio Guide	Pat O'Malley
Director	Herbert Rawlinson
Assistant Director	Buddy Yarus
Maid	Vi Athens
Ronald Blair	George Ford

"Sailor's Holiday" is a sometimes humorous dualler.

Thread of a plot deals with two engagements that are broken because each party has fallen in love with someone else. But not before a tour of a film studio, Columbia, is made showing several stars in person and pictures being produced, followed by a fire, a fight and a love affair.

Arthur Lake, Bob Haymes and Lewis Wilson, as merchant mariners on the loose in Los Angeles; Jane Lawrence, who went to the Coast from the Broadway cast of "Oklahoma," and Shelley Winters, from the Broadway "Rosalinda," breeze through in accepted slapstick style. *Sten.*

California Joe

Republic release of Eddy White production. Stars Don "Red" Barry; features Wally Vernon, Helen Talbot, Twinkle Watts, Brian O'Hara, Terry Frost. Directed by Spencer Bennet. Screenplay, Norman S. Hall; editor, Harry Keller; camera, Ernest Miller. At New York theatre, N. Y., week of March 7, '44. Running time, **55 MINS.**

Lt. Joe Weldon	Don "Red" Barry
Tumbleweed Smith	Wally Vernon
Judith Cartaret	Helen Talbot
Twinkle	Twinkle Watts
Delancey Cartaret	Brian O'Hara
Melbourne Tommy Atkinson	Terry Frost
Col. Burgess	Edward Earle
Breck Colton	Leroy Mason
Ashley	Charles King
Harper	Pierce Lyden
Dave	Edmund Cobb
Ned Potter	Karl Hackett
Bradshaw	Robert Kortman
Gov. Glynn	Edward Keane

Well-paced hoss opera with a Civil War background, "California Joe" won't let the westerner clientele down and adequately fills the bill as a supporting dualer.

Story deals with a Union cavalry lieutenant whose mission is to thwart a group of rebel sympathizers. Switch in the plot is that the Southerners are themselves being double-crossed by their leader, who wants to set up a personal empire. Don Barry, as the Union officer in mufti, is rough, tough and equal to all occasions, while Helen Talbot, as a southern gal who turns against the seekers of personal glory, provides the other half of the romantic interest. Wally Vernon is the comic relief, while the appearance of Twinkle Watts, child iceskating star, on a pony instead of gliders seems somewhat incongruous and a waste of talent. *Turo.*

Hospital Circuit

Continued from page 1

fogel, as president of USO-CSI, is adamant on the proposition that the post-war soldier, while hospitalized, must be well taken care of, diverted and amused while convalescing.

None the less, as Lastfogel is preparing to return more intensively to his agency duties, this signalizes a noteworthy career which he undertook exactly two weeks before Pearl Harbor, or in November, 1941, when he set about to organize USO-Camp Shows for U. S. trainees. From this stemmed the off-shore units, now snowballing into even more extensive proportions which will be climaxed by the "Invasion Circuit," as the Continent opens up.

But even beyond that, the Hospital Circuit already is assuming stature for the war convalescents. But so well organized are things, with Lawrence Phillips as executive v.p., and with responsible aides in Hollywood, London and elsewhere, that Lastfogel feels he can safely start to unload some of the burden, although he will never cut himself loose even 50%.

2 Units Now on Tour

Two units headed by name artists already have gone out on the hospital circuit. Ed Wynn started Monday (13) at Walter Reed hospital, Washington, while Gene Kelly opened with his unit last week in New England.

Expected that the American Theatre Wing will participate in hospital shows, too, probably financing its units. Wing proposed doing this some time ago and the idea was welcomed by USO, latter suggesting that the two war service outfits team in presenting those shows. If that plan is worked out hospital units will carry equal billing by USO and Wing.

Units now touring will cover major base hospitals between the Atlantic coast and the Mississippi. Kelly will be out three weeks, returning to Hollywood (Metro) thereafter, while Wynn will stay out at least four weeks. With Kelly are Charles Stewart, Katherine Vernon, Charlotte Frayne, Russell Delmar and a pianist. With Wynn: Wini Shaw, Paul Lavare and Brother, Dinah Lure, Paul Hill, Mike Oliveri (accordionist). Schedule is such that after shows play Red Cross canteens or camp auditoriums, specials then go through the wards. Each unit has a company manager.

USO Victory Shows when appearing in camps also play nearby hospitals when that is possible, giving extemporaneous entertainment but such hospital visits average only one per month.

Negro War Effort

Continued from page 1

of the film industry represents an evasiveness on an important subject; that the filmgoing public has a right to see the Negro in his true light, as a vital adjunct to the armed forces.

Attitude of the Board, in decrying the policy of Hollywood toward the Negro troops, was brought to light after the membership witnessed a special showing in N. Y. last week of the new War Dept. short on the Negro soldiers' contribution toward winning the war. The Board announced it would actively support a maximum showing of the picture and urge the War Activities Committee to refrain from a neutral attitude on the vital subject.

The Board points out that on the basis of recent evidence presented to it, only three newsreel clips involving Negro troops have been showing in U. S. theatres; one showing a Negro soldier guarding a hen coop, another concerning a jitterbug contest in Australia. Only the third was of a serious nature, depicting the 99th Pursuit Squadron.

Florey's First Feature

Hollywood, March 14.

First director job for Robert Florey under his new contract at Warners is "Henrietta the 8th," a filmusical.

Robert Buckner is producer, with Dennis Morgan and Irene Manning as co-stars.

'Pass'-'Vanities' Boffo $31,000, Chi; 'Eyre' 25G, 'Govt. Girl' 23G, Both Big

Chicago, March 14.

With return of warmer climate biz perked up over weekend. Majority of films are holdover. "Government Girl" with "Escape to Danger" looks fine $23,000 at Palace, but "Jane Eyre," at smaller United Artists, with big $25,000, is standout of newcomers. "Bernadette" continues strong at State-Lake with $40,000 in second week.

Of combo houses, Oriental with "Weekend Pass" and Earl Carroll's Vanities on stage is boff $31,000, and second stanza of "What a Woman" at Chicago, with stage show headed by Patricia Morison, should garner trim $42,000.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—"Rationing" (M-G) and "Aldrich, Boy Scout" (Par). Good $10,000. Last week, "Cross Lorraine" (M-G) and "Minesweeper" (Par) (2d wk), four days, and "Rationing" (M-G) and "Aldrich" (Par), 3 days, about same.

Chicago (B&K) (3,900; 50-85)—"What a Woman" (Col) and stage show headed by Patricia Morison (2d wk). Solid $42,000. Last week, fine $50,000.

Garrick (B&K) (900; 50-85)—"None Shall Escape" (Col) (3d wk). Okay $9,000. Last week, smart $13,000.

Grand (RKO) (1,150; 40-85)—"Gung Ho" (U) and "Swingtime Johnny" (U) (3d week in Loop). Snug $8,000. Last week, "Tarzan's Desert Mystery" (RKO) and "Sultan's Daughter" (PRC) (2d wk), ditto.

Oriental (Iroquois) (3,200; 40-85)—"Weekend Pass" (U) and Earl Carroll's "Vanities" on stage. Fancy $31,000. Last week, "9 Girls" (Col) plus Bob Chester orch and Helen Forrest on stage, strong $28,000.

Palace (RKO) (2,500; 40-85)—"Govt. Girl" (RKO) and "Escape Danger" (RKO). Fine $23,000. Last week, "Gung Ho" (U) and "Swingtime Johnny" (U) (2d wk), strong $21,000.

Roosevelt (B&K) (1,500; 50-85)—"Desert Song" (WB) (4th wk). Bright $14,000. Last week, healthy $18,000.

State-Lake (B&K) (2,700; 75-$1.10)—"Bernadette" (20th) (2d wk). Robust $40,000. Last week, stout $42,000.

United Artists (B&K) (1,700; 50-85)—"Jane Eyre" (20th). Brilliant $25,000. Last week, "Girl Crazy" (M-G) (3d wk), grand $14,000.

Woods (Essaness) (1,200; 50-85)—"Crime School" (WB) and "Girls Probation" (WB) (reissues) (2d wk). Neat $11,000. Last week, nice $14,000.

'GUNG HO' 15G IN MILD D. C.

Washington, March 14.

With few outstanding new entries and many holdovers, grosses slipped back this week. "Gung Ho," with sturdy total at Keith's, looks strongest of new crop. "Rationing," with vaude at Capitol, looks mild, being slugged by crix.

Estimates for This Week

Capitol (Loew) (3,434; 30-66)—"Rationing" (M-G) with vaude. Slugged by crix, with mild $22,000 in sight. Last week, "Lifeboat" (20th) plus vaude, never caught on; fair $21,500.

Columbia (Loew) (1,234; 30-66)—"Song Russia" (M-G). Good $7,500. Last week, "Standing Room Only" (Par), neat $9,500.

Earle (WB) (2,240; 30-90)—"In Our Time" (WB), with vaude (2d wk). Mild $17,500. Last week, good $22,500.

Keith's (RKO) (1,800; 40-65)—"Gung Ho" (U). Fine $15,000 or above. Last week, "Tender Comrade" (RKO) (3d wk), okay $9,500.

Metropolitan (WB) (1,800; 30-55)—"Desert Song" (WB). Fair $7,000. Last week, "Where Are Children" (Mono), boffo $9,600.

Palace (Loew) (2,242; 30-66)—"Guy Named Joe" (M-G) (2d wk). Will get good $18,000 after first week's smash, $23,500.

'Comrade' 16½G, Denver; 'Heart' $16,000, 2 Spots

Denver, March 14.

"Tender Comrade" is leading the town. "Purple Heart" is on disappointing side with a modest $16,000 total for both Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 75-$1.10)—"Song of Bernadette" (20th), after week at each Denver, Esquire. Big $11,000. Last week "Ali Baba and 40 Thieves" (U) and "Casanova Burlesque" (Rep), after Denver, Esquire, nice $6,500.

Broadway (Fox) (1,040; 30-65)—"Curie" (M-G), after week at Orpheum. Big $6,000. Last week "Girl Crazy" (M-G) and "Escape to Danger" (RKO), after a week at the Orpheum, nice $5,500.

Denham (Cockrill) (1,750; 30-60)—"Miracle Morgan's Creek" (Par) (4th wk) and "Timber Queen" (Par) (2d wk). Fine $11,000. Last week big $15,000.

Denver (Fox) (2,525; 30-65)—"Purple Heart" (20th) and "Weekend Pass" (U), day-date with Esquire. Nice $13,000. Last week "Bernadette" (20th), with earlier openings and boosted prices, big $24,000.

Esquire (Fox) (742; 30-65)—"Purple Heart" (20th) and "Weekend Pass" (U), also Denver. Okay $3,000. Last week "Bernadette" (20th), with boosted prices and earlier openings, big $4,500.

Orpheum (RKO) (2,525; 30-65)—"Tender Comrade" (RKO) and "Men on Mind" (PRC). Big $16,500, and holds. Last week "Curie" (M-G), $14,800.

Paramount (Fox) (2,200; 30-50)—"Gung Ho" (U) and "Chan Secret Service" (Mono) (2d wk). Good at $8,000. Last week, dandy $11,000.

Rialto (Fox) (878; 30-65)—"Ali Baba" (U) and "Casanova Burlesque" (Rep), after week at Denver, Esquire, Aladdin. Fine $4,000. Last week "Fighting Seabees" (Rep) and "Beautiful, But Broke" (Col), moveover, nice $3,500.

'Gung Ho' Sock $27,000, Philly; 'Russia' Ditto, 'Bernadette' $25,000, 3d

Philadelphia, March 14.

Heavy rain Sunday failed to dampen biz for this sesh. Top attractions are "Gung Ho" and "Song of Russia," both strong. Holdovers of "Guy Named Joe" and "Song of Bernadette" also are in coin.

Estimates for This Week

Aldine (WB) (1,303; 75-$1.10)—"Bernadette" (20th) (3d wk). Sock $25,000 after bangup $26,500 last session. Almost capacity biz at all shows.

Arcadia (Sablosky) (600; 35-75)—"Desert Song" (WB) (2d run). Surprising $6,500. Last week "Riding High" (Par), okay $4,300 second week in second run.

Boyd (WB) (2,500; 35-75)—"Song of Russia" (M-G). Despite panning by crix, nice $23,000 plus good $4,000 for Sunday Earle show. Last week, "Jane Eyre" (20th) (3d wk), fine $17,500.

Earle (WB) (2,760; 35-85)—"Swing Fever" (M-G), plus Bill Robinson and D'Artega orch on stage. Satisfactory $22,500. Last week "Gangway Tomorrow" (RKO) and Charlie Spivak orch, fine $23,400.

Fox (WB) (2,245; 35-75)—"Gung Ho" (U). Smash $27,000. Last week "Higher, Higher" (RKO), fair $15,300 on holdover week.

Karlton (Goldman) (1,000; 35-75)—"Lost Angel" (M-G) (2d run). Stout $9,000. Last week "Fighting Seabees" (Rep) bright $7,800 for second run.

Keith's (Goldman) (2,220; 35-75)—"Jack London" (UA). Opened Sunday (12) and hurt by rain. Mild $5,000 is likely. Last week "Curie" (M-G) (2d run), neat $6,500 for second week.

Mastbaum (WB) (4,692; 35-75)—"In Our Time" (WB) (3d wk). Pallid $16,800. Second week, mild $18,500.

Stanley (WB) (2,915; 35-75)—"Guy Named Joe" (M-G) (2d wk). Plenty hot at $25,000 after big $32,000 in addition to husky $4,500 on one-day at Earle for initial week.

Stanton (WB) (1,475; 35-75)—"Lodger" (20th) (2d wk). Showing power at $12,500 after near-record $17,600 on opener.

'UNINVITED' RUGGED $17,000 FOR BALTO

Baltimore, March 14.

Strong list of new films this week. "The Miracle of Morgan's Creek" is extra-solid at Stanley and "The Uninvited" is faring very well at Keith's. Sparked by p.a. of Martha Raye, combo Hipp is drawing a big session with "Rookies in Burma."

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—"Bridge San Luis Rey" (UA). Not faring too well at $12,000. Last week, "Guy Named Joe" (M-G) (3d wk), nice $11,200.

Hippodrome (Rappaport) (2,240; 17-66)—"Rookies Burma" (Col) plus Martha Raye in p.a. Star getting credit for one of biggest weeks here in moons; fancy $22,000. Last week, "Tender Comrade" (RKO) and vaude (2d wk), good $14,300.

Keith's (Schanberger) (2,460; 17-55)—"Uninvited" (Par). Strong $17,000. Last week, windup of 18 days of "Ali Baba" (U), great $32,200 total.

Maryland (Hicks) (1,240; 25-50)—"Swing Blues" (Col). Average $4,500. Last week, "Banjo on Knee" (20th) (reissue), fair $3,600.

Mayfair (Hicks) (980; 25-50)—"Frisco Kid" (WB) (reissue) (2d wk). Holding up well at $4,500 after fine $6,300 first sesh.

New (Mechanic) (1,680; 55-$1.10)—"Bernadette" (20th) (4th wk). Started fourth round yesterday (Mon.) after good $12,200 third stanza.

Stanley (WB) (3,280; 20-60)—"Miracle Morgan's Creek" (Par). Rousing $20,000. Last week, "Our Time" (WB) (2d wk), steady $12,900.

Valencia (Loew's-UA) (1,480; 17-55)—"Guy Named Joe" (M-G) moveover). Big draw at $7,000 after three weeks at downstairs Century. Last week, "3 Russian Girls" (UA), mild $3,400.

'Heart' Stout $14,000, Pitt; 'Marseille' Nice 17G, 'Russia' N.G. 13G

Pittsburgh, March 14.

Biz not much more than fair this week, with the weather and Lent; "Purple Heart" is banging out a strong session at Harris. Penn has a weakie in "Song of Russia." Stanley, back to straight pix for a month, will do all right with "Passage to Marseille."

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—"Jane Eyre" (20th) (2d wk). Fairly satisfactory $6,500, but doesn't rate third week, but house, short on product, will hold through Friday (17). Last week, trim $11,000.

Harris (Harris) (2,200; 30-60)—"Purple Heart" (20th). Newspaper gang really went to town for this one. Nice $14,000, and holds. Last week, "None Shall Escape" (Col) n.s.h. $9,000.

Penn (Loew's-UA) (3,300; 30-60)—"Song Russia" (M-G). Crix panned it. Looks mild $13,000. Last week, "No Time Love" (Par), fine $17,000.

Ritz (WB) (800; 30-60)—"Guy Named Joe" (M-G) (4th wk). Here after fortnight at Penn and single week at Warner. Still satisfactory at $3,000. Last week, "Good Old Days" (Indie), $4,100, all right for small-seater.

Senator (Harris) (1,750; 30-60)—"Made for Each Other" (UA) and "Star Is Born" (UA) (reissues). Stout $3,500. Last week, "Calling Dr. Death" (U) and "Spider Woman" (U), $3,200.

Stanley (WB) (3,800; 30-60)—"Passage Marseille" (WB). WB deluxer back to straight pix until April 7 on account of shortage of stage attractions. "Passage" didn't fare so well on reviews, but looks robust $17,000 or more. Last week, "In Our Time" (WB) and Shep Fields orch plus Smiley Burnette, neat $21,500.

Warner (WB) (2,000; 30-60)—"No Time Love" (Par). Moved here from Penn, ordinary $5,500. Last week, "Guy Named Joe" (M-G) (3d wk), healthy $7,500.

'Children' 22G, B'klyn

Brooklyn, March 14.

Standouts this week in downtown sector are Fabian Paramount with "In Our Time" and "Henry Aldrich, Boy Scout." Strand also is strong with "Uninvited."

Estimates for This Week

Albee (RKO) (3,274; 35-75)—"North Star" (RKO) and "Never Dull Moment" (U) (2d wk). Pleasing $17,000. Last week, first-rate $24,000.

Fox (Fabian) (4,023; 35-75)—"Where Are Children" (Mono) and "Timber Queen" (Par) (2d wk). Week ended Monday (13) at hefty $22,000. Third week for "Desert Song" (WB) and "Klondike Kate" (Col), sturdy $17,000.

Metropolitan (Loew's) (3,618; 35-75)—"Guy Named Joe" (M-G) and "Beautiful, But Broke" (Col) (2d wk). Stout $17,000. Last week bangup $35,000.

Paramount (Fabian) (4,020; 35-75)—"In Our Time" (WB) and "Aldrich, Boy Scout" (Par). Dandy $24,000. Last week "Miracle Morgan's Creek" (Par) and "Hands Across Border" (Rep) (5th wk), good $18,000.

Strand (WB) (2,952; 35-75)—"Uninvited" (Par) and "Sailor's Holiday." Strong $8,000. Last week "Career Girl" (PRC) and "What Man" (Mono), modest $6,000.

B'way Variable; 'Heart'-Basie-Bruce, Mostel Wow 102G, 'Harvest'-Morgan Bright 53G, 'Up in Arms' Sock 115G, 2d

Business has been below normal for downtown N. Y. film houses on weekdays, due no doubt to the income tax bite, together with whatever effect Lent may be having, but on Saturday and Sunday (11-12) the tide of trade was generally strong.

Only two new pictures put into port during past week, "Purple Heart" and "Shine On, Harvest Moon." Former is the stronger and had the backing of a good, all-around publicity - advertising - exploitation campaign, plus an eyeful in the large front put up by the Roxy. At the theatre with Count Basie, Carol Bruce and Zero Mostel, on stage, picture accounted for a terrific $102,000 on first seven days through last night (Tues.). "Shine On" is also effectively answering to the campaign put on at Strand for an excellent $53,000 on first week, holding. Russ Morgan orch is on stage here.

Holdovers are led by the shows at the Music Hall and Paramount. "Up in Arms," a smash for the Hall, is likely to get $115,000 this week, its second, while "Lady in Dark," with Xavier Cugat orchestra, Dean Murphy and others brought the Par a mammoth $95,000 on third frame, ended Monday night (13).

Second-run State appears good at $29,000 or over with "Song of Russia" and Walter O'Keefe, Ray Eberle, others, in person. Three openings are slated for today, "Ladies Courageous" (Criterion), "Ali Baba and 40 Thieves" (Palace) and "Voice in the Wind" (Victoria).

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—"Lifeboat" (M-G) (10th-final week). Off to $15,000 on ninth stanza ended Monday night (12), albeit fair profit, while eighth was near $18,000. "See Here, Private Hargrove" (M-G) preems Tuesday night (21).

Capitol (Loew's) (4,820; 55-$1.10)—"Bridge San Luis Rey" (UA), Will Osborne orch, Larry Adler and Four King Sisters (2d wk). Light at $46,000. "Chip Off Old Block" (U) opens tomorrow (Thurs.), stage show holding. Initial seven days short of $60,000, satisfactory. "Heavenly Body" (M-G) due Thursday (23).

Criterion (Loew's) (1,700; 35-$1.25)—"Ladies Courageous" (U) opens here today (Wed.). Final eight days for "Standing Room Only" (Par) very good at $23,000, while second lap grossed near to $30,000 for excellent profit on engagement.

Globe (Brandt) (1,416; 35-85)—"Uninvited" (Par) (4th-final wk). Being turned out though still strong at $17,000 this week, picture's last here, while third round hit $23,000.

Hollywood (WB) (1,499; 44-$1.25)—"Passage Marseille" (WB) (5th wk). Down a peg to $22,000 on fourth week ended last night (Tues.), while previous frame was $27,200, suitable profit in both cases. Remains indefinitely.

Palace (RKO) (1,700; 35-$1.10)—"Ali Babi" (U) goes on machines here this morning (Wed.), day ahead of schedule. Final six days of "Jack London" (UA) $15,000, light whereas first week was only $20,000, quite disappointing.

Paramount (Par) (3,664; 44-$1.10)—"Lady Dark" (Par), Xavier Cugat orch, Dean Murphy, others (4th wk). Continues mighty, third week through Monday night (13) hitting sock $95,000; second week was $109,000, largest holdover figure any show has hit here.

Radio City Music Hall (Rockefellers) (5,945; 55-$1.65)—"Up in Arms" (RKO) and stageshow (2d wk). Virtually no slack at all in this one's amazing draught, first holdover session looking a sensational $115,000, as against $118,000 for initial seven days. Begins third week tomorrow (Thurs.), with "Cover Girl" (Col), next slated here, probably to be held back until around Easter time.

Rialto (Mayer) (594; 28-65)—"Curse Cat People" (RKO) (2d-final wk). Off considerably, though oke at $7,500 or over; first week, very fine $12,300.

Rivoli (UA-Par) (2,092; 75-$1.65)—"Bernadette" (20th) (8th wk). Still big at $49,000 for seventh week ended last night (Tuesday), while preceding stanza (6th) was $52,000.

Roxy (20th) (5,886; 55-$1.10)—"Purple Heart" (20th), Count Basie orch, Carol Bruce and Zero Mostel (2d wk). Outstanding biz-getter here, first seven days through last night (Tues.) bringing wham $102,000. Last week "Sullivans" (20th) (4th wk), Martha Raye and others in person, $54,000, under hopes, but passable.

State (Loew's) (3,450; 35-$1.10)—"Song Russia" (M-G) (2d run) and, on stage, Walter O'Keefe, Ray Eberle, others. Outlook is for $29,000 or over, sturdy. Last week "Miracle Morgan's Creek" (Par) (2d run) and Blue Barron orch, resounding $35,000.

Strand (WB) (2,756; 35-$1.10)—"Shine On, Harvest Moon" (WB) and Russ Morgan orch. May get to $53,000, very stout, and holds. Last week, fourth for "In Our Time" (WB), Ina Ray Hutton orch and Three Stooges, fair enough $36,000.

Victoria (Maurer) (720; 55-$1.10)—"Voice in Wind" (UA) opens here today (Wed.). Concluding six days on holdover for "No Greater Love" (Artkino) managed $7,500, good, while initial week went to $12,500, big.

'LADY' WHAM 22G, MPLS.

Minneapolis, March 14.

Reopening of Radio City with its 4,000 more seats for loop with "Lady in the Dark," splits up patronage. "Lady" took sock total on first session. This is the former Minnesota theatre. With Tommy Tucker's orchestra, Virginia Weidler and other stage offerings and "The Lodger," billed here as "Jack the Ripper," Orpheum is holding up well, even topping last week's stout biz by wide margin. Another strong newcomer is State's "Desert Song."

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—"Voodoo Man" (Col) and "Darling Clementine" (Rep), five days, good $2,400. "Texas Kid" (Mono) and "Whispering Footsteps" (Rep) open Wednesday (15). Last week, "Million Dollar Kid" (Mono) and "Something About Soldier" (Col), satisfactory $2,000 in five days.

Century (P-S) (1,000; 40-55)—"Lifeboat" (20th) (2d wk). Moved here from State, brisk $6,000. Last week, "Butler's Sister" (U) (2d wk), good $7,000 for excellent $20,500 in fortnight.

Gopher (P-S) (1,000; 35)—"Rookies Burma" (RKO). Not too forte $3,500. Last week, "Gangway Tomorrow" (RKO), six days, light $2,300.

Lyric (P-S) (1,100; 40-55)—"Miracle Morgan's Creek" (Par) (3d wk). Still healthy at nice $6,000. Last week, big $7,000.

Orpheum (P-S) (40-65)—"Lodger" (20th) with Tommy Tucker orch, Virginia Weidler, others, on stage. Very strong $20,000. Last week, "Whistling Brooklyn" (M-G) and Glen Gray orch on stage, $18,500.

Radio City (P-S) (4,000; 40-55)—"Lady in Dark" (Par). Opened last Wednesday night. House is former Minnesota theatre, which has been such a white elephant in past. Immense advance campaign bringing them in for socko $22,000.

State (P-S) (2,300; 40-55)—"Desert Song" (WB). Climbing to fine $12,000. Last week, "Lifeboat" (20th), fairly good $10,000.

Uptown (Par) (1,100; 30-40)—"Gang's All Here" (20th). First nabe showing, oke $3,200. Last week, "Girl Crazy" (M-G), $3,000.

World (Par-Steffes) (350; 40-75)—"Private Life Henry VIII" (UA) (reissue) (2d wk). Good $2,000 after brisk $3,000 first week.

'None Escape' Fast $11,000 in Indpls.; 'Jane Eyre' Sturdy 13½G, 'Time' 10G

Indianapolis, March 14.

A solid diet of heavy fare is resulting in a slight case of boxoffice indigestion at deluxers this week. "Jane Eyre" is going big at the Indiana, but "None Shall Escape," at Loew's, is comparatively as strong at this smaller house.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—"In Our Time" (WB) and "Swing Time Johnny" (U). Average $10,000. Last week, "Casanova Burlesque" (Rep) and Earl Carroll's "Vanities" (65c top), trim $15,500.

Indiana (Katz-Dolle) (3,300; 30-50)—"Jane Eyre" (20th) and "Hatcheck Honey" (RKO). Sturdy $13,500, to top town. Last week, "Gung Ho" (U) and "Moonlight Vermont" (U), sock $14,000.

Keith's (Indie) (1,200; 30-55)—"Iraq" (WB) and vaude. Solid $5,000 in four-day run. Last week, "Iraq," "It's Love Again" (Indie) and vaude, so-so $4,100 for same run.

Loew's (Loew's) (2,450; 30-50)—"None Shall Escape" (Col) and "Klondike Kate" (Col). Nice $11,000. Last week, "Guy Named Joe" (M-G) (3d wk), fine $9,100.

Lyric (Katz-Dolle) (1,600; 30-50)—"Gung Ho" (U) and "Moonlight Vermont" (U). Fair $4,500 on moveover after big first week at Indiana. Last week, "Tarzan's Desert Mystery" (RKO) and "Battle Russia" (20th) (1st run), bangup $8,500.

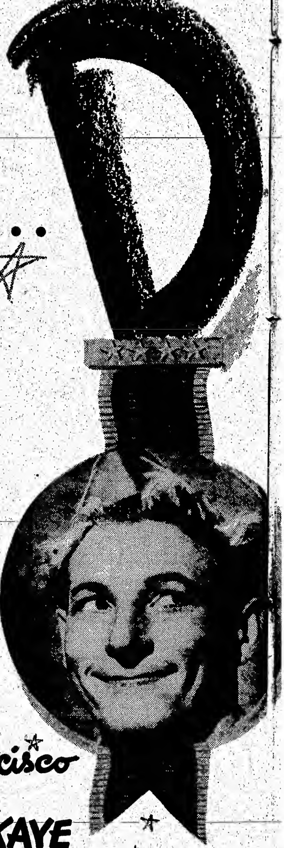
HITCHCOCK'S NEXT

Alfred Hitchcock's first directing stint, following his return here last week from England, will be the film version of Francis Beading's novel, "House of Dr. Edwards," for David O. Selznick. Picture will feature Joseph Cotten and is set to go into production in May.

Hitchcock leaves N. Y. for the Coast tomorrow (Thurs.) with his wife and daughter.

Samuel Goldwyn

who has discovered more movie star personalities than any other individual producer, has now discovered the greatest of them all . . . . in . . . . . .



New York hails DANNY KAYE

"Danny Kaye belongs in the ranks of the great comic specialists of our day."
—*Kate Cameron, N. Y. Daily News*

"Danny Kaye is terrific and so is 'Up In Arms'."
—*Frank Quinn, N. Y. Daily Mirror*

"Danny Kaye is superbly funny."
—*Howard Barnes, N. Y. Herald-Tribune*

". . . Introducing Danny Kaye . . . In this, his first picture, he shoots the works." —*Archer Winsten, N. Y. Post*

"If you never have seen Danny Kaye you have one of the most fantastic experiences of your theatre-going life ahead of you."
—*Alton Cook, N. Y. World-Telegram*

"Danny Kaye's comedy is fresh . . . his crazy, funny, double-talk songs are no less amusing on the screen than on the stage."
—*Eileen Creelman, N. Y. Sun*

"Gay comedy, lilting music, decorative choruses — and Danny Kaye."
—*Rose Pelswick, N.Y. Journal-American*

"Danny Kaye's debut in film of truly momentous significance . . . an explosively funny picture."—*McManus, PM*

Hollywood hails DANNY KAYE

"A million laughs . . . After this picture, Danny Kaye will be known to every fan in America."
—*Louella O. Parsons, L. A. Examiner*

"Danny Kaye is a sensation in his film debut . . . 'Up In Arms' is Goldwyn at his best."
—*Harrison Carroll, L. A. Herald-Express*

"The devotees of Kaye thundered their appreciation . . . his efforts truly brought down the house."
—*Edwin Schallert, L. A. Times*

"Premiere established Danny Kaye as the most astonishing comedian of the era . . . he has no equal."
—*Virginia Wright, L. A. Daily News*

"THE MOVIE IS A HOWL."
—*Life Magazine*

" 'UP IN ARMS' IS A JOY FOREVER . . . DANNY KAYE STARTS OFF ON THE TOP RUNG OF THE LADDER." —*Liberty Magazine*

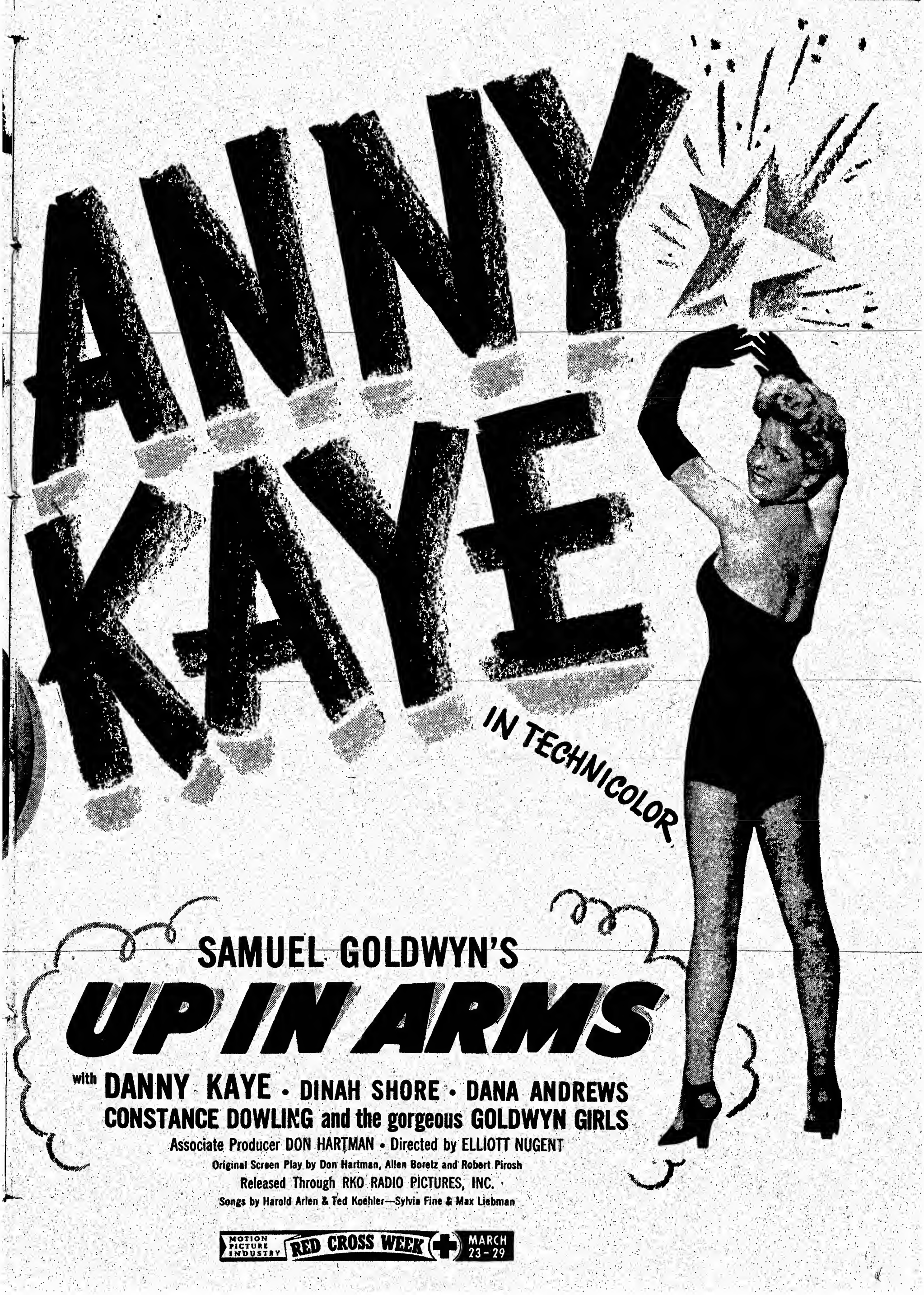
San Francisco hails DANNY KAYE

" 'Up In Arms' is a honey . . . Danny Kaye is perfect."
—*Hortense Morton, S. F. Examiner*

"Danny Kaye is on his way, and it looks as though a place with the top comics of the country is in the bag."
—*M. J., S. F. Chronicle*

"Danny Kaye is no less sensational than his advance notices . . . makes one long laugh of the Goldwyn extravaganza."
—*Fred Johnson, S. F. Call-Bulletin*

"Dig up all your superlatives for 'Up In Arms' . . . After audiences see Danny Kaye there will be no praise left for the rest of Hollywood." —*Emila Hodel, S. F. News*


ANNY
KAYE
IN TECHNICOLOR
SAMUEL GOLDWYN'S
UP IN ARMS
with DANNY KAYE • DINAH SHORE • DANA ANDREWS
CONSTANCE DOWLING and the gorgeous GOLDWYN GIRLS
Associate Producer DON HARTMAN • Directed by ELLIOTT NUGENT
Original Screen Play by Don Hartman, Allen Boretz and Robert Pirosh
Released Through RKO RADIO PICTURES, INC.
Songs by Harold Arlen & Ted Koehler—Sylvia Fine & Max Liebman
MOTION PICTURE INDUSTRY
RED CROSS WEEK
MARCH 23 - 29

'Phantom Lady'-Herman Tall $28,500, Cincy; 'Baba' 11G, 'Up In Arms' 14G

Cincinnati, March 14.

All major stands are in clover currently. "Ali Baba" is the bell ringer at the Grand, while the Palace is trim with "Up in Arms." Albee is tall with "Phantom Lady," lauded by crix, and Woody Herman's band topping stage fare.

Estimates for This Week

Albee (RKO) (3,100; 50-85)—"Phantom Lady" (U) and Woody Herman orch, others, on stage. Critics gave pic more bells than any other one shown here in current combo stretch. Herman crew also lauded. Tall $28,500. Last week, "Sing Jingle" (U) and Tommy Dorsey orch, sky-high $43,000 for Cincy's all-time record.

Capitol (RKO) (2,000; 75-$1.10)—"Bernadette" (20th) (4th wk). Run extended on strength of Academy Award to Jennifer Jones. Hypoed to okay $9,000 for eight days. Last week, stout $11,000. "Bridge San Luis Rey" (UA) announced for March 18.

Family (RKO) (1,000; 25-35)—"Swing Out Blues" (Col) and "Return Rangers" (Col) split with "Voodoo Man" (Mono) and "Riders Deadline" (UA). All right $2,600. Last week, "Devil Riders" (PRC) and "So's Your Uncle" (U) divided with "Hara Kiri" (Ind) and "Married Murderer" (Ind), about same.

Grand (RKO) (1,430; 35-65)—"Ali Baba" (U). Hefty $11,000. Last week, "Snow White" (RKO) (2d wk), eight days, hotsy $9,000 after house-record $17,000 on kickoff.

Keith's (United) (1,500; 35-65)—"Guy Named Joe" (M-G). Second switch for third downtown sesh. Big $7,500. Last week, "Tender Comrade" (RKO) (3d run), nice $5,500.

Palace (RKO) (2,600; 35-65)—"Up in Arms" (RKO). Trim $14,000. Ditto last week for "Jane Eyre" (20th).

Shubert (RKO) (2,100; 35-65)—"Jane Eyre" (20th). Moveover. Neat $6,000. Last week, "Guy Named Joe" (M-G) (2d run), smash $10,000.

War Films

Continued from page 25

played to less than half the approximately 19,000 dates, which "Sergeant York" got. "Casablanca" has chalked up over $3,000,000 in rentals so far, with repeat bookings since the Academy Awards likely to bring an additional $200,000 or more. "Air Force" has grossed around $2,000,000, "Action in the North Atlantic," about $2,000,000; "Watch on the Rhine," likely to wind up with $2,000,000 in first year; "Edge of Darkness," $1,600,000, while "Northern Pursuit," "Background to Danger" and "Mission to Moscow" are estimated totaling $3,500,000.

Four out of Metro's 16 top grossers were war films hitting a combined total of approximately $10,000,000. "Random Harvest," Metro's top grosser for the year at $5,000,000 to date, surpassed "Mrs. Miniver" by a small margin and is now being topped, according to b.o. reports from cross-sections of the country, by "A Guy Named Joe," which is hitting a pace calculated to net over $5,500,000 in rentals. Other war films on list of Metro's biggest grossers were "Stand By for Action," "Bataan" and "Reunion in France."

Seven out of RKO's 17 top grossers were in the war film category, with a take of around $10,900,000. Biggest grosser on the RKO schedule was "Hitler's Children" at over $2,800,000 already in the strong box and $3,000,000 likely. "Behind the Rising Sun," on basis of returns already in, is a $2,400,000 grosser. "North Star" is now figured at around $1,500,000 in rentals; "Bombardier," $1,200,000; "Fallen Sparrow," $1,000,000; "Flight for Freedom," $1,000,000, and "This Land Is Mine" around $800,000.

Five of the 16 top grossers at 20th-Fox were war pictures with "Crash Dive" getting approximately $2,400,000; "Guadalcanal Diary," $2,000,000; "Immortal Sergeant," $1,800,000; "China Girl," $1,400,000; "Moon Is Down," $1,200,000, for a total of over $8,800,000.

Four out of Paramount's seven top grossers were war films. Apart from "For Whom the Bell Tolls" (now variously estimated likely to gross from $6,500,000 to $8,000,000), which is not included, three pictures—"So Proudly We Hail," "China" and "Five Graves to Cairo" are estimated at over $6,000,000 in rentals.

Two United Artists releases, "Stage Door Canteen" and "In Which We Serve," the former the top grosser for the distributor (at $4,500,000) in many years, represent a gross of $6,300,000. Three out of five Columbia top pictures during the past year were war pictures, "Sahara" being the topper, with "Commandos Strike At Dawn" and "Destroyer" the others in the category. Gross of around $5,000,000 is estimated. Universal's "Gung Ho" and "Corvette K-225" are considered likely to wind up with over $2,800,000.

NOW KASS PLANS NEW NEWSREELER IN D. C.

Washington, March 14.

Garfield Kass, operator of the Chevy Chase Ice Palace, who bought the Lotus restaurant site in downtown Washington for $1,000,000, is planning a newsreel theatre for the site.

The 14th street location would be opposition for the Trans-Lux, diagonally across the much traveled highway. When the War Production Board releases steel and other construction material for civilian building, he plans to erect an eight-story structure, with newsreel house on the ground floor.

Last week Cass bought the site of the Arcade market on upper 14th street in the Mt. Pleasant section, which contains a large dancehall. Recently he announced plans for 18 neighborhood theatres, located in all desirable parts of Washington, in direct competition with Warner Bros. A Canadian motion picture exhibitor, well supplied with cash, is said to be a partner of the Washington operator.

N. Y. Fire Dept. Tougher Now on Smoking Edict

Theatre operators in the Greater N. Y. area, who have been warned of rigid regulations by the local Fire Dept., which of late has cracked down in many directions, are taking extreme precautions to watch customers who smoke in parts of theatres where it's not permitted. Many light up on leaving non-smoking sections of theatres, or in lobbies on going out, this being a Fire Dept. violation and subject to fines.

According to managers who say they were warned about a week ago theatres would be checked by firemen to see that smoking laws were not violated, not so much trouble is experienced in keeping civilians from obeying the rules, but that care must be taken so far as servicemen are concerned.

Firemen have been checking neighborhood film houses as well as those downtown, in addition to the legit theatres where people often light a cigaret or cigar before reaching the lobby or street during intermission.

Sometime ago when the Fire Dept. warned theatres about smoking, all N. Y. film houses prepared trailers, still running, which admonish against indulging in the burning weed except in portions of the theatre where permitted. This in no case includes orchestra floors.

Hicks Warns

Continued from page 25

markets that are now frozen. Also, after worldwide victory, it will take some time to rebuild theatres that have been destroyed or damaged as well as the business itself, this including the ability of natives to pay for film entertainment regardless of how hungry they may be for it when finally freed. "We will all probably have to start on a small scale and gradually build back to normal," he adds.

Business for films in England has grown progressively better, which, in Hicks' opinion, is easy to understand because people there, wanting escape among other things, have money to spend. Also, in England, India and Australia wartime theatre receipts are comparable to the gross levels attained here, with corresponding increase in rental returns. Because native product has caught on, rental returns in Latin-American countries are not proportionately as great but, Hicks feels, America is benefiting since the people are becoming educated to patronizing pictures and the audience potentialities are thus larger. Shipping film to South America is not so much of a problem as it was before but getting product into Sweden and Switzerland, neutral countries, is still tough going, Hicks states.

Lent Slows Mont'l, But 'Crazy House' Hot $8,500

Montreal, March 14.

Holdovers and Lent are slowing pace currently. "Madame Curie" is tops, though in second week at Loew's.

Estimates for This Week

Palace (CT) 2,700; 30-62)—"Northern Pursuit" (WB). Pacing smart $9,500. Last week, "Butler's Sister" (U) (2d wk), torrid $8,500.

Capitol (CT) (2,700; 30-62)—"Crazy House" (U) and "Timber Queen" (Par). Hot $8,500. Last week, "Lost Angel" (M-G) and "Doughboys Ireland" (Col), excellent $9,000.

Loew's (CT) (2,800; 35-67)—"Curie" (M-G) (2d wk). Sighting smash $11,000 following terrif $13,000 first stanza.

Princess (CT) (2,300; 30-52)—"Calling Mr. Death" (U) and "Lucky Fellow Mr. Smith" (Par). Solid $6,500 ahead. Last week, "Hostages" (Par) and "Aldrich Haunts House" (Par), nice $6,000.

Strand (United Amusements) (713; 35-45)—"Paper Bullets" (PRC) and "Queen Broadway" (PRC). Above average $4,500. Last week, "Souls at Sea" (Par) and "I Had Million" (Par) (reissues), neat $4,300.

Orpheum (CT) (1,100; 30-60)—"Old Oklahoma" (Rep) and "Swing Time Johnny" (U) (2d wk). Good enough $2,800 following fine $3,500 opener.

St. Denis (France-Film) (2,500; 30-40)—"Le Quai des Brumes" and "Le Grand Elan." Fast $4,000 probable. Last week, "Paradis Perdu" and "La 13me Enquete de Grey," trim $3,800.

'Lady' Terrif $36,000 In Boston; 'Ali Baba' Hot 30G, 'Heart' 25G

Boston, March 14.

Few holdovers, with "Lady in Dark" wowing 'em at the Met, to lead field this week. "Purple Heart" also is day-date at Par-Fenway. "All Baba" looks standout at Memorial. Duke Ellington also is wham at the RKO with "3 Russian Girls"

Estimates for This Week

Boston (RKO) (3,200; 44-99)—"Three Russian Girls" (UA) plus Duke Ellington orch, others on stage. Great $30,000 on Ellington's big draw. Last week "Beautiful, But Broke" (Col), plus Jan Garber orch, others, on stage, $32,200.

Fenway (M-P) (1,373; 35-65)—"Purple Heart" (20th) plus "My Best Gal" (Rep). Strong $8,000. Last week "Destination Tokyo" (WB) and "Aldrich, Boy Scout" (Par), $6,700.

Memorial (RKO) (2,900; 44-75)—"Ali Baba" (U) and "Hat Check Honey" (U). Opened here on Friday (10) and looks great $30,000 or near. Last week "Butler's Sister" (U) and "Weekend Pass" (U) (3 days of fourth week), $7,000.

Metropolitan (M-P) (4,367; 35-65)—"Lady in Dark" (Par) and "Casanova Burlesque" (Rep). Soaring to wham $36,000, and may go higher. Last week "Miracle Morgan's Creek" (Par) and "Ghost Walks Alone" (Rep) (2d wk), strong $30,800 in nine days.

Orpheum (Loew) (2,900; 44-65)—"Guy Named Joe" (M-G). Holding fancy pace on second frame for smash $27,000 after a terrif $31,000 on first sesh.

Paramount (M-P) (1,700; 35-65)—"Purple Heart" (20th) and "My Best Gal" (Rep). Solid $17,000. Last week "Destination Tokyo" (WB) and "Aldrich, Boy Scout" (Par) (2d wk), big $14,000.

State (Loew) (3,200; 44-65)—"Guy Named Joe" (M-G) (2d wk). Fancy $14,000 after super $15,300 on first week.

Translux (Translux) (900; 28-65)—"Women Bondage" (Mono) and "What a Man". (Mono) (2d wk). Fine $6,800, following sock $9,100, first.

'Cross'-Gray Nice 17½G, Omaha; 'Gung Ho' Fat 9½G

Omaha, March 14.

Better weather over the weekend is helping things all around. "Cross of Lorraine," with Glen Gray band, will do well at Orpheum. Brandeis, with "Fighting Seabees," also is good, but "Gung Ho," at the Omaha, is really standout with near-capacity trade.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—"Cross Lorraine" (M-G) and Glen Gray orch on stage with acts. Solid $17,500. Picture aided in draw. Last week, "Aldrich, Boy Scout" (Par) and Tommy Tucker orch plus Virginia Weidler, others, on stage, held to good $17,000 by weather.

Brandeis (Mort Singer) (1,500; 15-55)—"Fighting Seabees" (Rep) and "Career Girl" (PRC). Fancy $7,500. Last week, "Tender Comrade" (RKO) (2d wk), strong $6,500.

Paramount (Tristates) (3,000; 15-55)—"Standing Room Only" (Par). Big $9,000. Last week, "Song Russia" (M-G), $9,200.

Omaha (Tristates) (2,000; 15-55)—"Gung Ho" (U). Playing to near-capacity for great $9,500. Last week "Butler's Sister" (U), moveover, plus first-run "Lucky Fellow, Mr. Smith" (U), trim $6,800.

T. Dorsey Lifts 'Gangway' to Record In Cleve., Huge $48,000; 'Lifeboat' 17G

Cleveland, March 14.

Both biz and temperature are shooting up this week. Tommy Dorsey's band is boosting routine film, "Gangway for Tomorrow," to new record at $48,000 or near at the Palace. "Lifeboat" is catching plenty of crix praise at Hipp but is not too strong. State is in dumps with "Rationing." Moveover of "Miracle Morgan's Creek" is big at Stillman.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—"Frisco Kid" (WB) (reissue). Vigorous $9,000, and in line for h.o. Last week, "Destination Tokyo" (WB) (2d wk), brisk $10,000.

Hipp (Warners) (3,700; 35-55)—"Lifeboat" (20th). Good $17,000. Last week, "What a Woman" (Col), okay $16,000.

Lake (Warners) (800; 35-55)—"Destination Tokyo" (WB) (3d wk). Smart $4,000 on moveover. Last week, "North Star" (RKO) (3d wk), lukewarm $2,500.

Ohio (Loew's) (1,200; 40-60)—"Guy Named Joe" (M-G). Moveover from Stillman, stout $7,000. Last week, "Where Are Children?" (Mono) (2d wk), had feet frozen by storm, only $4,000.

Palace (RKO) (3,700; 35-85)—"Gangway Tomorrow" (RKO) plus Tommy Dorsey orch with Gene Krupa, and Bob Allen on stage. Sockiest band combo of year here. Looks terrific $48,000 or near, new record. Last week, "Hey, Rookie" (Col) with Johnny Long orch on stage caught on good, despite two snow-storms, at $26,000.

State (Loew's) (3,450; 35-55)—"Rationing" (M-G). Just a weakie at $14,000. Last week, "Miracle Morgan's Creek" (Par), nice $18,000, very strong considering weather.

Stillman (Loew's) (2,700; 35-55)—"Miracle Morgan's Creek" (Par) (2d wk). Moveover, big $11,500. Last week, "Guy Named Joe" (M-G) (3d wk), robust $9,500.

30% Tax Loophole

Continued from page 1

the hostelries plan starting their music then, but at that hour the dinner trade will have been given their checks, and fresh ones issued for any drinks, etc., incurred after the dance music starts, thus minimizing the tax.

Some of the class bistros, like the Stork's Cub room, which is off the main room, and only for the non-music patrons (chiefly talk, gin rummy, etc.), feel they can sidestep the 30% also, unless of course the clientele goes out into the main nitery and partakes of the hoofology, when the tax would then have to be charged.

Whether it's the seasonal income tax thing or perhaps an omen of the future, business has been easing off in some spots, and the cafe bunch is pro-and-con on whether or not the 30% rap will hurt in the long run.

Dropping Shows

Los Angeles, March 14.

Two local niteries—Airport Gardens and Cornhuskers—have dropped their floor shows and many other spots are due to follow before inauguration of the new 30% entertainment tax, effective April 1.

Some operators are wondering what constitutes entertainment under the new provisions, but the tax department here says it will be interpreted the same as the old law. Only exceptions are instrumental and recorded music, without speech, songs or dancing. Even the juke boxes are considered entertainment when accompanied by hoofing.

Curb 'Musical Bars'

Philadelphia, March 14.

The "musical bar," which has become a Philly institution since the war, will be strictly that after April 1.

Because of the new 30% tax law which goes into effect at that date, there will be no vocalists, comedians, emcees, etc. Entertainment will be strictly instrumental.

AGVA Meeting Today

American Guild of Variety Artists will meet with agency and craft union reps today (15) to further discuss application of the 30% cabaret tax, which goes into effect April 1. Previous confab was held Friday (10), at which time no official plans were formulated.

'Wassell's' D. C. Preem, Then Special Runs at %

"Story of Dr. Wassell," which will be marketed separately by Paramount, no doubt on high percentage terms, will not be placed on general release until July, according to present Paramount plans. Being given a special premiere in Washington at Constitution Hall there April 1, it will be spotted in selected keys, however, on pre-release prior to July.

The Washington preem is being put on by the Navy League for the benefit of the Red Cross fund of the Navy itself. Merve Houser was brought east last week to work on the D. C.

James Allen Quits OWI, To Become Einfeld Aide

James Allen, assistant director of the OWI domestic branch, has turned in his resignation to Elmer Davis and will join Warner Bros. on the Coast shortly as an aide to Charles Einfeld, ad-publicity chief.

Allen was formerly with the Society of Independent Motion Picture Producers.

Rename J. J. O'Connor

John J. O'Connor, Universal v.-p., again has been named chairman of the motion picture division of the Special Gifts Committee of the Archbishop's Committee of the Laity for the 1944 appeal of the New York Catholic Charities. Serving with O'Connor as vice-chairman is Bert Sanford of Altec Service Corp.

Last year N. Y. Catholic Charities aided over 600,000 individuals in the N. Y. Archdiocese.

RKO'S 8 ZANE GREY YARNS FOR REMAKE

Hollywood, March 14.

Outdoor dramas, once known as westerns, will get a heavy play on the RKO program for 1944-45, with the purchase of screen rights on eight novels written by the late Zane Grey. Tales include "To the Last Man," "Nevada," "Wild Horse Mesa," "Sunset Pass," "Wanderer of the Wasteland," "West of the Pecos," "Thundering Herd" and "Code of the West."

All these tales have been produced by Paramount, both in silent and vocal versions, under an old contract through which the screen rights have reverted to the novelist's heirs, now organized as Zane Grey, Inc. RKO will remake the yarns with high budgets.

N. Y. Strand Boothman Opposing Krouse in IA

William Greene, projectionist at the Strand, N. Y., and a member of Local 306, Moving Picture Machine Operators, plans trying to wrest the post of general secretary-treasurer in the International Alliance of Theatrical Stage Employees from its incumbent, Louis Krouse, at the coming convention of the IA in June.

A stormy petrel in operating ranks, Greene's campaign will probably highlight his efforts for closer cooperation between labor and management as well as the fight that he has put up to drive racketeering out of unions. He claims to have been indirectly helpful in the conviction of George E. Browne and Willie Bioff and also that he supplied information which figured against the late Louis (Lepke) Buchalter.

In addition to public relations work in the entertainment field, Greene organized the Projectionists Square Club of the Masonic order which does much of this type of public relations.

Plus activities in civil, fraternal and labor circles, he has found time to write a book dealing with labor lawyers.

IA Meets May 29

Hollywood, March 14.

Date of the IATSE annual convention has been moved up from first Monday in June to May 29 for meeting in St. Louis.

Difficulty in arranging train and hotel reservations caused studio locals to effect the switch.

'Lady in Dark' Socko $33,000, Frisco Topper; 'Havoc'-Vaude Average 28G

San Francisco, March 14.

"Lady in Dark" looks terrific $33,000 or better at usual scale at Fox this week, best thing in town. "Song of Bernadette," aided by $1.10 top scale, also is great on second week at Paramount after new record on first.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—"Lady in Dark" (Par) and "Coastal Command" (Rep). Terrific $33,000 or over. Last week, "Fighting Seabees" (Rep) and "My Best Gal" (20th), good $29,500.

Paramount (F-WC) (2,470; 75-$1.10)—"Bernadette" (20th) (2d wk). Great $32,000. Last week broke all house records at sensational $46,500.

St. Francis (F-WC) (1,475; 55-75)—"Sullivans" (20th) and "Gildersleeve on Broadway" (RKO). Third week of extended first-run, excellent $13,000. Last week, solid $15,500.

Warfield (F-WC) (2,650; 55-75)—"Cry Havoc" (M-G) with stage show, "Starlight Follies," featuring Nan Rae and Mrs. Waterfall, Briants, others, on stage. Average $28,000. Last week, "Bad Man Missouri" (WB) (reissue) with "Can Can Follies" plus Watson Sisters, others, about same.

State (F-WC) (2,100; 55-75)—"Fighting Seabees" (Rep) (2d wk) and "My Best Gal" (M-G). Sturdy $16,000. Last week, fourth of "Madame Curie," bangup $11,500.

Golden Gate (RKO) (2,850; 55-75)—"Up in Arms" (RKO) and on stage Ada Leonard orch, Merry Macs, others (2d wk). Aided by one appearance of Danny Kaye and also Constance Dowling, of film cast. Fast $27,000. Last week, smash $31,000.

Orpheum (Blumenfeld) (2,400; 65-75)—"The Impostor" (U) and "Swingtime Johnny" (U). Good $15,000. Last week, strong $17,400.

United Artists (Blumenfeld) (1,100; 60-75)—"Bridge San Luis Rey" (UA) (5th wk). Trim $8,000 for this small house. Last week, stout $9,700.

Key City Grosses

Estimated Total Gross
This Week **$2,871,400**
(Based on 24 cities, 183 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$2,562,426**
(Based on 25 cities, 169 theatres)

'Bernadette' Hot 30G Leads K. C.

Kansas City, March 14.

Despite sudden weekend drop in mercury, "Song of Bernadette" is smashing records at the Esquire, Uptown and Fairway day-and-daters at an upped scale. It is likely to garner a sensational $30,000. "Rationing," with "Woman of Town," is okay at the Midland, but not standout.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 85-$1.10)—"Bernadette" (20th). Soaring to sensational $30,000. Last week, "Jane Eyre" (20th), strong $13,000 at 40-60c scale.

Midland (Loew's) (3,500; 35-55)—"Rationing" (M-G) and "Woman of Town" (UA). Okay $13,500, but not strong. Last week, "Song Russia" (M-G) and "Racket Man" (Col), $12,000, but under expectations.

Newman (Paramount) (1,900; 40-60)—"Miracle Morgan's Creek" (Par) (3d wk). Okay $9,000 after total of $27,000 for two opening rounds.

Orpheum (RKO) (1,500; 40-60)—"Tender Comrade" (RKO) and "Rookies Burma" (RKO) (2d wk). Brisk $11,000 after stout $14,000 on first week.

Tower (Fox-Joffee) (2,100; 35-50)—"Nabonga" (PRC) and "Tiger Fangs" (PRC) with "Gay Nineties" revue on stage. Lively $10,000. Last week, "Sing Jingle" (U) with George White's "Scandals" on stage, rugged $12,000.

'Children' Lush $8,000 Strong Port. Newcomer

Portland, Ore., March 14.

In its second week at Hamrick-Evergreen's Paramount, "Bell Tolls" keeps ringing the boxoffice bell louder than all competition. "Where Are Children" looks big among newcomers at small Playhouse.

Estimates for This Week

Broadway (J. J. Parker) (1,900; 40-75)—"Rationing" (M-G) and "Lost Angel" (M-G) (2d wk). Mild $11,000. Last week, okay $13,000.

United Artists (Parker) (900; 40-75)—"Butler's Sister" (U) and "Spider Woman" (U) (3d wk). Stout $7,000. Last week, strong $8,500.

Orpheum (Hamrick-Evergreen) (1,800; 40-75)—"No Time Love" (Par) and "Racket Man" (Col) (2d wk). Big $11,000. Last week, "Love," solo, robust $13,500.

Paramount (H-E) (3,000; 75-$1.10)—"Bell Tolls" (Par). Great $14,000 in four days of second week. Last week, huge $29,000.

Oriental (H-E) (2,040; 40-75)—"No Time Love" (Par) and "Racket Man" (Col) (2d wk). Good $5,000. Last week, initial week, sock $6,500.

Playhouse (H-E) (1,200; 40-75)—"Where Are Children?" (Mono) and "Chan Secret Service" (Mono). Great $8,000. Last week, "The Lodger" (20th) and "Beautiful But Broke" (Col) (moveover, 2d wk), okay $3,700.

'Old Block' Sockeroo, 11½G, Seattle; 'Havoc' $13,000, 'Sullivans' 9G

Seattle, March 14.

Batch of new fare but holdovers are doing better by comparison. "Cry Havoc" and "Chip Off Old Block" look top newcomers. "Ali Baba" is among leaders, although on second week at Orpheum. "Sullivans" is rated modest at Paramount.

Estimates for This Week

Blue Mouse (800; 40-75)—"No Time" (Par) (3d wk). Hot from two weeks at Fifth Ave. Great $6,500. Last week, "Lodger" (20th) (2d wk), with "Rookies in Burma" (RKO), about same.

Fifth Avenue (H-E) (2,239; 40-75)—"Cry Havoc" (M-G) and "Weekend Pass" (U). Great $13,000. Last week, "No Time Love" (Par) (2d wk) and "Uncensored" (20th), swell $12,600.

Liberty (J-vH) (1,650; 40-65)—"None Shall Escape" (Col) (2d wk). Big $8,000 after great $10,500 on first week.

Music Box (H-E) (850; 40-75)—"Lifeboat" (20th) (3d wk). Moveover. Big $5,500 in six days. Last week, "Iron Major" (RKO) and "Aldrich Boy Scout" (Par) (2d wk), fine $5,700.

Music Box (H-E) (2,200; 40-75)—"Chip Off Old Block" (U) and "Hat Check Honey" (U). Smash $11,500. Last week, "Lifeboat" (20th), fair $6,400.

Orpheum (H-E) (2,600; 40-75)—"Ali Baba" (U) (2d wk). Socko $10,000 in six days. Last week, smash $19,300.

Palomar (Sterling) (1,350; 30-75)—"Women in Bondage" (Mono) and vaude. Stout $9,000. Last week, "My Best Gal" (Rep) and "Chan Secret Service" (Mono) and stage show, fancy $10,400.

Paramount (H-E) (3,049; 40-75)—"Sullivans" (20th). Big campaign helping, but looks only modest $9,000 or under. Last week, "Lifeboat" (20th), good $9,300.

Roosevelt (Sterling) (800; 40-75)—"Desert Song" (WB) (4th wk). Okay $5,000. Last week, great $7,300.

Winter Garden (Sterling) (800; 15-30)—"Northern Pursuit" (WB) and "Top Man" (U) (3d run). Great $5,000. Last week, 3d run of "Guadalcanal" (20th) and "Crazy House" (U), $3,900.

L. A. Okay; 'Heart' $57,000 in 4 Spots, 'Passage' Bright 55G for 3, 'Lodger' Wow 47G Ditto, 'Arms' Hot 43G, 2d

Los Angeles, March 14.

Biz still is climbing after last week's recovery from series of storms. Even with seven theatres playing holdovers, 19 first-runs will hit an excellent $284,000 currently. Biggest total is being registered by "Purple Heart" at four houses with $57,000, leader being great $32,000 seen likely for the State. Comparatively stronger showing, however, is being made by "Passage to Marseille" with hefty $55,000 in three Warner spots. Also "Up in Arms" is right up in front for top laurels with a great $43,000 in two theatres on second session.

"The Lodger" is rolling up a smash $47,000 in three houses, two of them comparatively smallseaters. "Lady in Dark," too, is still in the coin with stout $28,000 for fifth session in two spots. Jennifer Jones' copping Academy Award meant added cash for "Bernadette."

Estimates for This Week

Carthay Circle (F-WC) (1,516; 45-90)—"Purple Heart" (20th). Fair $6,000. Last week, "Lost Angel" (M-G) and "Rationing" (M-G), considerably below estimates at so-so $7,400.

Chinese (Grauman-WC) (2,034; 45-90)—"Purple Heart" (20th). Light $11,000. Last week "Lost Angel" (M-G) and "Rationing" (M-G), modest $10,800, in six days, and below forecast.

Downtown (WB) (1,800; 45-90)—"Passage Marseille" (WB). Nifty $20,000. Last week "In Our Time" (WB) (3d wk), nice $12,600.

Egyptian (F-WC) (1,535; 45-90)—"Lodger" (20th) and "Calling Dr. Death" (U). Robust $13,500. Last week "Where Are Children" (Mono) and "Chan Secret Service" (Mono) (2d wk), mild $5,300.

Four Star (UA-WC) (900; 85-$1.10)—"Bernadette" (20th) (5th wk). Sweet $5,500. Last week, zoomed up to biggest take of run here at hot $6,500 via Academy win.

Hawaii (G&S) (1,100; 40-85)—"Women in Bondage" (Mono) and "Hot Rhythm" (Mono) (2d wk). Nice $7,000. Last week bangup $9,500.

Hollywood (WB) (2,756; 45-90)—"Passage Marseille" (WB). Big $18,000. Last week "Our Time" (WB) (3d wk), okay $8,400.

Los Angeles (D'town-WC) (2,200; 45-90)—"Lodger" (20th) and "Calling Dr. Death" (U). Strong $23,000. Last week "Where Are Children" (Mono) and "Chan Secret Service" (Mono) (2d wk), fancy $16,500.

Orpheum (D'town) (2,200; 45-85)—"Sultan's Daughter" (Mono) and Harry Howard's "Gay Nighties" unit. Stout $20,000. Last week "Fighting Seabees" (Rep) (6 days) (2d run) and vaude, light $14,700.

Pantages (Pan) (2,812; 45-90)—"Up in Arms" (RKO) and "Nine Girls" (Col) (2d wk). Great $20,000 after last week's sock $27,700.

Paramount (F&M) (3,389; 45-90)—"Lady in Dark" (Par) (5th wk). Still in money at $17,500 after last week's great $20,000.

Paramount Hollywood (F&M) (1,451; 45-90)—"Lady in Dark" (Par) (5th wk). Neat $10,500. Last week hefty $13,200.

RKO Hillstreet (RKO) (2,890; 45-90)—"Up in Arms" (RKO) and "Nine Girls" (Col) (2d wk). Excellent $23,000 after last week's nice $25,600.

Ritz (F-WC) (1,372; 45-90)—"Lodger" (20th) and "Calling Dr. Death" (U). Sockeroo $10,500. Last week "Where Are Children" (Mono) and "Chan Secret Service" (Mono) (2d wk), mild $3,200.

State (Loew's-WC) (2,204; 45-90)—"Purple Heart" (20th). Terrific $32,000. Last week "Lost Angel" (M-G) and "Rationing" (M-G), giant $30,000, above estimate.

United Artists (UA-WC) (2,100; 85-$1.10)—"Bernadette" (20th) (12th wk). Easy $9,500 after last week's strong $10,900.

Uptown (F-WC) (1,715; 45-90)—"Purple Heart" (20th). Nice $8,000. Last week "Lost Angel" (M-G) and "Rationing" (M-G), nifty $9,300.

Wilshire (F-WC) (2,296; 45-90)—"Lost Angel" (M-G) and "Rationing" (M-G). Good $7,500. Last week "Sullivans" (20th), fair $5,200.

Wiltern (WB) (2,500; 45-90)—"Passage Marseille" (WB). Strong $17,000. Last week "Our Time" (WB) (3d wk), okay $7,500.

Broadway Grosses

Estimated Total Gross
This Week **$599,000**
(Based on 14 theatres)
Total Gross Same Week
Last Year **$467,600**
(Based on 13 theatres)

'Escape' Brisk 34G, Det. Best

Detroit, March 14.

Fresh bills continue to do boomish biz here showing no decline from pre-Lenten biz. Three new bills in first-runs are shooting into the upper brackets, Fox leading with "None Shall Escape" and "Hi, Good Lookin'," the Michigan strong with "Desert Song" and "Unknown Guest," and the Palms-State booming with "Fighting Seabees" and "Casanova in Burlesque."

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—"Purple Heart" (20th) and "Hat Check Honey" (U) (2d wk). Pair moved in from Fox, prime $12,000. Last week, "Butler's Sister" (U) (2d wk) and "Racket Man" (Col), strong $10,500.

Broadway-Capitol (United Detroit) (2,800; 55-75)—"Govt. Girl" (RKO) (3d wk) and "Women Bondage" (Mono) (2d wk). Former moved over from Palms-State with the latter held on for fair $9,000. Last week, "Women Bondage" (Mono) and "Sultan's Daughter" (Mono), mild $10,000.

Fox (Fox-Michigan) (5,000; 55-75)—"None Shall Escape" (Col) and "Hi Good Lookin'" (U). Strong $34,000. Last week, "Purple Heart" (20th) and "Hat Check Honey" (U), bettered expectations with wham $39,000.

Madison (United Detroit) (1,800; 55-75)—"Salute Marines" (M-G) and "Heat's On" (20th). Back in loop for so-so $4,700. Last week, "True to Life" (Par) and "Watch on Rhine" (WB), fine $5,300.

Michigan (United Detroit) (4,000; 55-75)—"Desert Song" (WB) and "Unknown Guest" (Mono). Headed for slick $28,000. Last week, "Uninvited" (Par) and Woody Herman orch on stage, beat estimates for smash $50,000.

Palms-State (United Detroit) (3,000; 55-75)—"Fighting Seabees" (Rep) and "Casanova Burlesque" (Rep). Socko $25,000. Last week, "Govt. Girl" (RKO) and "Tarzan's Desert Victory" (RKO) (2d wk), fine $16,000.

United Artists (United Detroit) (2,000; 55-75)—"Girl Crazy" (M-G) and "Man Down Under" (M-G) (3d wk). Skidding down under strong competish to $9,000 after nice $15,000 last week.

'UNINVITED,' 'GUNG HO' $20,000 EACH, NEW'K

Newark, March 14.

Boxoffice totals whittled somewhat by Lent but business still is brisk. "The Uninvited" at Paramount and "Gung Ho" at Branford are about even for best coin this week.

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99)—"Cowboy Canteen" (Col) with Sonny Dunham orch and Beatrice Kay on stage. Nice $18,000. Last week, "Hands Across Border" (Rep) and Ray Kinney orch, fat $18,500.

Branford (WB) (2,800; 20-90)—"Gung Ho" (U) and "Sing Jingle" (U). Fancy $20,000. Last week, "Butler's Sister" (U) and "Weekend Pass" (U), great $23,300.

Paramount (Adams-Par) (2,000; 35-85)—"Uninvited" (Par) and "Boy Scout" (Par). Snappy $20,000. Last week, "Morgan's Creek" (Par) (3d wk), nifty $15,000, over hopes.

Proctor's (RKO) (3,400; 35-$1.10)—"Jane Eyre" (20th) and "Falcon Out West" (RKO) open tomorrow (Wed.). Last week, "Sullivans" (20th) and "Dancing Masters" (20th), average $21,000, but more was expected. Lack of names blamed.

State (Loew's) (2,600; 35-85)—"Madame Curie" (M-G). Satisfactory $19,000 despite tepid-tee-off. Last week, "Guy Named Joe" (M-G) and "Beautiful But Broke" (Col) (3d wk), grand $14,000.

Mich. Solons By-Pass Proposed 10% Tax

Detroit, March 14.

Film Row is breathing easier in Michigan after the current legislature by-passed a bill which would have permitted communities to assess a special 10c tax on admissions. Although the recent session of the legislature failed to enact a bill which might have improved the employment problem for the theatres, Film Row is satisfied that no legislation affecting the amusement biz was passed—particularly the bill which would have opened the way at this time for towns, cities, counties and state to add their levies to the increased federal tax.

While there was some pressure in Lansing for the theatre tax, the bill was headed off early by the opposition of Governor Harry Kelly.

'Miracle' Grand $16,000, Prov.; 'Bridge' Tall 15G

Providence, March 14.

Plenty of holdovers currently, and all holding up well. State's "Bridge of San Luis Rey" and Majestic's "Jane Eyre" are neck-and-neck newcomers.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—"Tender Comrade" (RKO) and "Rookies Burma" (RKO) (2d wk). Holding to nice $11,000 after bangup $18,000 opener.

Carlton (Fay-Loew) (1,400; 30-50)—"Gung Ho" (U) and "Hi, Good-Looking" (U) (2d run). Fine $3,500. Last week, "Lifeboat" (20th) (2d run), good $3,000.

Fay's (Fay) (2,000; 30-50)—"Texas Masquerade" (Rep) and vaude. Fairly steady at $7,000. Last week, "Nabonga" (PRC) and vaude, oke $6,500.

Majestic (Fay) (2,200; 30-50)—"Jane Eyre" (20th) and "Hat Check Honey" (U). Sturdy $15,000. Last week, "Gung Ho" (U) and "Hi, Good-Looking" (U), ditto.

Metropolitan (Snider) (3,200; 36-59)—"Voodoo Man" (Mono) and Mary Beth Hughes heading stage show. Three-day weekend run, slow $5,500. Last week, "Married Murderer" (GB) and Guy Kibbee heading stage show, strong $8,000.

State (Loew) (3,200; 30-50)—"Bridge San Luis Rey" (UA) and "Ghost Walks Alone" (Col). Snappy $15,000. Last week, "Song Russia" (M-G), strong $16,000.

Strand (Silverman) (2,000; 30-50)—"Miracle Morgan's Creek" (Par). Opened second week Monday (13). Built steadily all through first sesh for knockout $16,000.

Inkspots Up 'What Man' To Wow $18,000, L'ville

Louisville, March 14.

After several days of cold weather, current week started on the right foot with mild temperatures, which helps biz here. Leader looks like "Miracle of Morgan's Creek" at Rialto. Wicket traffic at the National is terrific, with the Ink Spots topping stage lineup, pushing "What a Man" to strong total.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 30-50)—"Fighting Seabees" (Rep). On moveover fairish $3,500. Last week, "Ali Baba" (U) and "Swingtime Johnny" (U), nice $4,000 on moveover.

Kentucky (Switow) (1,200; 15-25)—"Princess O'Rourke" (WB) and "Northern Pursuit" (WB). Fair $1,500. Last week, "Lassie Come Home" (M-G) and "Taxi, Mister" (UA), $1,600.

Loew's State (Loew's) (3,300; 30-50)—"None Shall Escape" (Col) and "Ghost Walks Alone" (Col). Names lacking in this one, but comprehensive campaign on radio boosting this to good $12,000. Last week, "Cry Havoc" (M-G) and "Klondike Kate" (Col), $11,000.

Mary Anderson (People's Theatres) (1,000; 30-50)—"Our Time" (WB). Opened mild, and moving to medium $3,500. Last week "Desert Song" (WB) (2d wk), excellent $4,000.

National (Standard Theatres) (2,400; 50-75)—"What a Man" (Mono) plus Ink Spots, others, on stage. Ink Spots the magnet of stage layout that's drawing the biz here. Great $18,000. Last week, "Mystery Broadcast" (Rep) and Dante magic show, mild $10,000.

Rialto (Fourth Avenue) (3,400; 30-50)—"Miracle Morgan's Creek" (Par) and "Timber Queen" (Par). Stout $14,000. Last week, "Fighting Seabees" (Rep), sturdy $12,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-50)—"Lodger" (20th) and "Casanova Burlesque" (Rep), rated by crix as best in town, but only fairish $3,700 looms. Last week, "Snow White" (RKO) (reissue) (2d wk), robust $4,000.

Siodmak Nabs 'Suspect'

Hollywood, March 14.

Universal assigned Robert Siodmak to direct the next Charles Laughton starrer, "The Suspect." Filming starts early in April, from a screenplay by Philip MacDonald.

FELIX'S BIG, BIG D

Hollywood, March 14.

Seymour Felix was upped from dance director to full directorship under a new contract at 20th-Fox.

Felix recently handled dance routines for "Cover Girl," a loanout job at Columbia.

'Heart' Rugged $15,000, Buff.; 'Bridge' Okay 16G

Buffalo, March 14.

"Purple Heart" is attracting attention this week playing first-run at the Hipp, with biz boff all over. "Bernadette" is torrid on second session at Lakes, as are "Butler's Sister" at Lafayette and "Tender Comrade" at Century.

Estimates for This Week

Buffalo (Shea) (3,500; 35-65)—"Bridge of San Luis Rey" (UA) and "Midnight Boston Blackie" (Col). Smooth $16,000. Last week "Cross Lorraine" (M-G) and Vaughn Monroe orch on stage, lofty $25,000.

Great Lakes (Shea) (3,000; 75-$1.10)—"Bernadette" (20th) (2d wk). Torrid at $25,000. Last week sensational $28,000.

Hipp (Shea) (2,100; 35-65)—"Purple Heart" (20th). Rousing $15,000, best here in months. Last week "Swing Fever" (M-G) and "Uncensored" (20th), stout $9,000 in six days.

Lafayette (Basil) (3,300; 35-65)—"Butler's Sister" (U) (2d wk) and "Cowboy Canteen" (Col). Robust $13,000. Last week with "Hi, Ya, Sailor" (U), Smash $19,000.

20th Century (Ind) (3,000; 35-65)—"Tender Comrade" (RKO) (2d wk) and "Melody Parade" (Mono). Sturdy $14,000. Last week "Comrade" solo, hefty $18,000.

HAJOS' SCORING

Hollywood, March 14.

Karl Hajos is directing the scoring of the Seymour Nebenzal production, "Goodbye, My Love," one of the biggest musical chores of the season.

Symphony orchestra of 67 pieces will be employed during the next five days to score the 80 minutes of music in the Angelus picture.

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Red Cross Drive! Collect Every Performance March 23-29!

Strand, N. Y.

Russ Morgan Orch (20) with Sylvia Grey; Barbara Blair, Borrah Minevitch Rascals; "Shine on Harvest Moon" (WB), reviewed in this issue.

Russ Morgan hasn't often been caught with a musically short band and this time is no exception. With a recently constructed combination of all Local 802 men, leader is staging his usual entertaining show here in conjunction with "Shine on Harvest Moon."

Running about 45 minutes when caught, due to Morgan's laryngitis, eliminating two songs by him, show moves swiftly and is loaded with laughs. Morgan himself contributes much of the latter with his cracks and his participation in "Love, Love, Love" with Sylvia Gray, bandsinger.

Composed of five brass, four sax, four rhythm and six fiddles, band dispenses solidly commercial music, the best of which is an arrangement of "Ride Russians Ride," the finale, which brings back Miss Gray on the vocal. She also does "Man I Love" and "Poinciana" early along with the above-mentioned tune with Morgan.

There's only two acts on the bill and no more are necessary. First is Barbara Blair, young acro-tap dancer, whose specialty is waving a neat pair of gams in difficult directions to the audience's immense satisfaction; she follows with a tap routine. A good act.

Borrah Minevitch Rascals, minus Minevitch, could stay on all day. This house howled itself hoarse at the antics of the group, cued by the knee-high comedian. Laugh delivery alone justifies the act; the melody it dispenses is tasteful gravy. Of the numerous tunes performed arrangement of "When Day Is Done" is perhaps the best. It's legitimately done and is wisely inserted midway, rather than as a finisher, to allow for a laugh-filled getaway. *Wood.*

Earle, Philly

Philadelphia, March 10.

Bill Robinson, D'Artega orch (20) with Betty Lou, Jane, Martha Jean, Helen, Barbara, Florence, Lois-Marie, Betty Lang; Whitson Bros.; "Swing Fever" (M-G).

This is the first Philly stage appearance for D'Artega's all-femme musical aggregation and first impressions are pretty good.

Senor D'Artega highlights talents of the individual members of the band, identifying them by their first monickers.

Gal that clicks heaviest with the Earle regulars is Florence, who handles the drums in Krupa-like fashion, and sings in a husky rhythmic voice with scat overtones. Florence registers neatly with "Slip of the Lip" and "Pistol Packin' Mamma."

Other vocalist with D'Artega's band is Betty Lang, an attractive miss with a pleasant set of pipes, but whose choice of songs could be better. When caught Miss Lang gave out with tunes that have been beaten to death around here—"Shoo Shoo Baby," "Mairzy Doats," etc.

Lois-Marie, a curvacious gal, triples between piano, accordion and mike—all equally well.

Others spotlighted by D'Artega are Betty Lou, pianist; Jane, a whistler; Martha Jean, xylophonist; Helen, trumpet; and Barbara, sax.

Bill Robinson, the ageless Bojangles, as usual cops top honors. The kid doesn't seem to slow up at all. In fact, if anything, he appears to have more zing than ever. He still proves he's the old master of showmanship. His humor is infectious and he has the customers eating out of his paw from the moment he appears on the stage. His dancing still has no equal. As usual he winds up with a novelty old man taps. It's sock stuff.

Other act is also high-calibre, the Whitson Bros., a pair of comic acrobats, have a bagful of novel tricks, both amazing and amusing.

House was almost completely filled when reviewed (Fri. afternoon). *Shal.*

Hipp, Balto

Baltimore, March 11.

Martha Raye, Condos Bros. (2), Winter Sisters (3), Roy Smeck, 3 Swifts, Felice Iula House Orch (12); "Rookies in Burma" (Col).

Credit for a resounding response here goes to Martha Raye and a well balanced lineup of standards who are whacking out a fast moving and entertaining setto coupled with brief accompanying film "Rookies in Burma" (Col) for multiple showings and a healthy turnover.

Clicky opening by 3 Winter Sisters in fast acro sets the stage for Roy Smeck in the deuce. Getting the most out of an electric guitar and a uke, Smeck whacks out a groovey rep of pops highlighted by an effective uke impression of Bill Robinson's tappery. Good for a solid getaway.

Three Swifts next with standard club throwing nicely spotted for comedy and effectively built for strong climaxing trick and Condos Bros. swift hoofery and challenge taps rings the bell for several well merited bends.

Martha Raye is sock from the tee off in closing spot. Using her typical energetic gags and vocals, comedienne punches out "Shoo Shoo Baby," "Mr. Paganini" and "Shut My Mouth" in familiar pattern which is surefire for the stub holders.

Biz best in weeks. *Burm.*

Orpheum, Mpls.

Minneapolis, March 11.

Tommy Tucker Orch (16) with Don Brown; Two-Timers (3), Kemmys (2), Cy Reeves, Virginia Weidler; "The Lodger" (20th).

Appearing here for the first time, Tommy Tucker's orchestra scores solidly with top-notch music and entertainment. Together with Virginia Weidler, and two other meritorious acts, bill provides a great bargain for local amusement seekers.

Tucker has seven strong brasses, four saxes and four rhythm, that lends itself to hot swing as well as the sweeter numbers to please those who prefer melody to jive. Tucker is a personable emcee and conductor who manages to keep together a good sight outfit, which pays proper attention to staging and whose arrangements always pass muster.

Crowd here likes the band's good natured kidding of itself and engages in enough banter and clowning to fit in the stage show pattern. Even Don Brown, vocalist, when putting on the lard for the swooner trade, doesn't hesitate to kid himself and his audience.

Kerwin Somerville, from the band, sings "The Man That Came Around" with comedy business. The Kemmys, man and woman, clown their way through difficult balancing and acrobatic feats—an excellent act of its kind.

Brown's romantic tenor and good looks slay the gals as he warbles "You're a Wonderful Baby," "How Sweet You Are" and "My Ideal." Doug Boyce from the band garners laughs when he depicts the woes of a third trumpet. During "Blue Skies," Bud Lilley, saxophonist, gets a solo spotlight.

Cy Reeves comes through in sock fashion with his gags, stories and songs. He's not only funny but he sings well and his swing interpretation of "Old Man River" brings especially heavy applause.

A real production number with a special drop and nifty lighting has been provided for the band's pretty girl trio, the "Two Timers," when it offers a "Winter Wonderland" medley. "Boogie Woogie Woo," Tucker's own composition provides a scorching jam session.

Virginia Weidler proves charming and unassuming. Her two songs, including an impression of Virginia O'Brien doing "Rock-a-bye Baby," together with a few words about Hollywood, evoke a fine audience response.

Lower floor well filled at first matinee show opening day. *Rees.*

St. Charles, N. O.

New Orleans, March 10.

Mary Healy, Dancing Drakes, Smith & Hart, 3 Flames, Elmo Tanner; "So's Your Uncle" (U).

Variety and fast pacing keeps the customers happy this week with layout leaning to the vocal and comedy side.

Mary Healy tops the act layout. Draws plenty of ahs for nifty chassis adorned in black gown and winning wispy voice is effective in getting plenty palm pounding.

Dancing Drakes, two girls and a man, with grace, ease of movement and polish register with terps.

Smith and Hart provide laughter with shenanigans which the audience go for in a big way. Jerry Smith also emcees the show.

Three Flames roller skating on a platform, execute a fast routine in gay costumes aided by nifty lighting effects. Elmo Tanner, former Ted Weems whistler, goes over with his chirping.

Attendance big at show caught (Friday night). *Liuz.*

Keith's, Indpls.

Indianapolis, March 11.

Joe Morrison, Bert Easley, Rudy Horn, Bob & Maxine Gates, Phyllis Willis; Ed Resener House Orch; "Adventure in Iraq" (WB).

Keith's is getting a nice play with this week's pleasing bill. Joe Morrison fills the headline spot in acceptable style, making a nice impression with his genial personality and showmanship in singing "Beguine" and well-arranged medleys of Cohan and Berlin favorites. Rudy Horn, who emcees the show smartly, gets plenty of laughs with his zany tap dance and droll idea of what happens when a man passes the mirror in a cigarette machine.

Larry Collins clicks with some hot breaks on the trombone, then registers by taking it apart in a sort of musical strip tease, continuing to play till it's down to a whistle.

Phyllis Willis offers a funny line of ventriloquist chatter, topped by a telephone conversation between her own dummy, Mortimer Snerd and Charlie McCarthy. Bob and Maxine Gates get a fine hand for fast taps, particularly a swift routine in Dixieland style. Bert Easley's drunk comedy magic act keeps the customers both guessing and laughing.

Ed Resener's house orchestra backs up the show acceptably. Biz good when caught. *Corb.*

Roxy, N. Y.

Count Basie Orch (17) with Thelma Carpenter, Earl Warren, Jimmy Rushing, Joe Jones; Frank Paris, Carol Bruce, Berry Bros. (3), Zero Mostel, Ben Yost Singers (8); "Purple Heart" (20th), reviewed in "Variety" Feb. 23, '44.

There's speed and color in the new Roxy show, with Count Basie's orchestra supported by a group of neat acts, in addition to the house line. Layout forms an entertaining combination of jump music and commercial production, all well done.

This is the first time for Basie's outfit at the Roxy and his first shot on Broadway in a long time. His band does a fine job, both in its own behalf and, surprisingly enough, behind the acts and line. Comprised of eight brass, five sax, four rhythm led by the leader's pianistics, the combo is rolled as far down on the apron as possible to achieve more intimacy, and from there knocks off such outstanding arrangements as "Basie Boogie" with a lot of vitality.

Basie handles the mc'ing and carries it off smoothly. He brings on first Thelma Carpenter, girl vocalist, a cute item who goes over solidly with "Do Nothing." Later comes Earl Warren, light-skinned saxist, who does "Couldn't Sleep a Wink Last Night" and still later Jimmy Rushing, rotund blues singer, who gets one tune across for all it's worth. He's a big hit.

Frank Paris, puppeteer, is used in the opening scene, a pleasing southern plantation setting employing a group of Ben Yost singers and the line, vividly costumed. He puts his dolls through his standard jitterbug, Carmen Miranda, Sonja Henie and skeleton routines and gets it over nicely.

Carol Bruce is on tap a bit later, hitting a lively stride in front of Basie with "Shoo Shoo Baby." She switches then to the pit band and accompaniment by the Yost group for "Besame Mucho" and an Irving Berlin medley, to slacken the show's pace. Miss Bruce is not too strong a singer, but puts herself over easily.

Berry Brothers act is one of the really outstanding dance turns in the biz. They have used a lot of imagination in constructing routines that make fullest use of their ability and the result is that their suavely done acrobatics and taps go over heavily.

Zero Mostel, who always comes up with something different, employs a melodic aping of Jimmy Durante to warm up, and the routine is perhaps his best. He follows with very amusing takeoffs on John J. Anthony, Charles Boyer, and scores solidly.

Roxy production is an integral part of the impact of this show. From the opening scene right on down to the finale, which revives the line's large rubber ball routine, made more difficult by high conical-shaped hats that tend to destroy their balance, the eye is repeatedly pleased by the costuming and settings dreamed up by the staff.

Biz good. *Wood.*

Tower, K. C.

Kansas City, March 10.

"Gay Nineties Revue," with Corrine; James Quinn & Mae Lavarr, Harry Smirl, Mary Norris, Memory Lane Trio, Della Ray, Blanche Lytell; Tower Orch (9) with Jack Parks; "Nabonga" (PRC), "Tiger Fangs" (PRC).

The old days of legit and vaude are revived at the Tower this week with a company of 10 old timers who give out in a 50-minute bill which is drawing big adult patronage.

Quinn & Lavarr start the shindig with a fast dance number, after which the male breaks into taps and partner works a tambourine.

Mary Norris, on the sax knocks off some pops in okay manner, after which Harry Smirl does a pleasing dog act. Rattles the bones as a windup.

Memory Lane Trio, on next, is one of the standouts of the bill with barber-shop harmonies in a series of oldies. Then comes Blanche Lytell with an 1890 style strip, provoking a good hand. Della Ray, bell ringer, mixes standards and pops in a showmanly manner and Tom Barrett, introduced as 79 years old, does fancy clogging. Corrine, doubling as m.c., closes with "Annie Rooney" and "International Rag."

House nearly full at first night show caught. *Earl.*

Adams, Newark

Newark, March 13.

Sonny Dunham's Orch (16), Beatrice Kay; West & Lexing, Windy Cook; "Cowboy Canteen" (Col).

Sonny Dunham's hot rhythm layout and Beatrice Kay share honors at Adams this week. It's a hefty combination that earns a brisk mitt throughout.

Dunham's outfit comprising seven brass, including the leader, five sax and four rhythm, is a click from opener to begoff. The maestro sets a neat pace, scoring heavily with "Memories of You." He emphasizes the commercial slant, playing for mass appeal without alienating the affections of the hepsters who accompany the band with rhythmic applause throughout.

Dunham has a valuable piece of property in Billy Usher, who resembles Sinatra physically and vocally. Usher brings out oohs,ahs and squeals by bobby-soxers to provide a high crooner crosley. Another Dunham asset is winsome Pat Cameron, femme chirper who turns in a nifty job.

Miss Kay triumphs, selling a potent brand of personality, making every moment of her appearance count. In a jive spot she boffs her gaslit-era routine and gets them singing "Take Me Out to the Ball Game." At one point in her routine she had to take the hecklers in hand to make them behave, no mean trick here. In the interchange with the audience, she never finished second.

Windy Cook is a perky juve whose animal imitations get by. Added starters are West and Lexing, cutups with a strong burley background. They wouldn't have been missed. *Ring.*

Palace, Cleve.

Cleveland, March 10.

Tommy Dorsey Orch, with Bob Allen, Gene Krupa, Sentimentalists, Betty Brewer, Edwards Sisters (2), Paul Regan; "Gangway for Tomorrow" (RKO).

Bob Allen joined Tommy Dorsey's crew here last Friday (10), which gives T. D. the services of two top ex-bandmasters and the strongest, name-clustered outfit he ever had. With Allen socking across the vocals, Gene Krupa killing the hepcats with his heated drums and Betty Brewer adding more classy warbling, odds are that Dorsey will crack the Palace's records for band grosses.

New male singer always has been aces in this section. Bobby-soxers greet Allen's return to solo work with a round of noisy kudos, although his first performance was almost a dress rehearsal. Crooner had so little time to brush up on "Begin the Beguine," which he never sung before, that he had to use sheet music. He pulled that stunt off with such easy grace and unctious delivery that the crowd tossed him more orchids. Pipes are polished and mellow enough to satisfy even the Sinatra fans. Allen follows "Beguine" with a sure-fire medley of "Besame Mucho," "Couldn't Sleep a Wink Last Night" winds up with an ingratiating interp of "Speak Low" for a elincher.

Dorsey also puts plenty of spotlight on Krupa's skin-burning virtuosity in "Well, Get It" and "Not So Quiet Please," which has the jive set bouncing. It's smart showmanship when Gene's invited to wave baton while Dorsey blows "Sleepy Lagoon" out of his matchless slush-pump. Leader's soft and hot work in "Song of India" provides sharp contrast to Milton Raskin's glib piano boogie-woogie legerdemain on ivory keys.

Seven piece string section, which has a rippling quality which few sweet jazz crews can equal, show up best while backing Betty Brewer in three corking numbers. Gal has perfect diction and elegant voice and looks. Four Sentimentalists, girl jive quartet, are almost pushed into the wings by all the topnotch vocalizing.

Edwards Sisters, sepians, deliver clean-cut and dynamic taps that get ovations. Paul Regan's series of chuckle - raising impersonations keeps up high standard of show that had the lobby jammed from the first performance. *Pull.*

National, L'ville

Louisville, March 10.

Ink Spots (4); Marjorie Lane, Alwhite & Blue, Pat Henning, Billy Reyer, Earle Keller's Orch (11); "What a Man" (Mono).

Patrons are drawn here by the Ink Spots, who give out with swell vocal arrangements which has the audience in a receptive mood all the way. Mixed bill, with white and colored performers, is unusual here. In this instance sepians are practically the whole show. Entire balcony is reserved exclusively for colored patrons this week.

Sepians' repertoire is virtually a reprise of their recorded hits and includes "Shoo Shoo Baby," "Lovely Way to Spend Evening," "Don't Sweetheart Me" "My Heart Tells Me," and wind up with their sock "If I Didn't Care." They are flexible, and garner laughs with comedy bits. Arrangements are tops for vocal scoring and they are a terrific hit.

Opening the bill is Marjorie Lane, cute tap dancer. Gets show under way neatly with a couple graceful routines.

Alwhite and Blue, hand-balancers with some new lifts and falls, do clever control work. Act hit the jackpot with this audience.

Pat Henning depends on a crushed hat and a mop of unruly hair for laughs. Takes a few falls and gives impressions of film personalities. Came back for four bows, two of which were milked.

Billy Reyer is the emcee and in his own spot shows a mild juggling routine. Chatter is bright, and he earns a good hand with his manipulations and a fast tap routine.

Bill could stand better routining as two talking singles are spotted together.

House at half capacity when reviewed (Friday afternoon). *Hold.*

State, N. Y.

Walter O'Keefe, Ray Eberle, Ciro Rimac with Alzira Camarga & Marquita Rivera, 4 Franks, Carter & Moreland, Ruth Hughes Aarons & Lou Pagliaro with Lou Perry; "Song of Russia" (MGM).

Judicious pruning would make this bill a standout. Individual acts go over well, but if 20 minutes were cut, layout would be a smooth-running item. Acts go overboard on time doing as many encores as the traffic can bear. It would be wiser showmanship to cut out most of the afterpieces.

Of primary interest here is Ray Eberle, former vocalist with the Glenn Miller orch, who makes his New York bow as a single. When caught (Friday late show) a case of laryngitis and voice strain caused vocal crackups and a substandard performance. However, he looms as excellent bobby-sox fodder, for in spite of his too apparent handicap, there was a sufficient number of juvenile squeals and applause to justify healthy mitts and an encore. There was a general exodus of juves at the conclusion of his performance.

Walter O'Keefe, with a collection of cute stories, goes over well. Winds up with the inevitable "Man on Flying Trapeze" but strongest piece is his Sinatra satire, which is good natured enough not to rile any of the Voice's parishioners. Stories during his emcee bits could be edited so that punchline could be delivered sooner.

Also new here are the sepia film comics, Ben Carter and Mantan Moreland (New Acts) who go over with a line of song, dance and chatter.

Rest of the bill consists of standard acts, leadoff being Ruth Hughes Aarons and Lou Pagliaro playing a 15 point table-tennis match, which generates audience excitement. Lou Perry does the announcements. Four Franks, last seen at this house with the "Best Foot Forward" unit do an excellent job of instrumental work, tap, comedy and singing, and Ciro Rimac whose orch has dwindled to a lone drummer. He works in front of Ruby Zwerling's house orch, which doesn't have the mobility of his former crew. Band, nevertheless, a sable to get Rimac and his aides across. Alzira Camarga, sexy looking Latin, personably pipes a trio of chile-con-carne country numbers. Marquita Rivera does a mediocre Afro-Cuban number and a pair of unbilled femmes assist Rimac in the dance chores.

Biz off at show caught. *Jose.*

RKO Boston

Boston, March 9.

Duke Ellington Orch (14), Cook & Brown, Apus & Estrelita, Wini Johnson, Ray Nance, Betty Roche; "3 Russian Girls" (UA).

It's usually possible to say the Duke's show remains about the same from year to year (which is consistently good and consistently potent at the b.o.), but this time a reservation is necessary: atmosphere is sticky with hauteur. The outfit, in short, unmistakably conveys the idea that it thinks it is pretty good. It is, of course, about the best around, but rubbing it in hardly seems proper.

Show lists the usual mixture of jive, sweet and hep stuff. Band does "Blue Skies," "Don't Get Around," "C Jam Blues," and "Do Nothing," the Duke slaying one and all with a piano medley of his best tunes. Ray Nance destroys himself doing "A Slip of the Lip"; Wini Johnson sings "People Will Say" and "When the Nylons Bloom" for a moderate recepsh, and Betty Roche blues it up on "Shoo Shoo" and "The Blues" so much, that melodic line is lost in her renditions.

Specialties Cook and Brown and Apus and Estrelita's comedy achieves beg-offs, and show finishes with an all out attack on "Perdido."

House bulging with biz at opener. *Elie.*

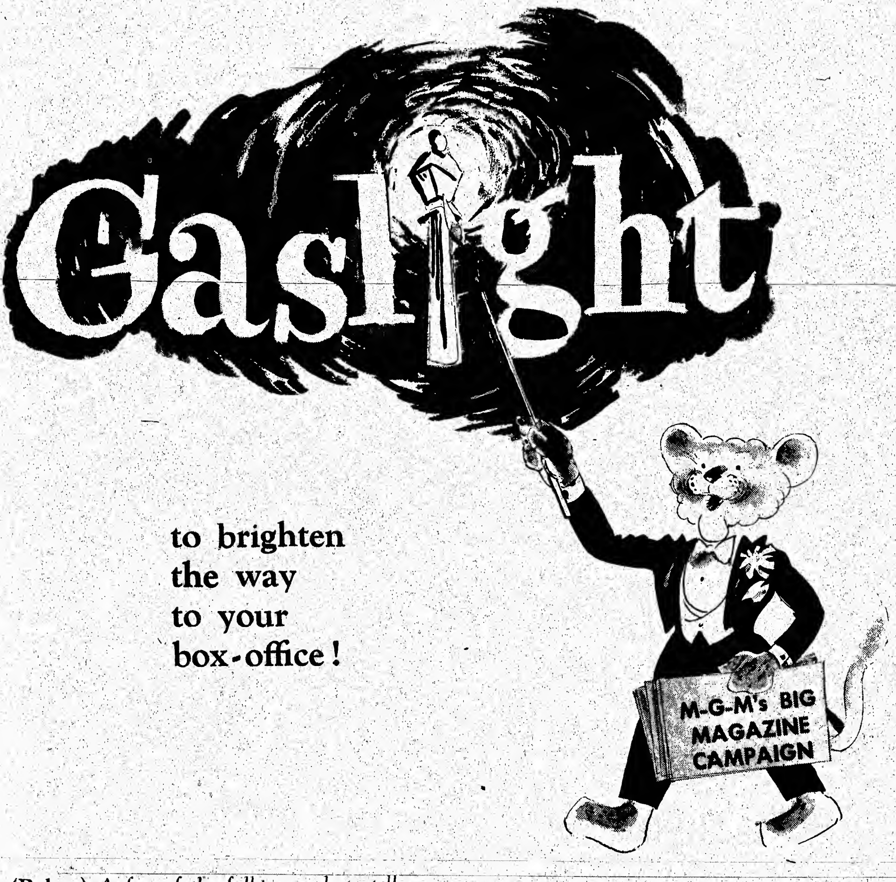
Capitol, Wash.

Washington, March 9.

Reg Kehoe's Marimba Queens, Ziggy Talent, Al Gordon, Mack & Desmond, Lynn Allison, Bobby Simpson, Sam Jack Kaufman's House Orch; "Rationing" (MG).

Trailers part to bring on Mack and Desmond, working before a striking gingham drop. A new act here, their loose-limbed dancing is thoroughly enjoyable. Male does some boogie-woogie piano work which clicks heavily. Al Gordon's canines are models of disobedience, strutting lazily about while their master delivers a line of humorous patter. Ziggy Talent, formerly with Vaughan Monroe, offers satirical songs which might have had better effect if the lyrics penetrated to all portions of this house.

Gene Ford has dressed the stage lavishly for Reg Kehoe and his Marimba queens. Girls were dressed too somberly in black for first show, but subsequently changed to gayer costumes. They pound out classics and rhumbas to create fine melody. The bull fiddler steps out for a hotcha item and the act closes with a stirring military number. *Arke.*



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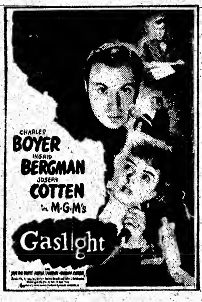


"Red Cross Drive! Collect every performance Every Day. March 23rd Through March 29th"

N. Y. Fire Dept. Edict to Junk Film Daily Poses Problem for Distribs

A new and vexing problem for distributors, one with which they don't know exactly how to cope, arose during the past week when the N.Y. Fire Dept. issued an order compelling all exchanges to get rid of scrap and junk film twice daily instead of once a week as at present. This includes the so-called shorts and cuts as well as complete prints of pictures which distribs throw away after films have served their purpose or the prints become worn out.

Aggravating the situation is the disposition on the part of salvage people to not take the junked film as in the past, their claim being that it now doesn't pay to salvage it for the silver nitrate that can be recovered. Since the city's sanitation trucks won't take the tossed-away film when picking up other refuse daily, the exchanges have been carting the junked film to the river or other places and dumping it once a week.

However, now, when the N. Y. Fire Dept. insists it be cleared out of exchanges two times a day, the distribs are at a loss what to do, but one suggestion has been made that they all get together and rent a vault into which they can throw the junked film and weekly or at other intervals, have it carted away for dumping.

Weeks ago in the Pathe building may have prompted Fire Dept. officials to crack down so far as unused film is concerned. While it may not have any bearing on the matter, one morning last week two false fire alarms were turned in at 45th street and 9th avenue in front of the Film Center building which houses most of the exchanges.

Inside Stuff—Pictures

"Cover Girl" gets the first contest in two years run by a Washington newspaper, Times-Herald, in a tieup with radio station WOL, the Hecht department store and Warners will choose a Potomac miss to compete in a national beauty sweepstakes. $250 in war bonds and a chance for a film contract are the prizes dangled.

"Cover Girl" has been well promoted in this area. Anita Colby, statuesque beauty, was ahead as advance agent cracked the four dramatic columns for good spreads. "Bud" Counihan, Anita's father, smoothed the way for her by writing long letters to those in key newspaper positions who could help his daughter. Counihan was a cartoonist here and knows his way around city rooms. It is the best promotional job in the Washington area since "Gone With the Wind."

Writer George Seaton ("Song of Bernadette") was the subject of much sympathetic conversation among the film bunch in New York because of erroneous press reports in New York also crediting him for the Academy award based on the screenplay, whereas Jennifer Jones, of course, got the Oscar for acting only. Actually, the writing winnahs were the Epstein twins (Julius and Philip) and Howard Koch for their collaborative job on "Casablanca."

By coincidence, both Seaton and the Epsteins are now in New York readying new plays of their own writing, the former for John Golden and the latter for Edward Gross. Incidentally, the Epsteins are pencilled in for the Army, as their draft status now stands.

Walter D. Fuller, Philadelphia publisher and editor-in-chief of the Saturday Evening Post, Palmer Hoyt, Portland, Ore., publisher, and Dr. P. H. Odegard, Amherst University professor, have been named judges in the "Honored Hundred" contest during the industry's Fourth War Loan drive. They will serve as a final selection board.

Winners to be selected from more than 10,000 contestants will serve as an advisory committee for the motion picture industry in the Fifth War Loan campaign.

Old sharpshooters along Hollywood boulevard are getting a chuckle out of Liberty mag's Feb. 19 issue, which carries Greta Palmer's story of life in the film capital. The yarn is up-to-date, but one of the photographic illustrations is anachronistic by 13 years. It shows a banner in front of the old El Capitan theatre bearing the legend, "Bebe Daniels in 'The Last of Mrs. Cheney'," and long defunct electric signs in the offing, all dating back to 1931.

While Eddie Rickenbacker may be glorified in films, certain U. S. senators will fight an incipient boom to make him a vice-presidential candidate on the GOP ticket. "Rick" has been put forward by business interests as an ideal tail for a conservative ticket, with his speech before the Economic club in New York designed to inflate his boom. The movement will be fought by the progressive element in the Republican party, it is said.

Louis K. Sidney, on his first trip east in three years, observed: "Maybe we make super-colossal productions in Hollywood, but the food production in New York is a beautiful thing to behold." The free-spending of Gotham, of course, was another phenomenon to the Metro exec.

"I know it's pretty short notice, dear, but all they'd want is Wheaties and fruit!"

The Male Animal, as wise wenches know, is apt to be a Wheaties-eating creature. Which makes it simple, reducing a gent to putty. No labor . . . just shake the crisp, golden Wheaties flakes from the package, provide milk and fruit. And listen to him purr.

'Amen'

Metro's Herb Morgan, once introed by Arthur DeBra of Hays office as a guy who would ask a minister to change his "amen" to MGM, appears likely to realize such dream next Sunday in Meriden, Conn.

Morgan will conduct a mass service in connection with Meriden's world preem the following day of Metro's short, "Main Street Today."

Meltzer Resigns WB, Rumored Joining UA; Golob, Yergin Upped

Paul N. Lazarus, Jr., director of advertising and publicity for United Artists, having been classified 1-A and scheduled to go into the Army around the end of this month, Grad Sears, UA v.p., will announce his successor when he returns from the Coast in about 10 days.

Some talk that Allan Meltzer, eastern publicity manager for Warners, who has resigned, effective March 24, might joint UA, but such a development is uncertain at the moment.

Meltzer, who was with Paramount briefly before joining Warners, is being succeeded by Larry Golob, of Warners' eastern publicity department. Irving Yergin has been appointed assistant to Golob, assuming post of homeoffice contact with field exploitation men, formerly handled by Golob, in addition to continuing in charge of special events activities.

Meantime, Al Wilkie, who three weeks ago resigned as publicity manager for Paramount, is now reported likely to continue with Par. Understood that a reconciliation was effected by Neil Agnew, v.p., in charge of distribution, and Bob Gillham, publicity-advertising head, who persuaded Wilkie to remain.

Mitchell Rawson, recently resigned as publicity head for David O. Selznick, has been talked of in connection with the Wilkie post at Par.

LAURIE FEELS LIKE AN A.K.'S GUS EDWARDS

By JOE LAURIE, Jr.

The "Shine On Harvest Moon" cocktail party given by Warner Bros. March 7 at the old Murray Hill hotel, N. Y., was highlighted by the gathering of the old vaudeville stars. Your reporter, who acted as host and m.c., for which he got a donation from WB for the Actor's Fund, feels he has a new racket...a sort of an old folks' Gus Edwards. Putting on parties is nice, with the proviso that the host gives a fat donation to the Actors Fund or the allied Theatrical Guilds. Figures that pays off everybody.

The impromptu entertainment held the tops of the old vaudeville bills: Fritzi Scheff, Belle Baker, Lillian Shaw, Rae Samuels, Yvette Rugel, Pat and Kate Rooney, Jimmy Durante and Eddie Jackson, Duncan Sisters, Fred Stone, Lulu McConnell, Gertrude Vanderbilt, Dan Healy and Ethel Levey, Wellington Cross, Fred Hillebrand, Irving Fisher, Joe Browning, Smith & Dale, George Shelton, Senator Ford, Kelly & Pollack, Mrs. James Thornton, Dixie Hamilton, Lou Handman & Florrie LaVere, Gitz Rice, Eddie Weber, Joe (Clark &) Verdi, J. C. Nugent, Hal Forde, Jesse L. Lasky, Sim Collins (& Hart), Staff Sgt. Peter Bayes (son of Nora), Pvt. Ned Norworth (son of Jack), and Sadie (Whiting &) Burt. To top it all off, the man that used to book 'em all—Eddie Darling—was there, too.

The next party will be a midnight show March 27 at the Palace, where we promise to gather all the acts that played there that can still walk. It's a preview showing of "Follow the Boys," a Universal picture that deals with the old days at the Palace and the war work the actors are now doing.

Pfc. Ben Pollock's Chores

Pfc. Benjamin Pollock, former publicity and ad writer for Universal Pictures, assigned to an Air Force Service Command in England, working as a news and feature writer for the public relations division.

He's a brother of Lou Pollock, assistant to Paul N. Lazarus, Jr., advertising-publicity head of United Artists.

National Theatres Maps Drive; Other Theatre-Exchange Briefs

Palm Springs, March 14.

Policy of the 536 houses in the National Theatres chain was discussed at the annual six-day meeting of division heads here with Charles P. Skouras, president, presiding. Home office executives and film buyers were in the group of 35 who sat in on parleys discussing vital organizational matters.

One of the main problems discussed was plan of operation in view of increasing costs and taxation. Method of passing Federal and local levies on to patrons April 1 was declared to be of advantage to companies operating on a percentage basis, and the subsequents. War conditions have affected changes in operational policy due to population shifts, and these changes were discussed in all phases and ramifications.

National spring drive of National Theatres was given attention with regard to preliminary setup and management. It will be known as the Charles P. Skouras Showmanship Campaign, and will include competition among all theatres in the circuit, with prizes for top result-getters.

Golfer Creavy's Par Post

Albany, March 14.

Tom Creavy, former national open golf champion, promoted to head booker in the Paramount exchange, succeeding Schuyler Beattie, upped to salesman, vice Welden Waters, resigned. Creavy, professional at the Albany Country Club for some years, joined Par as third booker four months ago. Ill health forced him to give up golf as a business. He advanced to second booker when Irving Mendelson quit recently to become office manager for United Artists in New Haven, and moved up to the top spot when Beattie went on the road.

Al La Flamme, for years manager of class West End nabe theatre, Madison (WB), appointed director of the Ritz, No. 2 Warner house downtown. La Flamme succeeds Jules Curley, transferred to Keeney, Elmira.

Martina's 12th Link

Rochester, N. Y., March 14.

Martina purchased Adelphi, Franklinville, from Joseph Kelly and A. D. Gould, effective April 1. This will be the 12th theatre in the chain, according to Joseph Tantillo, Mt. Morris. Others are in Dansville, Mt. Morris, Cuba, Clyde, Albion, Nunda, Arcade, Naples and Attica.

WB's A. C. Reopenings

Atlantic City, March 14.

The Earle (WB) will reopen April 1 as a picture house. Has been dark 11 years except for occasional stock company bookings. The theatre was built in 1926 at an announced cost of $750,000 and for a time presented vaudeville in addition to first-run films.

The Virginia will stay open for the season beginning March 31, according to A. J. Vanni of WB. It has been closed most of the winter except for the holiday periods.

Unger's Mono Berth

Albany, N. Y., March 14.

Oscar Unger, new manager for Monogram in the Albany territory, Monogram had been without a local manager since Nate Sodikman was inducted into the Army last June.

Harry Berkson, of Buffalo, franchise holder for Monogram in that and the Albany areas, supervised the local exchange. Unger will travel in the Albany territory, and Sam Milberg, present salesman, will cover Syracuse. Milberg sold for Republic when Bernie Mills held the Albany franchise, later operated theatres in Scotia, Watervliet and Cohoes, and served as PRC salesman.

Robert Adler, a veteran with some years of service for Columbia and later with Monogram in its New York offices, is now booker and office manager for Monogram in Albany.

New York Theatres

Ann SHERIDAN - Dennis MORGAN - Jack CARSON
Irene MANNING
In Warner Bros. Hit!
'Shine On Harvest Moon'
In Person
RUSS MORGAN and Orch
EXTRA
BORRAH MINEVITCH'S ORIGINAL HARMONICA RASCALS
Plus
BARBARA BLAINE
B'way & 47th St. STRAND

20TH CENTURY-FOX Presents
"SONG OF BERNADETTE"
Continuous Performance
Doors Open 9:30 A.M.
RIVOLI B'way & 49th St.

DARRYL ZANUCK'S
"THE PURPLE HEART"
A 20th Century-Fox Picture
PLUS STAGE SHOW
Plus A Big Stage Show ROXY 7th Ave. & 50th St.

"LADY IN THE DARK" (In Technicolor)
In Person XAVIER CUGAT And His Orchestra
PARAMOUNT Times Square—Midnight Feature Nitely
BUY MORE WAR BONDS

RKO PALACE B'WAY & 47th St.
Maria MONTEZ - Jon HALL - Turhan BEY
"ALI BABA AND THE FORTY THIEVES"

RADIO CITY MUSIC HALL
"UP IN ARMS"
Spectacular Stage Productions

Humphrey Bogart
In Warner Bros. Hit!
"Passage to Marseille"
with
Claude RAINS ● Michele MORGAN
Philip DORN ● Sydney GREENSTREET
Helmut DANTINE ● Peter LORRE
George TOBIAS
HOLLYWOOD
Continuous - Open 10 A.M. - B'way & 51st St.

HELD OVER 2ND WEEK

RADIO CITY MUSIC HALL

LOEW'S State TIMES SQ.
Thurs., March 16
On Screen
Dorothy LAMOUR ● Dick POWELL
In Technicolor!
'Riding High'
IN PERSON
Molly Picon
Extra!
'The Stardusters'

CAPITOL B'WAY & 51st St. OPEN 10 A.M.
3d and Final Week!
The BRIDGE of SAN LUIS REY
with LYNN BARI AKIM TAMIROFF FRANCIS LEDERER
IN PERSON
WILL OSBORNE AND ORCHESTRA
LARRY ADLER
JOHNNY MORGAN
EXTRA ADDED
4 KING SISTERS

VICTORIA THEATRE
Broadway at 46th Street
United Artists Presents
"VOICE IN THE WIND"
A Ripley-Monter Production
Starring Francis Lederer

ALFRED HITCHCOCK'S
LIFEBOAT
By JOHN STEINBECK
Continuous Popular Prices ASTOR B'way & 45th St.

Straus, WMCA, Defends Policy On Time Sales in Answer to NAB

Nathan Straus, president of WMCA, N. Y., yesterday (Tuesday), took sharp issue with the attitude recently expressed by the NAB on his decision to sell time over the New York indie for discussion of controversial subjects. Chief point made by the prexy was that WMCA's decision to sell such time was not intended to supplant station's policy of donating time for such purposes but to supplement this practice.

Straus maintained in his letter (14) to J. Harold Ryan, incoming NAB president, that the new WMCA policy would increase the opportunity for public discussion. Rather than leave the decision as to who will be allowed to occupy free time on the air for discussions of matter in the public interest up to a station manager, WMCA's president pointed out, his station proposes to allow reputable organizations the right to buy time for promotion of its ideas, even though the station management may not be in agreement with them. This was qualified in WMCA's statement of policy, the president explained, by provisions that other elements of a balanced program be met and that an equally responsible group desires to present a different point of view.

Somewhat sharply worded in spots the Straus letter explained that WMCA deeply resented implications in Willard D. Egolf's (asst. to NAB prexy) letter of March 3 protesting the "controversial discussion" policy that it was adopted to increase station revenue by allowing improper or unworthy persons to be heard. This Straus denied pointblank.

Agcy. Burns At Blue on 'Story'

MacFarland, Aveyard agency, which handles the Saturday Evening Post "Listening Post" Blue network account, is reportedly doing a burn over the net's spotting of the "My True Story" across-the-board dramatic serial in the slot immediately preceding the Satevepost airer.

"Story" serial, based on True Story mag yarns, goes into the 10:15-10:40 a.m. slot starting April 17, when it will be sponsored by Libby, McNeill & Libby, food canners. As a sustainer it's been an afternoon show (3:15-3:45).

"Listening Post" bowed in on the Blue Feb. 8 in the 10:45-11 a.m. slot as a Tuesday-Wednesday-Thursday-Friday program.

Don Dunphy, Al Schacht May Do WINS Baseball; Lefty Gomez Side Dish

Taking a tip from master-minding baseball managers who put off naming their pitching choices until just before the umpire shouts "play ball," Gillette and WINS, N. Y., who will air the Yankees and Giants play-by-play diamond reports this season, are holding back on naming the announcers for the broadcasts. Season is only a month away.

Don Dunphy, co-partner with Bill Corum on Gillette's Mutual web boxing broadcasts, is reported to have the inside track on the play-by-play assignment and may work with Al Schacht, former diamond comic. Harry Wismer, Blue network sportscaster also has been considered along with Ethan Allen, Earl Harper, Lefty Gomez and others.

Waite Hoyt, who formerly pitched for both New York clubs and a few years back aired a sports show over WOR-Mutual, was eliminated from consideration for the WINS assignment because of contracts holding him to his Cincy baseball play-by-play spot.

Gomez, it's understood, has been signed by the station for a 15-minute show either before or after the games. This spot is outside the Gillette deal and will be sold by the station to some other sponsor. Maxon placed the Gillette contract under which Gillette reportedly dished out $60,000 to each club for broadcasting rights.

OMMERLE RESIGNS AS R&R ACCOUNT EXEC

Harry Ommerle, account executive for Ruthrauff & Ryan, will leave that agency around March 24. He prefers to handle the talent end of radio shows.

It's likely that Ommerle will return to the William Morris agency to resume the work he was doing in Bill Murray's office. Understood that when he left the Morris office to become an R&R v.p. situation was such that he could return at any time he so desired.

Jack Van Nostrand, assistant deputy chief of the OWI Domestic Radio Bureau, stationed at the New York office for the past 18 months, has resigned to go with R & R as an exec in the radio branch. He will not be replaced in OWI and the New York job will be carried on by personnel shifted from the Washington office.

Rankin, Hoffman, Dies Seek Radio Curb on Blasts

Washington, March 14.

Steady Congressional pressure this year to get legislation which will force broadcast stations and networks either to drop controversial speakers and commentators or provide equal time for answers is definitely in the cards.

Although the legislators don't dare to demand anything which would bottle up newspapers and press commentators hostile to them, they are out to crack down on radio and may possibly get through such a bill even though no other radio legislation passes. Latest example of this push came Friday (10) from Rep. Martin Dies, of Texas. He told the House:

"In the event the broadcasting companies refuse to comply with my request to work out an arrangement whereby citizens who have been maligned and falsely attacked (he gives no definition of this) on the air will be accorded an opportunity to answer the charges over the same facilities to the same audience, it is my intention to introduce legislation that will insure this opportunity.

"The Congress and the American people will no longer tolerate the totalitarian practice of permitting the use of broadcasting facilities to assassinate the character and reputations of innocent people. If the broadcasting companies are wise, they will take the initiative in working out a fair arrangement that will accord to the maligned people the opportunity to be heard."

'Q STREET' REPLACED BY MUSICAL QUIZ

"Finders Keepers," musical quiz sustainer emceed by Ted Cott and featuring Paul Lavalle's orch, will fill the spot occupied by "The House on Q Street" on WJZ, Thursdays, 7-7:30 p.m., beginning March 23. "House" went off three weeks ago, being replaced by one-shots until the quiz session could be lined up.

Sidelight on quiz airer is fact that Ted Cott is also program director for WNEW, N. Y., and is doing show on a different local outlet.

Program will be supervised by Alan Kent and Austen Croom-Johnson, marking their first chore as program consultants for the Blue network. The duo, noted for their jingle plugs are working under Phil Carlin, veepee in change of programs.

News Switch at WHAM

Rochester, N. Y., March 14.

Dr. and Mrs. Arthur J. May take over the news spot on WHAM vacated by Dr. Dexter Perkins, now sponsored on WHEC. Both Dr. May and Dr. Perkins are history professors at the U. of Rochester.

New husband-and-wife team is on Tuesdays at 7:15 p.m. for 15 minutes.

Premieres

(March 15-25)

March 17

"We Who Dream," drama; 7:15-7:30 p.m.; WABC-CBS; Englander Mattress; Biow agency.

March 18

"Next Time I See Paris," with Arthur Lesser; 9:45-10 p.m.; WNEW, N. Y.; sustaining.

March 23

"Stop or Go," with Joe E. Brown; 10:30-11 p.m.; WJZ-Blue; McKesson & Robbins; J. D. Tarcher agency.

March 25

"Now Is the Time," service drama; 9:30-10 a.m.; WEAF-NBC; sustaining.

"Father Knickerbocker's War Diary," drama; 6:15-6:30 p.m.; WMCA, N. Y.; sustaining.

Programs Hypo Scroll of Honor For 'Little Guy'

Network sponsors and agencies are hypoing the plan to set up a Scroll of Honor to perpetuate the role of the "little guy" in show business who, as pointed out by some of the entertainment toppers in a recent issue of "Variety," is emerging as the unsung hero of the United Nations morale effort.

That radio will play a prominent role in giving proper recognition to the "little guy" touring the global war fronts is evidenced by the projected series of programs based on the job that the unknown entertainers are doing overseas.

First in such a series, tabbed "GI Circuit," will be performed next Monday night (20) on the duPont "Cavalcade of America" NBC show, produced by the BBD&O agency. Written by Paul Peters, show will star, as narrator, Joe E. Brown, who himself has sparked the film toppers in their overseas jaunts for USO-Camp Shows. Ann Sothern will play the femme lead.

Show will pay special tribute to the "ambassadors to our boys from the home front" and marks a departure in dramatizations in that actual names are worked into the script, with a special kudo tossed in for Lou Wolfson, who was in charge of the overseas setup for Camp Shows before going into the Army.

Lend-Lease Deal Gives James 'Go'

Direction on the forthcoming Milton Berle "Let Yourself Go" Blue network show will be on a "lend-lease" basis with Hal James of the Kastor agency doing the control booth arm-waving, although the program is a Biow proposition. Cal Kuhl, of Biow, brought in from the Coast to set up "Go," will not direct.

Lack of available directors from the Biow staff brought about "lend-lease" deal for James who will remain with the Kastor outfit. Show, sponsored by Eversharp, was skedded to preem March 7, but production difficulties still are being ironed out with teeoff date as yet not set. Client has bought Tues., 7-7:30 p.m. slot for the program originally tabbed "Secret Ambition."

WAMBOLDT LOANED PHILCO FOR 'FAME'

Sayre M. Ramsdell Associates headed by Ernest B. Loveman, agency for Philco, has had no radio production department and, accordingly, has borrowed Bob Wamboldt from the Blue network to officiate exclusively on the Philco-"Variety" "Radio Hall of Fame." Heretofore, Wamboldt had been commuting between the Blue and the Philco program, but under the new setup he will be 100% responsible to both the agency and the client. DeVere Engelbach continues as producer-director of the full-hour variety program.

During Wamboldt's leave of absence George Brengel, recently brought into the Blue network, will assume most of his duties.

From the Production Centres

IN NEW YORK CITY . . .

Ben Grauer now permanent emcee on the "Transatlantic Spotlight" co-op NBC-BBC Saturday program....Roy Langham, coordinator of broadcasts for CBS, has taken off 20 pounds dieting....Patricia Voyls doing a special writing job for the Metropolitan Museum of Art....Albert N. Williams, radio scripter, has received a Navy commission and has reported for training in the Bronx...."Mrs. Miniver," on CBS Friday nights, now being scripted by Vincent McConnor pending a permanent writer.... Charles Roder, manager of WCMB, Baltimore, a N. Y. visitor.... Blue web 1-A's: Don Campbell and Bob Saudek, salesmen; John Norton and Arch Grenalds, station relations....Bob Stevens, of Blue production, has moved over to Kenyon & Eckhardt....Roberta Dufton, asst. to Miller McClintock at Mutual, left Sunday (12) for a Mexico vacation.... Barbara Luddy, star of "First Nighter," in town....Tom Revere, Bates v.p. in charge of radio, to west coast for talent for new Palmolive show.... Peggy Lloyd, WOV waker-upper, chosen pin-up girl by Camp Dix boys ....Charles Jackson's "Lost Weekend" was ripped apart by Author Meets Critics last Wed. (8).

Don Rodney, singer with Cugat's orch on Mutual's Dubonnet show Wednesday nights, in 1-A....Lester Gottlieb, Mutual's press chief, to Chicago for a week on business....Stuart Eggleston, formerly with CBS in New York and Chicago and onetime production agency owner, is entering a veterans' hospital for a health comeback. He's husband of Laura Eggleston, "Variety" correspondent in Miami.

David Davidson, scripter of CBS' "Mr. Kean," passed his army physical Monday (13)....Nancy Moore, who scripts "Second Husband," CBS stanza, in town from her Charlotteville (Va.) farm....Marily Erskine is being written out of NBC's "Young Widder Brown" while she joins cast of "Pretty Little Parlor," Ralph Bellamy starrer, now in the rehearsal stage.

Bart McHugh, Music Corp. America radio executive, drew a 4-F in N. Y. last week (11).

Jack Turner, CBS script editor, becomes assistant to Stuart Buchanan, script editor and director at the Blue network, April 1....National Safety Council program, "Out of the Shadows," moves this week from Monday night to Thursday, 10:15 p.m....Hildegarde returns to New York with her "Beat the Band" program April 5. Bruce Kamman, assistant production manager of NBC, will resume as program producer....Louis Van Rooten, actor on "Terry and the Pirates" and other network programs, in 1-A....Dramatization of Hazel Scott's life skedded for the March 26 session of the Roi Ottley-WMCA "New World A-Comin'" program.... Texas Co. will sponsor four broadcasts of the Metropolitan Opera on tour.

IN CHICAGO . . .

Edna O'Dell has returned to the WGN staff after an absence of several months....Nelson Olmstead, NBC story teller, has passed his physical and is awaiting call....19th annual WCFL Radio Frolics will be held at the Street Carmen's Ashland Auditorium on April 14-15 with proceeds going to the Infantile Paralysis Fund....McCann-Ericson auditioning a new show for a vitamin account....John Galsworthy, free-lance actor, leaves for Hollywood the end of the month....James Jewell has taken over the direction of the Jack Armstrong strip....Arthur Meyerhoff and Phil Wrigley in Washington attending meeting of advertising men on coordination of war activities....Howard Kettering, of Ruthrauff and Ryan, left for Hollywood on commercial and pix tieups for new Bendix Home Appliance program....Looks like the new Santa Fe half-hour show will be aired over Mutual....Sherman Dryer, former radio director of the University of Chicago, has joined the WGN production staff....Blue Network tossed cocktail party at Tavern Club for press to meet Archie Sweet and Panhandle Pete, contestants on one-man band battle held on the Breakfast Club.

Smilin' Ed McConnell now heard over WJJD reading comic strips for Chicago Sun....Allen Earle has joined the WIND staff, coming from Wilkes-Barre, Pa....Recent Chicago visitors were Gerald Wing, manager KROC, Rochester, Minn., and George Hahn, manager KELO-KSOO, Sioux Falls, S. D....Patsy Montana, hillbilly performer of National Barn Dance fame, made her debut over WGN last week in a 15-minute show for the Charm Kurl company....Dick Faulkner, WBBM announcer, leaves April 3 to join the Merchant Marine and reports to Sheepshead Bay, Brooklyn, for boot training....C. F. Church, KMBC, Kansas City, in town conferring with WBBM public service staff on public service shows....Ken Griffin has taken over Marvin Mueller role in Helen Trent serial....Miller McClintock, MBS prexy, in town for meeting with local Mutual bigwigs.

IN HOLLYWOOD . . .

Having tried about everything else, Arch Oboler is whipping up a script on the Bible for Ronald Colman's April 4 broadcast. Events of biblical days and modern times will be paralleled....Blue net is now airing Bobb Nichols' comments on radio shows and personalities on 15 stations from Seattle. Fisher flour mills sponsors, the first time a straight radio commentary ever drew such a broad coverage....George Moskovics heading east to smoke up interest in Columbia's Coast network...."Corliss Archer" renewed for another quarter by Anchor Hocking Glass Co....Cecil Underwood, who produces "Fibber and Molly" and "The Great Gildersleeve," made a vice-president of Needham, Louis & Brorby agency. He's been with the outfit seven years....Kate Smith christened a hospital plane named after her while flying over the city....Jim Doane now associated with Jim Saphier....Dennis Day and Bob Crosby drew 1A's last week.... Fred Ziv around wrapping up package shows for summer buyers....Lou Quinn joined the Orson Welles quill gang....John Swallow's boy won his wings....Jerry Cooper doing a five-minute Sunday night spot on CBS Coast net for a cosmetic outfit....Frank Sinatra and his Vimms crew heading east for seven weeks in compliance with his Luckies deal which requires him to be in New York for certain periods when he's not working in pictures....Lt. Tommy Harmon's guest shot with Bob Burns had to be cancelled because War Department didn't come through in time with the necessary permish....Robert Dawn down from Frisco where he was KGO program manager to join NBC production staff....Louis Lochner's four-time weekly commentary series taken over in full by Planters peanuts. Sponsorship had been split with Fisher flour mills....Don Lee network added announcers Ed Stevens and Roy Rowan....NBC gang clearing the decks for three-day War Clinic at Biltmore hotel March 20-22.

Y&R Seeks New Scripter For Louis Sobol Show

Constance Bennett will be Louis Sobol's guest on the Borden Mutual Web show Monday (20). Young & Rubicam is scouting around for a new scripter for the program to replace Will Glickman when he reports for induction, presumably within the next few weeks. Sobol prepares his own material, but rest of script has been in Glickman's hands.

Chapter which preemed last week (6) is directed by Harry Ingram, assisted by Ed Downes.

Lone Ranger Awarded $10,000 As Chi Court Rules Against Sunbrock

Chicago, March 14.

Federal Judge William J. Campbell yesterday (Monday) awarded Lone Ranger, Inc., $10,000 in damages from Larry Sunbrock in connection with the misuse of the name in advertising Sunbrock's circus, which finished a run at the Coliseum last Saturday (11).

It is believed that this is first time whereby damages of this amount have been awarded for the unauthorized use of a radio title.

SUPER-DUPER PROMOTION

Agency Television Directory

Agency	*Tele Exec*
N. W. Ayer	Richard Hubbell
BBD&O	John Southwell
Benton & Bowles	Walter Craig
Biow	Cal Kuhl
Buchanan	Jack Wyatt, Jr.
Cecil & Presbrey	Thomas G. Sabin, Doug Allen
Compton	James Manilla
D'Arcy	Al Steele
Donahue & Coe	John Hugh
William Esty	Tom Riley
Geyer, Cornell & Newell	John W. Loveton
Kenyon & Eckhardt	Robert Wolfe
Abbott Kimball	Cecil Hackett
Lennen & Mitchell	S. James Andrews
McCann-Erickson	Walter Close
Maxon	Dr. Lester Miles
Newell-Emmett	Larry Bruff, Ed Franklin
Pedlar & Ryan	Ted Sisson
Ruthrauff & Ryan	Tom Hutchinson
J. Walter Thompson	Gene Kuehne, Tom Weatherly
Young & Rubicam	Harry Ackerman

Agencies Hypoing Tele Activities, Over 20 Setting Up Special Depts.

Although the only certain factor in the television picture seems to be that the war must be won before any real advances can be made, manufacturers and other prospective clients are constantly applying hypos in the form of queries, requests for surveys, etc. Result is that in past few months agency radio departments have been forced to expand with several setting up separate video departments.

As recently as last fall less than a half-dozen of the important agencies in New York boasted anything resembling tele departments although all, by the very nature of their activities in radio, were looking at the new medium with more than passive interest.

Main credit for the increased agency activity is being given DuMont labs where practically all experimental video shows have been staged, inasmuch as both NBC and CBS studios have been shuttered since Pearl Harbor. Reports that NBC will reopen its studio late this month and that CBS is readying an important television announcement portend even greater expansion as advertisers and agencies seek to stake their claims in a field which many believe Hollywood will make a determined effort to capture.

The William Morris talent agency also has established a television department and MCA, now in the process of strengthening its position in radio, undoubtedly will follow suit.

'Palmolive Party' Preems On April 1; Barry Wood, Patsy Kelly Regulars

Ted Bates Agency is readying for April 1 preem "Palmolive Party," in place of present "Million Dollar Band" title.

Format will be variety show, with Barry Wood emceeing, Patsy Kelly as regular, and guestar each week. Tie in to be made with All Fool's Day for teeoff.

Bamberger (WOR) Seeks Wash., Philly Tele

Washington, March 14.

The Bamberger Broadcasting Service (WOR), New York, today (Tues.) filed application with the FCC for permission to erect two television stations. Projected outlets would be located in Washington and Philly.

Although no explanatory material accompanied the forms, application by the Bamberger outfit is taken to mean that the Mutual Broadcasting System is looking ahead to the postwar period for the possible setting up of a video network in the east.

Sanford Joining MCA

Bobby Sanford, former N. Y. nitery producer now doing radio publicity in Boston, will join MCA radio department shortly to work with Hal Hackett and Bart McHugh.

Dick Swift Vice Allen As WABC Program Mgr.

Dick Swift, currently a salesman at WABC, Columbia's N. Y. outlet, will move into the program manager's post at the station shortly.

He will succeed George Allen, resigned, who will announce a new affiliation within two weeks.

Alan Young Show May Replace Both Cantor and Duffy

Unusual situation of the same show being heard twice a week on two different nets is a possibility for this summer when Alan Young may replace both the Blue's "Duffy's Tavern" and NBC's Eddie Cantor show. There have been cases where the same show has been heard twice a week on rival nets, but in the past the material was different. This time the same script would be used.

Cantor replacement is definite while the "Duffy" spot is still under discussion. Young, the Canadian comic who made his American debut on the "Hall of Fame," will be backed by Bea Wain and Peter Van Steeden's orch. Show goes into the Cantor slot the first week in July.

Betty Shay, Barrett, Joe Bell Spotted In Pedlar & Ryan Shifts

Betty Shay has been named general supervisor of daytime programs at Pedlar & Ryan replacing Tom Riley who left the agency last month to set up a television department and do research in the field for William Esty. Miss Shay formerly was connected with the Phillips Lord organization and NBC.

Another shift at Pedlar & Ryan stemming from acquisition of the Ironized Yeast account formerly handled by Ruthrauff & Ryan, places Joseph Bell as supervisor of "Big Town" and other Ironized Yeast activities. Bell was an NBC and Blue network director before joining the agency. Bill Barrett becomes assistant in the agency's production department under Ted Sisson.

Layton Into Army

Jerry Layton, program and publicity director of WINS, N. Y., went into khaki Thursday (9). J. Trevor Adams, station's sales manager, takes over most of Layton's duties.

BUT SKEPTICS SAY 'LOOK AT RATINGS'

CBS has just released the results of an ambitious project undertaken by 128 of the network stations, reflecting one of the most aggressive program promotion campaigns in radio. Acting in planned synchronization, the 128 CBS stations amassed a ton of reports which the network has compressed into a brochure which analyzes the story of the web's 1943 program promotion job as it pertained to live-spot and transcribed announcements, newspapers, posters, transportation advertising, postcards, working kits (booklets and envelopes covering all sponsored and sustaining programs) and press information.

Minute study of the brochure has raised the question in some quarters, however, "Just what has the promotion job done for the CBS program Hoopers?" These skeptics point out that, despite the fact that the rival NBC web virtually confines its overall program promotion to the once-a-year "Parade of Stars," the fact remains that it's the Bob Hopes, the Jack Bennys, the Fibber McGee and Mollys, the Edgar Bergens, the Eddie Cantors and the Red Skeltons on NBC that maintain the top ratings throughout the year.

The CBS execs, however, point to the fact that the penetrating program promotion undertaken by Columbia reflects a utilization of strategy and tactics, and carries an impact that has translated itself into a steady procession of awards for CBS programs and stations; consistent top billings in gross income and the fact that the net's year-round promotion campaigns pay off in the eyes of clients. The emergence of such top spenders into the CBS fold as Standard Brands, long one of the big NBC net clients, is cited as indicative of the results of the all-out promotion undertaken by Columbia. As for the Hoopers, CBS execs contend that too many other significant facets enter into the situation and that the CBS promotion coverage in non-Hooper areas make any claims of skepticism unjustified.

CBS statisticians have attached to the program promotion report a footnote comparing its own exhaustive undertaking with NBC's "Parade of Stars" promotion project.

Ad Fund Kickback On Benny Switch

Last week saw mounting repercussions in the trade anent the manifold angles involved in the Jack Benny switch from General Foods to Pall Mall ciggies next fall under a three-year contract.

What some agency execs fear may have an important effect on talent negotiations in the future is the slush fund of $200,000 for Benny exploitation which George Washington Hill has agreed to set aside. Spending of the fund, it's understood, is entirely in the hands of Benny and his managers, with the likelihood that if any of it is spent for paid advertising, it probably will be placed by Ruthrauff & Ryan, which handles the ciggie account.

Fears that other topflight talent will insist on similar exploitation demands when their contracts are up for renewal were more or less substantiated last week when the names of two stars were projected prominently into the picture. Reported that the pair, intrigued by Benny-GWH three year non-cancellable deal as to weekly $25,000 package price and exploitation fund, are bent on negotiating for a similar slush fund to hypo their rating, lineage, popularity with radio editors, etc. Which, counter the agency execs, means that eventually the advertiser, who pays the bill, will get it in the neck.

Phony War Hero Sells Cincy Radio, Papers Bill of Goods; FBI Cancels

Guinea Pig

Ed Byron, the radio producer, now an Army captain, was sent to New Guinea, by the War Dept. to experiment with a Radio Guinea, with orders to report back to Washington on the groundwork, prior to returning and developing its operation.

Byron checked in recently at D. C. with enthusiastic reports after successfully completing the experiment. But instead of being sent back he was handed a new assignment.

Now he's Coordinator of WAC recruits.

Cincinnati, March 14.

Their faces still red from falling for the war's biggest phony story popped here, WLW program directors and editors of two of the burg's three dailies have vowed to check all servicemen's passes from now on before hitting the air with or going overboard in print about them.

Reason for it all is that an Army private, who was AWOL for nearly a year, hogged a 22-station NBC hookup on WLW's "World Front" series, was kudoed for a day on Tom McCarthy's WKRC newscasts as an outstanding hero, and was credited in space blurbs by the Enquirer and Times-Star with doing so much against the Japs and Germans as to make Sgt. York's World War I record look like something to be tagged on a cigar store Indian.

It all started when Ollie James, Enquirer humor columnist, was attracted by campaign bars and medals weighting down the left side of a soldier's coat in a cafe. The chap, whom FBI agents later booked as Donald L. Bickel, 19, of Hamilton, 20 miles away, readily came up with a whale of a story of his exploits in the Pacific and Sicilian areas.

The yarn drifted to WLW and the soldier, who claimed to be Sgt. Marvic C. Lacy, a paratrooper, was hustled into "World Front" Sunday morning, March 5. He was interviewed by George Weller, Chicago Daily News correspondent and also a paratrooper who had been in some of the Pacific territory the Army lad claimed as conquering fields. Many listeners accepted the broadcast as a rip-snorter and one of the most exciting in the series.

Meanwhile James had written nearly two columns about the lad for the March 8 Enquirer, with an editor's note explaining it had been presented to the War Dept. for "review and censorship." It was given an 8-column streamer on page 2 with a photo of the soldier.

That day the Times-Star did a followup news story on the thing and its affiliate station WKRC echoed via McCarthy's newscasts.

The supposed hero in the meantime had been guested as honor speaker at a luncheon in the Cuvier Press Club, whose members include press and radio men.

The Cincy Post did some checking with its Hamilton correspondent and learned from the father of the real Sgt. Lacy that the latter was not in Cincy at the time. FBI agents came into the picture and grabbed the fake sergeant on enough charges to keep him off the air long after victory comes. Then the stations and dailies came out with their sad tale.

Gertie Lawrence Revlon Show Off Air on March 26

Gertrude Lawrence and Revlon will call it quits after 26 weeks on the air, with the program on the Blue in the 10-10:30 p.m. spot Sunday nights going off March 26.

Stanza has been having tough sledding ever since its teeoff format, which comprised a variety revue starring Miss Lawrence and including Robert Benchley and Lyn Murray and his orch, failed to click. Benchley left after four weeks, ostensibly due to prior film commitments, and program was then changed to a straight dramatic spot with guestars each week, with Murray's orch supplying the musical background. Charles Martin is producer of the program, taking on the

(Continued on page 46)

Nets Burn At Snub By Peabody Group

Claiming radio's contribution of outstanding service in the war effort was given a "complete brush-off," some of the network execs last week burned over the failure by the Administrative Board of the Annual Advertising Awards, chairmaned by Stuart Peabody, to toss in a single radio kudo in its Wartime Advertising Awards.

Selection of 100 published advertisements was made by a jury of nine advertisers and advertising agents, with Peabody prefacing the Wartime Advertising Awards issue of Advertising and Selling, which took it over in 1936, with the comment: "It was realized, of course, that publication advertisements form only a part of the sum total of war advertising, and that contributions by and in other mediums have been equally valuable and impressive. It is unfortunate that it proved impractical, for many reasons, to include them."

The network execs dissenting on the confinement of the awards to the publication medium take the stand that, under no circumstances could the overall picture of wartime advertising in radio be ignored; that the job of backing war-theme campaigns was so singularly effective and productive in bolstering homefront, win-the-war morale as to take its place among the most meritorious advertising jobs of all time.

JORDAN'S FLYING TRIP

Wally Jordan, exec of the William Morris agency's radio dept., left for the Coast Monday (13) for a couple of weeks' fast business.

He returns to N.Y. around April 5.

'Duffy's Tavern' Moves To Coast on March 28; Switches in Band, Cast

Eddie Gardner takes his "Duffy's Tavern" to Hollywood March 28 where he is also slated to start the Paramount filmusicalization of the same title July 1.

While west Gardner will get a new singer vice Benay Venuta; a new "Miss Duffy" vice Florence Halop; and a new band, as he plans staying there until January.

VON ZELL QUITS Y&R; WILL GO FREELANCE

Harry Von Zell will freelance starting July 1 when his current contract with Young & Rubicam expires.

Vet announcer is currently acting as straight man and foil on the Eddie Cantor Wednesday night NBC program for Bristol-Myers, and the Dinah Shore show Thursday nights on CBS for Birds Eye Frosted Foods. He's expected to continue on these programs next season, but by abrogating his pact with Y & R will be able to take on added assignments.

Mark Woods Hits Anthony Claim Of Squeeze on KECA Purchase

Mark Woods, Blue network prexy, in a telegram to the FCC Monday (13) denied the allegation made by Earle C. Anthony, head of the corporation operating KFI and KECA, Los Angeles, that the web had been trying to force him to sell the latter outlet to them at a price much less than its actual worth.

Anthony made the charge in a petition to the commission asking a time extension in the FCC's multiple ownership rule under which he is obliged to dispose of KECA by May 31. Anthony also claimed the Blue was trying to scare away prospective purchasers by threatening to withdraw the network franchise. Owner asked commission to suspend multiple ownership rule indefinitely in this case or grant a year extension.

"We most emphatically deny," Woods' telegram to T. J. Slowie, secretary to the FCC read, "that the Blue network company or any of its executives have at any time endeavored to compel Mr. Anthony to sell KECA at any price." Wire went on to say Blue had made offers within past two years which Anthony was able to accept or reject at will. Network has first refusal under 30-day agreement in which they must meet terms and conditions of any proposed sale elsewhere.

"We are shocked and surprised," Woods told the FCC, "that the petitioner should use as an excuse for his appeal . . . the completely unsupportable allegation that the Blue network has sought to take unfair advantage of the petitioner's position."

Report O'Neil Seeks Buy

Cleveland, March 14.

Bill O'Neil, Jr., owner of WJW has returned from a trip to Florida and is en route to California. Rialto radiomen say he is seeking to purchase stations which must divorce themselves from owners already operating a station in same city.

O'Neil, Sr., is head of Yankee network.

Paul Glynn a Full Lt.

Washington, March 14.

Paul Glynn, former publicity chief for WTOP, CBS outlet here, has been upped by the Navy to a full lieutenant.

Not Even Box Tops

Chicago, March 14.

Former well-known coast radio actor, who recently finished his boot training at the Great Lakes Naval Training Station, has come to conclusion that the old saying "Out of sight, out of mind" is very true, especially in his case.

Actor, who was a pal of most radio greats on the Coast before entering the Navy, wrote to all and asked that they write to him, but it didn't work out that way. In his 13-week training period he received only one letter from these old friends and that came from Fred Allen. Ironic angle is that those who ignored him urge their listeners to write to the boys in service and not forget them.

Silence of Farm Radios Worries Midwest Airers

Chicago, March 14.

With 1,575,000 farm battery sets out of commission due to the battery and tube situation, according to a recent survey made by Larry Haeg, farm director of WCCO, Minneapolis, approximately 6,300,000 farm listeners are without radio. Number is based on figures of the American Farm Bureau Federation whose statistics show an average of four persons to the farm family.

Appeals to the War Production Board by leading farm broadcasters has resulted in the allocation of materials for the production of necessary B batteries but in the meantime tubes have burned out and the farmer's radio still remains silent. Midwest stations, having large farm listening public, are greatly concerned over the matter and say that even if the WPB gave its immediate okay for production of radio tubes, it would be at least three months before the farmer would be benefited by tube replacements. Stations feel that radio is vital to the farmer, particularly to the isolated ones, in receiving weather and market reports.

Melchior, Baker, Bea Wain Package

Half-hour variety program comprised of Lauritz Melchior, the Met opera star; Phil Baker and Bea Wain has been packaged by Coulson-Lee agency as a summer replacement for a network stanza.

Baker, who will continue as quizmaster of Eversharp's "Take It or Leave It" show, is permitted to take on other assignments so long as they are not in the question-answer vein or with a sponsor in direct competition with the pen and pencil maker. He is now on the Coast making a film based on the Sunday night "Take It" show.

ROUSSEAU TO JOIN McCANN-ERICKSON

Bill Rousseau leaves the Benton & Bowles ad agency and joins McCann-Erickson, effective next Monday (20), to bcome production assistant to Lloyd Coulter, veepee in charge of radio. Announcement was made this week by Lawson Paynter, executive assistant to Coulter.

Rousseau at B-B has been producing the "Prudential Family Hour" and supervising the "Thin Man" series. His "Prudential" chore will be taken over by Kirby Hawkes.

Titus Takes Over

Minneapolis, March 14.

K. C. (Ken) Titus, Knox Reeves time buyer and onetime staff member of WCCO, this week became head of the McCann-Erickson radio department here.

Evelyn Vanderploeg, time buyer at the agency shifts to Chi office as member of radio staff.

Nancy Osgood Series

Nancy Osgood, producer for WRC, Washington NBC outlet, will direct the all-femme program "Now Is the Time," to go out over the net for four Saturdays beginning March 25. Show will be a series of dramatizations designed to attract women into the war services.

WOW Back to Woodmen of World By Nebraska High Court Order

Omaha, March 14.

By a four-to-three vote the Nebraska Supreme Court Friday (10) ordered the lease of WOW, owned by the Woodmen of the World Insurance Society, to Station WOW, Inc., cancelled on the ground terms were unfavorable to the insurance society. The opinion further explained that Dr. E. Bradshaw, former president and now chairman of the board of the society, favored the new corporation because of his "zeal to secure the welfare of his close, personal friend" John J. Gillin, Jr., head of the new company and formerly manager of the station for the society.

WOW, which has been operated by the Gillin organization under the lease since Jan. 15, 1943, would be returned to the society under the high court's ruling. Motion for a rehearing is expected to be filed by the Gillin interests. Supreme Court decision was a reversal of one in Douglas County District Court.

The Supreme Court's opinion included the following points:

The lease required no down payment. Accounts receivable of $25,000 were transferred by the society to the lessee so it would have $100,000 with which to do business. Amount of accounts receivable transferred to the lessee is equal to the 250 shares of preferred stock issued to Gillin for $1 per share whereas all the others paid $99 per share for preferred stock.

Opinion held that to permit the lease to remain in effect "would be a fraud upon the society and the members thereof" and ordered the $25,000 and income over operating expenses be returned to the society.

Blackton's RCA Show Stirs Row

RCA toppers are wrangling over the appearance of Jay Blackton on the RCA-Blue "The Music America Loves" Saturday program. One faction is against Blackton on grounds that he's a Decca recording artist and insist that he be replaced by an RCA-Victor recording artist. Expected that the situation will come to a head this week, though Blackton is relinquishing the "Oklahoma" orch-conducting chore.

Blackton waxed the fast-selling Decca "Oklahoma" album.

Check YOUR T-C

PROGRAM RATING SERVICE

against these **14** *points*

1. Sponsored network program ratings comparable with the past.*
2. Ratings on "open" time periods comparable with the past.*
3. "Sets-in-Use", "Share of Audience" during, preceding, and following each program and "open" period (a) released with the ratings (b) comparable with the past.*
4. Composition of radio program audiences — in each report.
5. Sponsor Identification Analysis — in each report.
6. Same cities used during each week surveyed — *as in the past.**
7. Publication of two different "continuous" ratings on same program ***avoided*** *— as in the past.**
8. City-by-City Ratings on your sponsored network program — *comparable with the past.**
9. Network Ratings taken in cities of equal network opportunity — *as in the past.**
10. Network Cross-Section Urban Ratings — properly balanced to reflect each network's facilities individually, published periodically under separate cover.
11. U. S. Cross-Section Urban Ratings — properly balanced to reflect total U. S. network and independent urban radio facilities collectively, published periodically under separate cover.
12. Program Audience Histories — comparative records of network program performance dating from 1934.
13. Basic Trend Chartbook—graphic comparative basic trend indexes.
14. Pocketpiece — Network Ratings condensed for your convenience, comparing current audiences with "last report" and with "year ago."

Radio Audience Measurements Continuously by Coincidental Method Since 1934

If you are a s[ubscriber] to "Network [R]ATINGS" y[our answer] is 14 "Yes."

C. E. HOOPER, INC.

NEW YORK • LOS ANGELES

*and future

In Kansas City

the Swing is to WHB

AND WE INVITE YOU to 'phone us for availabilities if you're considering spot radio in this war-boom market. In strong second place all day long, "Your Mutual Friend" is Kansas City's Dominant Daytime Station . . . delivering the "most listeners per dollar" throughout the western half of Missouri and the eastern third of Kansas. For availabilities, call DON DAVIS

KANSAS CITY — Scarritt Building — HArrison 1161
NEW YORK CITY—507 Fifth Avenue—VAnderbilt 6-2550
CHICAGO — 333 North Michigan Blvd. — CENtral 7980
HOLLYWOOD—5855 Hollywood Blvd.—HOllywood 6211

KEY STATION for the KANSAS STATE NETWORK

Kansas City, Missouri • Wichita, Kansas • Salina, Kansas • Great Bend, Kansas • Emporia, Kansas

MONTHS: DECEMBER, 1943-JANUARY, 1944—KANSAS CITY
HOOPER STATION LISTENING INDEX
TOTAL COINCIDENTAL CALLS—THIS PERIOD 14,462

	Station A	Station B	Station C	Station D	WHB	Station E
MORNING INDEX MONDAY THRU FRI. 8-12 A.M.	6.9	6.7	32.7	16.4	28.2	6.7
AFTERNOON INDEX MONDAY THRU FRI. 12-6 P.M.	13.2	8.1	20.4	30.9	23.0	3.5

Shortwave Trend Finds OWI, Agencies in Opposite Corners

Difference in attitudes towards shortwave international broadcasting, as far as Government and industry is concerned, was pointed up in past few weeks by two major developments. First was application by the Blue network to the FCC for permission to establish direct wire hookup with the Byington six-station network in Brazil.

This is taken to mean that postwar commercial programs aimed at Latin America probably will not depend on the uncertainties of shortwave transmissions. Advertisers no doubt will insist that air campaigns in the territory be waged either through direct wire links from the U. S. or via live and platter shows aired from native stations.

Second development, however, is a direct about-face with the OWI last week authorizing construction in San Francisco of a $1,000,000 shortwave outlet to serve the Far East, Pacific area and Latin America. Station, to be constructed by NBC and it's affiliate, KPO, for the Government, is expected to be ready next fall.

Outlet shapes up as most powerful ever used in this country and will be utilized by OWI for beaming of propaganda and morale programs as are all other shortwave stations under project set up shortly after Pearl Harbor.

In line with U. S. Government's shortwave expansion policy is Canadian project nearing completion at Sackville, New Brunswick, where a powerful high frequency transmitter (expected cost $1,100,000) is in final stages. Delays in obtaining materials, which for a time threatened to put off completion of CBC project, apparently have been overcome.

Despite these Government goaheads the feeling still is growing in private industry circles that future of international broadcasting on a commercial basis will follow another course in which atmospheric conditions will not be present as a constant bugaboo.

Hooper to List Cash Prize Info

Policy changes in releases of survey reports by the Hooper organization, N. Y., as outlined by C. E. Hooper last week (10) include an explanatory notation to be listed along with the rating in all cases where a program gives cash awards to listeners. The notation "Station gives money prizes to telephoned listeners" will appear in the "Continuing Measurement" tables.

Another change will see the "share of audience" or "% of listeners" column eliminated in the Winter-Spring "continuing" report of May 15. Station listening indexes will be prominently labelled as follows: "This is a measure of distribution, not the size, of the audiences of the respective stations." Hooper explained this will prevent "% of listeners" figures, uniformly larger, from being misused as ratings.

Hooper also said that "continuing" measurements published by his outfit would be made available by subscription to advertisers and agencies in cases where disputes over availability of city-zone or trading area listening info arise among station subscribers.

ALLAN JONES MULLED FOR 'B'WAY MATINEE'

Allan Jones, who closed last week in Vinton Freedley's Broadway musical, "Jackpot," is being considered as successor to Alfred Drake for the lead in the Owens-Illinois-CBS "Broadway Matinee" airer, when Drake goes to the Coast to make a picture.

Drake, star of "Oklahoma," at the St. James, N. Y., checks out of both the Theatre Guild musical smash and the air show in June.

De Groot WCAE Pub Chief

Pittsburgh, March 14.

Mitchell DeGroot, Jr., who left Warners publicity department about a year ago to take a war job, has been named director of public relations at WCAE.

WEBS, STAGEHANDS AIR PACT RENEWAL

Negotiations got under way Monday (13) between the networks in N. Y. which lease legit theatres for broadcasts and the Theatrical Protective Union No. 1 (Stagehands), for a renewal of contract which covers stagehands in the houses. Old pact expires shortly, and it's reported union is demanding an increase in wages, which, if allowed by the webs, will have to go to the War Labor Board for approval.

Following initial session attended by Vince Jacobi, prexy of the union, and reps from CBS, Mutual, the Blue and NBC, meetings were called off until late this week.

Footing His Education

Colonel Stoopnagle's (F. Chase Taylor) "autobiography," labeled "You Wouldn't Know Me From Adam," which comes off the presses next month, will also contain a number of drawings by the air comedian. Fred Allen, who does an intro for the tome, was impressed by the sketches and asked the Colonel how he learned to draw.

"I started drawing when I was five," retorted Stoopnagle. "I'd lie on the floor and draw by the light of a hotfoot I had given my uncle."

Arnold Blom Succeeds Judy DuPuy on PM

Arnold Blom, formerly on broadcast desk of the N. Y. Daily News last week, was named radio editor of PM succeeding Judy DuPuy, who resigned to take a tele survey job with General Electric in Schenectady.

Blom was a sort of liaison man between the News and WNEW, N. Y. for many years.

Fly Tells Lea Committee Pearl Harbor Not His or FCC's Fault

Washington, March 14.

FCC Chairman James L. Fly on the stand at the Lea House committee hearing today resumed denials of charges that he and the FCC had been lax in protecting national interests and security in pre-Pearl Harbor Hawaii. Fly declared the commission established three shortwave monitor stations in the Pacific island group in October, 1940, but never uncovered any evidence that messages were being transmitted by Japs to the homeland from Hawaii or fishing boats occupying nearby waters.

Many such boats were seized and searched after the Jap sneak attack, Fly said, with no suspicious aftermaths. Fly also defended himself against allegations he refused to turn over fingerprints of wireless operators and other technical personnel to the FBI by saying that the Navy had followed the same policy as regards civilian employees for the past 25 years. No squawks resulted from this Navy practice, the chairman reminded the committee.

Fly also disclaimed blame for failure of Congress to pass laws legalizing wire-tapping, as charged earlier in the hearings, and said the FBI tapped wires between Hawaii and Tokyo anyway and turned in reports. Fly's stand against wire-tapping has been attacked in some quarters by persons claiming such policy was partly responsible for Pearl Harbor.

Mutual's Billings For Feb. 87% Over Last Yr.

Mutual billings for February, 1944, were $1,547,860 as compared to billings for the same month last year of $826,085.

February total marks an 87.4% increase over the gross income for February, 1943.

". . . in Recognition of Distinguished and Meritorious Performances of Public Service . . . by Excellent and Accurate Gathering and Reporting of News . . ."

The BLUE's Mr. Swing Wins The Alfred I. DuPont Radio Award for a Commentator

On Saturday, March 11, 1944, broadcast announcement over the Blue Network was made of the winners of this year's Alfred I. DuPont Radio Awards.

Because of the deep significance of these awards (they are the Pulitzer Prizes of Radio), The BLUE salutes Station WLW (NBC affiliate in Cincinnati, O.) and Station WMAZ (CBS affiliate in Macon, Ga.) for the services which earned them their awards.

The third and final award in the series—which is bestowed upon a radio commentator—went to The BLUE's Raymond Gram Swing, who is sponsored by Socony-Vacuum Oil Company and associated companies.

The BLUE is particularly proud of this—first, because Mr. Swing is such an inveterate winner of awards, but more particularly because of what the DuPont award stands for and because its winning carries so great a measure of approval.

In his short speech of acceptance, Mr. Swing, with characteristic modesty, pays tribute to his brother commentators, and extends that tribute to include all American journalists who have done so much in the service of their country and the people. Said Mr. Swing in part:

"They (i.e. journalists and commentators) have to qualify for their vital role in democratic life by their individual sense of responsibility . . . And if the liberties of a people are safe, as the liberties of this country continue to be, this is because individual journalists have known their responsibility, and have measured the fullness of their freedom to the measure of their responsibility."

Perhaps The BLUE may be forgiven for believing that the selection of Mr. Swing is, in a way, a recognition of The BLUE's own policy in news—which gives to its commentators all the freedom they are guaranteed under the Constitution—a policy we feel to be in the best interests of the American people.

The Blue Network

Shown in the photograph above, left to right: Dr. Francis P. Gaines, President of Washington and Lee University and member of the DuPont Award Committee; Mrs. Alfred I. DuPont; Mark Woods, President of The Blue Network; Raymond Gram Swing.

Blue-DuMont Deal Was in Works But Web Says Nothing Doing Now

Like everyone else in the industry the Blue network "is very much interested" in television right now but how this interest is to be transferred into action is being carefully concealed by those empowered to announce web policies. Only available alley for active participation in video programming and experimental work would seem to be the DuMont labs, currently being used by WOR, WNEW and other N. Y. outfits prevented by priorities from establishing their own tele setups.

Prexy Mark Woods, however, last week denied reports that the Blue and DuMont were working out a cooperative scheme for the web to bow into tele and said no negotiations were in progress. This is taken to mean that efforts to arrive at a working agreement failed to jell. It's known that in the past few weeks Edgar Kobak, Blue veepee, and DuMont execs were discussing a "quasi-merger" just prior to the announcement that DuMont and WNEW had reached a cooperative agreement whereby the independent station became the first in that category to go into tele as an active programming contributor.

In some circles it's thought Blue-DuMont negotiations fell through because the network was unable to obtain an exclusive agreement with the tele outlet which would have eliminated other stations from using the studios and transmitting facilities at 515 Madison avenue during the prepeace experimental period.

Kobak Illness Factor?

However, it's more widely believed that the illness of Kobak, recently sidelined, was responsible for failure of the expected agreement to be consummated. A definite merger of DuMont and the Blue would bring Paramount into the picture inasmuch as the film company has a heavy financial interest in the television concern.

Par holds 600,000 shares of the 1,380,000 which constitute the tele company's corporate structure. Film outfit owns all the "B" stock and 50,000 shares of "A" but actual management rests with the latter giving DuMont interests control. Allen B. DuMont is president of the tele outfit and Paul Raibourn, Par economist-analyst who is chief of the company's television department, is treasurer.

Mention of Par as a possible partner in the Noble web recalls that the Balaban outfit at one time owned 50% of CBS. However, industry circles believe chances for the film company to again step into the broadcasting field might be blocked by the FCC which has taken the stand that agencies influencing public opinion should not be allowed to extend their activities into adjacent "propaganda" fields.

Thus Par, with its newsreel, film features and shorts, might be prevented from taking an active part in Blue operations and policy matters by the FCC which, of course, has final say in such matters where radio stations are concerned.

Gertie Lawrence

Continued from page 43

stint at a big hike in salary over his former piloting of the Philip Morris Playhouse on CBS Friday nights.

Selznick's Gertie Lawrence Deal

David O. Selznick last week closed a deal giving Gertrude Lawrence the rights to use a radio version of "Rebecca" on the Revlon program over the Blue net March 19.

Blue first balked at the length, spotting and nature of the plug for Selznick and also on grounds that stipulations for plugging "Since You Went Away," in addition to "Rebecca," meant double or triple sponsorship.

Francis Lederer is scheduled to appear on the same program, which would call for another commercial plug for "Voice in the Wind," another United Artists release.

Billion $ Television

Continued from page 1

"Television Day" was that the new medium, when fully developed, will supply industry with a selling and merchandising agent of greater value than any yet at their disposal.

Bill Morris' Ideas

Entertainment outlooks for tele were discussed by William Morris, Jr., who compared present-day experimentation to the early days of sound films when shorts were the proving ground for today's feature productions. He predicted that actors, producers and directors will follow the same path by cooperating and working for minimum salaries while video is growing up. "Their reward will come later, as it did in pictures," Morris declared.

Joyce predicted that within five years of conversion tele transmitters will be an actuality in the nation's key cities and that in 10 years 80% of the wired homes in the country will have video programs available through what will then be a billion dollar industry. Ed O'Neil, president of the American Farm Bureau, in another transcription, declared that tele undoubtedly would serve to increase the farmer's purchasing power through creating demands for his products. This, O'Neil said, could not help but contribute to increased employment and prosperity all around.

Sales exec meeting was highlighted by visual demonstrations of commercial plugs a la video with actors showing difference in appeal between straight radio sales messages and ditto tele. Products ballyhooed included beer, shatterproof glass, vacuum cleaners and overalls.

Actual tele shows also were picked up for those attending on receivers installed by GE, Philco and RCA.

Allen B. DuMont, president of DuMont labs, was chairman at the luncheon session.

Pat Quinn Joins WJR

Detroit, March 14.

Latest addition to WJR's announcing staff here is Pat Quinn, who moves over from the local FM station WENA.

Survey Backfires

Class A network affiliate in an eastern city recently made a survey of listeners, showing that it had more of listening audiences during most of the daylight and nighttime hours.

But the survey backfired in a peculiar manner. It showed that the small independent stations—all combined—outdrew the individual large network outlets at certain key listening periods.

Advertising agencies, specializing in local accounts, did some hasty figuring. They found that spot announcements on all the small stations combined would cost less than half the cost on each of the top stations, including the one which made the survey at great expense.

Consequently, some of the agencies have pulled their spot business from the large stations and are giving it to a combination of the smaller outlets.

$202,000,000 in Time, Talent Contributed for Gov't War Shows

Washington, March 14.

Radio's contribution in time and talent to various Government war programs amounted to $202,000,000 in 1943, according to a survey just completed by NAB.

"When the figures are broken down," said NAB, "it is disclosed that $93,000,000 in station and network time was given on a sustaining basis. Time valued at $81,000,000 and devoted to some phase of the Government's war program was given on a sponsored or commercial basis. To round out the total figure, $28,000,000 in talent costs was involved on sustaining and commercial programs by stations, networks and advertisers."

Breakdown by agencies shows that the Treasury cashed in to the tune of $49,698,000 for the top take from radio. Department of Agriculture and War Food Administration are in second place, having benefited by $22,187,000, with the War Dept. in third place—$13,119,000. Manpower drives copped over $12,000,000 in radio contributions.

Included in the totals is $30,561,000 for "miscellaneous campaigns not emanating from any particular Government agency" but tied in with war work.

Adam Hats Plans Return With New Show in Fall

Adam Hats, sponsors of the "Star for a Night" program which was on the Blue until two weeks ago, will return to the air in the fall with a new half-hour program.

Format has not been decided upon, but field has narrowed down to choice between a variety package or a dramatic stanza submitted by several agencies.

Staid Philly Bulletin In Editorial Blast Vs. Radio Entertainment

Philadelphia, March 14.

The Evening Bulletin last week on its usually conservative editorial page carried a blistering editorial against "infantile entertainment on the radio."

Bulk of the barks were reserved for soap operas. The paper, which is owned by AP President Robert S. McLean, said that radio claims that the non-existence of critical mail is proof that the public wants a certain radio program.

"This argument ignores the fact that few listeners think it worth while to talk back to a radio," the editorial stated.

"The real criticism of a radio program is the click of the switch which turns it off. Only when greatly moved does a member of the radio audience write in protest to those who make or sponsor the program."

MITCHUM WSTP ASST. MGR.

Charlotte, March 14.

William Mitchum has joined staff of WSTP, Salisbury, as assistant manager and also as manager of WSTP's studios in Kannapolis.

Mitchum, from WBT, Charlotte, where he had been serving as announcer, succeeds Earl Caton, who went to WGBG, Greensboro.

SAMMY KAYE IN 1A, SEEK SUB PROGRAM

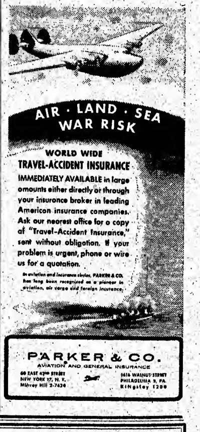
The jinx apparently continues to hover over the Sammy Kaye-Old Gold Wednesday night air show. Having recently gotten over the Monty Woolley fiasco, culminating in The Beard's withdrawal from the show, sponsors learned last week of the orch leader's "Greetings" from the President, promoting him into the 1-A class and ordering him up for a physical.

J. Walter Thompson agency, which handles the account, is still trying to line up a sub program when Kaye's orch begins a tour of one-nighters early next month.

P&G Mulls Sponsorship Of 'Ethel & Albert' Drama

Blue network officials last week auditioned a 15-minute across-the-board man and wife dramatic stanza titled "Ethel and Albert," which has been on WJEJ, Hagerstown, Md., for the past two years.

Web has taken an option on the program and Procter & Gamble, soap manufacturers, understood to be interested in sponsoring.



RADIO PRODUCERS

For large BROADCASTING COMPANY, in New York City.

Excellent opportunities for versatile person. Must have thorough background in major network PRODUCTION. Dramatic, comedy, variety or musical radio production experience required.

Stage and film direction background valuable adjunct. Write full details, enclosing photo.

Box 505, Variety, 154 W. 46th St., N. Y. 19, N. Y.

WEAF	WBZ	WBZA	WTIC	WSAM	WJAR	WEBC	WKBO	WCSH
WDEL	WBAL	WRC	WGY	WIBA	WSYR	WKBH	KDKA	WIRE
WTAM	WSPD	WWJ	WLW	WEAU	WENY	WOW	WAVE	WLOK
WMAQ	WTMJ	KODY	KSTP	WSJS	WSAN	WBEN	WJAC	WGAL
WMBG	WFEA	WLBZ	WRAK	WCRS	WBRE	WDAF	WMFG	WHLB
WGKV	WEEU	WRAW	WRDO	WIOD	WHIZ	WSOC	KELO	WBLK
WFBG	WMRF	WHIS				WFBC	WTMA	WBOW
WTBO	WGBF	WGL				WSAV	WALA	KANS
KROC	KYSM	KFAM				WSM	WCOA	KWBW
KGBX	WTAR	WPTF				WBRC	WMC	KGNC
WISE	WOPI	WKPT				WSFA	WHAM	KGHL
WJAX	WFLA	WLAK				WFAA	WSB	KGIR
WJDX	WAML	WFOR	WSMB		WMVA	WBAP	WORK	KPFA
WAPO	WROL	KVOO	WKY	KYUM	KSD	WDAY	WIS	KRBM
KARK	KPRC	WOAI	KOAM	KMED	KSOO	KRIS	KTBS	KYCA
KFYR	KGU	WHO	WOOD	KIDO	KPO	KTAR	CBM	KGLU
KSEI	KTFI	KOB	KTSM	CBL	KFSD	KVOA	KYW	KWJB
KMJ	KGW	KOMO	KHQ	KDYL	KOA	KFI	CBF	KRGV

What makes this network work?

- These 143 stations, woven into a blanket to cover the 3,026,789 square miles of the United States . . .
- These 143 stations, interlaced into an extensive pattern of clear channels, regionals and locals . . .
- These 143 stations, affiliates of the National Broadcasting Company . . . are what make this network *work.*

NBC salutes its associated stations for their individual and collective contributions to the war effort; salutes them for the role they are playing, both nationally and locally, in building morale, educating, informing and entertaining America's millions under stress of war; salutes them for their loyalty and belief in the American system of network broadcasting which is founded on the principle of free enterprise devoted to the service of a free people.

Their leadership in the past, their constant willingness and ability to render public service during the war, their keen awareness of the challenge of the future which promises newer and even greater service to the people, these are most important factors in NBC's leadership as a network, which make NBC *"The Network Most People Listen to Most."*

They all tune to the

National Broadcasting Company

It's a National Habit

America's No. 1 Network

A Service of Radio Corporation of America

"COLUMBIA PRESENTS CORWIN"
"Movie Primer"
With Everett Sloane, Frank Galiop, Minerva Pious, Ted DiCorsia, Peter Donald, Tony Marvin, Hester Sondergaard, Ralph Bell, Donna Keath, Alex Englander, Yung Ying Hsu; announcer, Harry Marble
Producer - director - author: Norman Corwin
Music composed and conducted by Lyn Murray
30 Mins.; March 7, 10-10:30 p.m.
Sustaining
WABC-CBS, New York

Norman Corwin's "Movie Primer" is along the same formula as his "Radio Primer," which was one of the "26 by Corwin" series in 1941. It's a good humored, not too subtle rib on Hollywood which, for all its pointedness, was not too vicious. Certainly the trade anticipation of a possible drag-em-out blast at a competitive amusement industry never materialized. In fact Corwin's dig at his own favored form of show biz—radio—was a shade more devastating via his "Radio Primer."

What heightened the trade anticipation, of course, was his resignation from a supposed $2,000-a-week film job to return to CBS at $500 in reported disgust with the celluloid industry.

Apart from the intra-trade significances, Corwin is a welcome-back to the air. Admittedly he'll not enjoy the "circulation" he might prefer—and rates—because of the Bob Hope slot opposite him, but the Pepsodent kid is gonna lose quite a few of the "wise" bunch if Corwin maintains par for the course.

In Lyn Murray, the producer-writer-director of "Columbia Presents Corwin" has a find. In some respects Murray is almost a discovery because his prowess has been accented on the choral chores, whereas his music here emerges importantly and significantly. In fact he almost emerged the star of the opener, so vivid were his orchestral and choral furbelows to accent the Corwinesque satire on Hollywood.

The expert cast went down the alphabet from A-to-Z, omitting but a few letters of the "Movie Primer." The stuff on A for Ads; B for Boy (meets girl); or French version: Boyer meets girl; C for columnist ("Life is just a bowlsky of Sidney Skolsky"); D for dialog, and so on down the line, was brilliantly scripted, produced and interpreted by a highly competent troupe.

Coming: "A Television Primer"?

Abel.

"TOP OF THE EVENING"
With Sally Sweatland, Saidenberg & Rebner; the King's Men and the Ken Darby chorus
Writer: Foster Carling
Producer: Clare Olmstead
15 Mins.; Mon., Fri., 10:15-10:30 p. m.
WESTINGHOUSE ELECTRIC
WJZ-Blue, New York
(McCann-Erickson)

Crisp, entertaining musical interlude features Sally Sweatland, backed by two vocal ensembles, the King's Men and the chorus, and spotlighting the dual piano team of Saidenberg and Rebner.

Miss Sweatland's voice on preem Monday (13) was not given the proper treatment since her one solo number was marred by faulty placing of the mike, which caused an echo effect. The piano team clicked with a pop arrangement of "The Man I Love," but they gave ample evidence that they would be more at home in classical numbers. The King's Men gave their usual smooth treatment to the old hill tune, "Skip to Me, Lou."

Commercial copy was concise and well-delivered in two spots during the session. Pitch was directed toward showing the sponsor's advances in the electronic field and the post-war possibilities of these advances.

Turo.

"SALUTE TO WOMEN IN UNIFORM"
Writer: Ruth Jameson
Director: Paul Killian
30 Mins.; Sat., 3:30 p.m.
Sustaining
WOR-Mutual, N. Y.

In deference to 32d anniversary of Girl Scouts of America, Army-Navy House Party turned over time in this slot Saturday (11) to a tribute to women in uniform in various branches of war service.

The 30-minute stanza proved interesting listening fare, with musical interludes contributed by Bobby Norris and A&N House Party orch and Marion Elliott handling vocals. Both were creditable spacers for the chatter and capsule interviews.

Program got under way in N. Y. studio with Bruce Elliott introducing Major Cora Bass and Sgt. Louise Warren kudoing the splendid work of women in the WAC's. Col. Florence Blanchfield interviewed Lt. Doris Ritchey, a nurse recently returned from overseas duty, with latter pointing up need of Navy nurses, both here and abroad. Also the splendid work they are doing. Second half was piped in from Washington, D. C., where Col. Ruth Streeter took over and pointed up remarkably good work women were doing in all branches of service. This was accentuated further by Admiral Denfield, of Navy pe[illegible]nel, who added further to the pra[illegible] women in uniform.

M-G-M's '2 Sisters and a Sailor' completed
New CAMEL PROGRAM, Friday 10 p.m., EWT
Mgt.: LOU CLAYTON

"MAYOR OF THE TOWN"
With Lionel Barrymore, Agnes Moorehead, Conrad Binyon.
Writers:—Charles Tagwell and Howard Breslin
Director: Donald Clark
30 Mins.; Sat., 7:30 p.m.
Noxzema
WABC-CBS, New York
(Ruthrauff & Ryan)

After an hiatus of several months, during which it was off the air, "Mayor of the Town" has returned to the CBS net under new auspices but with essentially the same dramatic format that endeared it as family-time entertainment. Lionel Barrymore is still the "mayor," cantankerous, but still righting the fictional indignities heaped upon his small community or its individuals. As such it maintains its place as satisfactory middle class entertainment, especially for the youngsters. Direction, scripting and performances follow accepted standards.

On the opening show of the new series, which is for Noxzema, "Mayor" told the story of how the municipality's chief executive straightened out the difficulties that arose when a neighborhood youngster found a stray dog. The question was how the youngster could keep the canine though he belonged to someone else. It was obvious, elementary scripting, but for the post-supper youngsters at whom this program, and probably the series, was aimed, it fit the groove.

With this program Noxzema has marked its resumption as a CBS sponsor for the first time in four years.

Kahn.

"THIS IS THE UNDERGROUND"
With Charles Egleston, Marguerite Shallett, Gil Faust, Henry Saxe, Jess Pugh and Gordin Stanley
Writer: David De Koven
Producer: James Jewell
15 Mins.; Sunday, 6:45-7 p.m.
ATLAS BREWING CO.
WBBM, Chicago

Based on actual happenings in the growth and spread of the underground movement in Europe, the 15-minute series is jampacked with action and drama. Each episode is complete in itself, with dramatizations by different writers and changing casts.

Show caught was the story of a former Dutch newspaper editor who engineered a coup, costing him his life, resulting in other members of the underground obtaining a supply of paper with which to continue the secret publication of their paper, "The Truth of the Netherlands." David De Koven's script was tight; James Jewell's direction was okay, and the acting, for the most part, very acceptable with the exception of the woman, whose tear-jerking melodramatics reminded one of old ten, twent and thirt days. Commercials were crisp and concise and, on the whole, made for interesting listening. Herb Foote furnished the organ background music.

Morg.

Don McLaughlin has succeeded Byron McGrath as Ed Lorimer in "This Life Is Mine," CBS serial. McGrath into Army.

Television Review

"TELEVISION CANTEEN"
With Herb Adams, Pat Fyfe, Burke Twins, others
30 Mins., Sun., 9 p.m.
Sustaining
W2XWV-DuMont, N. Y.

Variously called "The Sketch Book," "Mabel Horsey's Varieties" and "Television Canteen," this screams of amateur production no matter how billed. Faltering pace, faulty timing, unoriginal script and direction mars what chance it has of coming close to a jell. Little doubt but that several first-rate folks, such as Herb Adams, tap dancer; Pat Fyfe, Irish balladist and jig dancer, and the warbling Burke twins, try hard to make something of this musical void. It simply couldn't be done. Anytime any person has the slightest suspicion that the post-war public will go for this routine vaude projected on an 8-by-10-inch frame, he simply has no appreciation of public tastes.

If this is typical of television as it will be handed the American public after the war, one shudders unless some smart vaude-film theatre or picture producers step in and take a hand. It is no fault of the participants of this experimental television production that they show up so badly. It merely bears out the contention of those close to the television picture that, though the technical end may have gone forward rapidly under the exigency of military secrecy in the last few years, the producing end still is just about where it was four or five years ago.

Besides lacking smoothness, this 30-minute musical concoction (ran actually about 24 mins.) obviously suffered from lack of flexibility, minimum of action, absence of plot or even a few original touches. Wound up looking like a group of still photos.

This program sputtered and slowed up every time a new entertainer came on. When the artist arrived, the brief studio space seemed to cramp his efforts. Tuning in of band recordings between piano accompaniment for the entertainers also was badly done. Dull backgrounds and sometimes meagre lighting hurt many of the efforts. No reflection on the performer particularly but simply on the medium as now handled. Even name vaudeville, radio and nightclub stars, who worked in television four and five years ago, fared rather dismally under the television studio lights.

As television programming stands, based on results found here, telecasting has the static effect of a stage production without its good points, possesses little that makes the average motion picture click, and too closely follows radio technique. It appears that too many television programmers are leaning too heavily on radio, and result is that their shows look like the average radio studio broadcast.

Wear.

Followup Comment

That GI paternity gag during the Grouch Marx-Edward Everett Horton setto on the Pabst Blue Ribbon program certainly didn't belong there—or on any other program.

Arthur Godfrey. Isn't he Columbia's card? The guy with the commercial approach, comical? After listening for a week at 6:30 a. m., all we know is that Ed East is beating his ears off over on the Blue.

Never mind, Mark Warnow, who rubs down the percussion platoon after the "All Time Hit Parade" Friday nights. The Society for the Prevention of Cruelty to Cymbals forms on the right.

"Wings to Victory," Airforce series, withdrew from the networks March 9. It hit a good average, despite the same two voices always in the principal roles. Some of the closing narrative tributes to the airmen were outstanding and often preferably read.

Arch Oboler's scripting and acting of Bette Davis and Tom Conread made "Of Human Bondage" a sock half-hour Tuesday (7).

Fred Allen even makes capital of his fluffs and any gags which lay eggs, as evidenced by last Sunday's stint. George Raft's guesting cued a nifty "Gangbusters" satire.

Billie Burke's "Fashions in Rations" program on CBS Saturdays continues as one of the most delightful of the daytime radio shows. Her particular brand of zanyism and assorted malapropisms—whether she's taking up the problems of juvenile delinquency, income tax returns, etc.; are well suited to radio, with seldom a letdown.

"Here's to Romance" assumed new format on Thursday (9) with the dropping of Dick Haymes and the substitution of Harry Cool, formerly with Dick Jergens' orch., and Kay

(Continued on page 50)

"SHE TROOPS TO CONQUER"
Drama
15 Mins. (4:45 to 5 p.m.)
WOMEN'S ARMY CORPS
WCAU, Philadelphia

This is one of a series of big league dramatic shows put on by the WAC to stimulate recruiting in the Philly area. The shows are written and directed by Sgts. Sidney Paul and Leo Brady, both formerly of the webs, and the workmanship, direction and script would do credit to a major network production.

Guest stars for show caught were Louis Calhern and J. Edward Bromberg, currently appearing here in "Jacobowsky and the Colonel."

Skit concerned a professor in a country occupied by the Nazis (played by Bromberg) and a sadistic Nazi officer (Calhern), who destroys the prof's writing, including the last poem being written as the Nazis crash into his house. Dialog was powerful, abetted by musical background from Johnny Warrington's WCAU studio band. Skit is tagged "The Asbestos Word," signifying the poem which would not burn in the Nazi bonfire.

Plug for WAC recruits is ably handled by a WAC officer.

Shal.

"TIMEKEEPER"
With Don Jarvis
Piano and Songs
CO-OPERATIVE
7 to 9 a.m., Mon. Thru Sat.
WTRY, Troy

Don Jarvis, formerly of WBT, Charlotte, is the new "Timekeeper" at WTRY, Troy outlet of the Blue. He works 95 minutes of the long breakfast stretch. There are fade-outs for one 15-minute and two five-

(Continued on page 50)

PACIFIC COAST PROGRAM NOTES

"Dilly-Dally" says Webster, means to loiter or vacillate! And this is no time to dilly-dally!

Desirable times on the Pacific Blue Network are going fast to Pacific Coast advertisers.

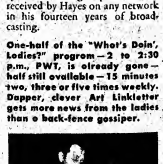
Twenty-five choice quarter hours of time have started work since the first of the year for: S & W Fine Foods, Union Ice, Resinol, Lyon Van & Storage, Ferry-Morse Seed, RKO Pictures, Rainier Brewing Co., Fisher Flouring Mills, and Bekins Van & Storage.

The few definitely hot times still available are going-going and we can't guarantee how long before they are gone!

"Blue Newsroom Review"—hour of news and commentary from 1 to 2 p.m., PWT, is rapidly filling up but there are still fifteen-minute periods available for sponsorship two, three or five times weekly! With either Edward Jorgenson (above) or Major General Malone.

Proof of the popularity? Sam Hayes during one week of this month received the amazing response of 16,454 answers from a single question put to his listeners! No offer of any kind was involved—just a request for an opinion. This is the largest response to a single question ever received by Hayes on any network in his fourteen years of broadcasting.

One-half of the "What's Doin', Ladies?" program—2 to 2:30 p.m., PWT, is already gone—half still available—15 minutes two, three or five times weekly. Dapper, clever Art Linkletter gets more news from the ladies than a back-fence gossiper.



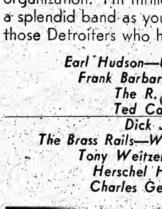
The swing is to the BLUE. Don't miss out by failing to get information from Blue Spot Sales or your nearest Blue Network office.

PACIFIC BLUE NETWORK

Thanks Vaughn Monroe!

—for signing me as the featured singer with your organization. I'm thrilled to be associated with such a splendid band as yours. My sincere thanks also to those Detroiters who helped me so much, especially

Earl Hudson—United Detroit Theatres
Frank Barbaro—The Bowery Cafe
The R. G. Dun People
Ted Campeau—CKLW
Dick Jones—CKLW
The Brass Rails—Wm. Boesky & Joe Freedman
Tony Weitzel—Detroit Free Press
Herschel Hart—Detroit News
Charles Gentry—Detroit Times



Sincerely
Del Parker

Personal Management, PHIL BRESTOFF, Statler Hotel, Detroit

39% of Canadian Comm'l Net Shows Originate in U. S., With NBC in Lead

Ottawa, March 14.

Canadian Broadcasting Corp. annual report (1942-43 fiscal year) just released shows upped air time, both commercial and sustaining, and happy financial setup, with most of the wartime obstacles hurdled.

Report shows that sponsored web shows, originating in Canada, upped by 6%, with 14.8% of all air time being commercial that year, 39% originating on U. S. webs (NBC leading) and 61% of Canadian origin. Several Canadian-originating commercial airings were recorded for rebroadcast by BBC to service personnel overseas, others played in service camps in the Dominion, or in war plants.

CBC had 51,672 programs in its 1942-43 fiscal year, totalling 15,700 hours, of which 13,379 were sustaining and 2,321 sponsored, total sustaining and commercial air time on networks upped by two hours daily over previous year.

'Soldiers With Wings' To the Blue in Late Switch From Mutual

"Soldiers With Wings," the GI air show put on in cooperation with the Hollywood Victory Committee, which Mutual had intended as a sustaining "prestige show", on what it regarded as good saleable time (Sundays; 6-6:30 p.m.), goes instead to the Blue network in a last-minute switch.

Show had been kicking around for some time, originally being heard via CBS, then moving to the Mutual web in the Wednesday night 9:30-10 slot. Latter half-hour becomes property of Campana for its "First Nighter" show previously heard on Mutual in the 6-6:30 p.m. Sunday spot.

As result of "Wings" moving over to Blue, Mutual is putting on the Santa Ana Air Force show, "Roosty of the AAF," which bows in Sunday (19), GI cast will be headed by Staff Sgt. William Tracy, former film comedian, with Hollywood starlets in supporting femme roles. Writer of new series is Frederick Hazlitt Brennan.

Red Cross Benefit

Minneapolis, March 14.

Twin Cities radio stars and newspaper columnists throwing third annual Red Cross benefit ball at Marigold Ballroom, tomorrow (15). Hale Byers, WCCO newscaster, general chairman.

BOOM!

There's a boom back home, too, in the town where this gun was made.

COVER THESE NEW MARKETS WITH RADIO

WEED AND COMPANY

RADIO STATION REPRESENTATIVES

NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO • HOLLYWOOD

Disque Now a Lt.-Col.

Brice Disque, Jr., formerly NBC script editor, has been elevated to Lieutenant-Colonel and made Wing Intelligence Officer overseas.

He went into the Air Force at the outbreak of the war, his father being a graduate of West Point and on active duty in the Army until a few years ago. Young Disque (now nearly 40), went overseas as a captain and in recent months had been assigned to Troop Carrier Wing.

Overseas GI Air Shows Set Record

Hollywood, March 14.

Armed Forces Radio Service has set a new record with 106 transcribed shows being shipped overseas each week. Biggest radio output ever made for foreign distribution is waxed and packaged here at the headquarters for armed forces in all theatres of war. Consignments of 45 recordings consist of 18 different type shows and are produced by the radio staff of Lt. Col. Tom Lewis.

Shows are taken from the air during regular broadcasts, with commercials being deleted before final discing. Topping the list is NBC with 29 weekly recordings, CBS next with 22, Blue network has 15 and Mutual-Don Lee three.

Earl Mullin Survey On How to Overcome Newspaper Air Tabus

In line with increased demands by clients that their radio operations be given newspaper recognition they (the clients) believe is due them, the Blue network is conducting a nationwide survey among radio editors seeking information as to the sort of press releases most likely to be used. Earl Mullin, web publicity boss, mailed more than 1,000 questionnaires last week to daily and weekly blats as the first step in the survey.

In addition Blue affiliates also are being queried on publicity angles in an effort to bring about closer cooperation between Mullins' staff and individual station publicity outfits. When replies are received it's planned to turn tabulating chores over to an outside agency after which results will be studied by Blue execs. Findings of the survey also will be made available to other nets, advertising agencies, indie stations and other parts of the industry upon request.

RED, BLUE BOOST BAND SIZE UNDER NEW PACT

Hollywood, March 14.

Blue network upped its house band from 13 to 20 men Sunday in accordance with new contract signed to supersede original pact NBC had covering both Red and Blue webs. NBC is expected to follow suit this week, but is staying the increase until certain technical difficulties are ironed out of the latest covenant.

Chain split caused a division of 28 musicians between the two networks and it was contended that each net should employ a number comparable to the 20 in the KNX orchestra. New Musicians union contract calls for a five-day week, four-hour day at $95 per week.

CBS Settles With Kid Actor for Voice Takeoff

Hollywood, March 14.

Larry Simms, 9-year-old film actor who plays Baby Dumpling in the Blondie series, collected $4,500 from CBS after filing suit saying his voice had been broadcast without permission. Suit was instituted by mother of the child actor, who claimed that radio actor Sunny Carter has imitated film moppet, violating his privacy of voice.

Broadcasting company denied responsibility but settled for $4.500 to avoid extensive litigation. Court approved settlement.

Auditions Held Daily For 'T&C' Successor Before Live Audiences

Imminent induction of Ralph Edwards has intensified search for a successor as emcee of the NBC "Truth or Consequences" stanza. Edwards passed his physical.

Interesting angle on auditions is that they are being held in front of live audiences. Commentary on session's popularity is that it manages to corral a live audience for each audition in spite of fact they're being held every day.

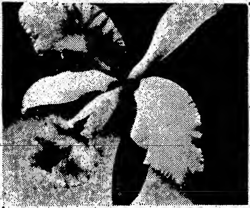
Canada May Follow Michigan's Lead on FM Chain for Education

Detroit, March 14.

Probability of Canada establishing a chain of FM stations for its school system was seen last week when Dr. Joseph E. Maddy, head of radio music at the University of Michigan and sponsor of the Michigan Education Radio chain, was invited to discuss the local plan at a conference sponsored by the Canadian Broadcasting Corp. at Toronto.

Michigan has worked out a plan of nearly a score of FM stations and applied for licenses to the FCC by which most of the school systems throughout Michigan would be linked for special radio education.

The plan has attracted widespread attention among educators and radio experts and Dr. Maddy said that Canada was highly interested in creating a similar system.



THANKS VARIETY FOR THE ORCHID ... FOR YOUR DEEP BOW IN OUR DIRECTION... FOR YOUR AWARD TO US FOR MAKING RADIO A VITAL COG IN CIVIC ENTERPRISE

It gives us a BANG to receive such recognition from the final authority in show business!

CBS WRVA

50,000 WATTS DAY AND NIGHT
STUDIOS IN RICHMOND AND NORFOLK, VA.

FCC Faces Additional Slashes In Budget; Senate in Whack at RID

Washington, March 14.

FCC, which had a jagged $1,500,000 bitten out of its war work budget by the House, is recommended for another $300,000 slash for its Radio Intelligence Division and Foreign Broadcast Intelligence Service by the Senate Appropriations Committee. In addition, the committee wants to whack $209,000 out of the FCC budget for its normal functions. These are for the fiscal year beginning July 1.

FCC budget is included in the bill for appropriations for independent offices. Senate committee wrote into this bill a proviso which would require all employees of the independent offices earning $4,500 or more a year to be subject to Senate confirmation. This opens the door wide for new Senate patronage and would enable senators, for example, to get certain FCC jobs as patronage before they would okay the slate of those getting over $4,500. The House is liable to buck this section hard, since it objects to all the patronage going to senators.

Givney Into Army

Troy, March 14.

John J. Givney, who has been broadcasting a "Daily Diary" for the Knickerbocker News over WOKO, Albany, entered the armed services last week.

Kay Van Epps has taken over the air stint from the editorial rooms of the Gannett daily.

Marty Glickman in 1-A; Husing Subs on Program

Marty Glickman, WHN, N. Y., sports expert is in 1-A and will leave for his Syracuse, N. Y., home latter part of the week for a few days. Ted Husing, CBS sportscaster, replaces him on "Opposite Corners," sports chatter stanza Glickman does with Bert Lee every night but Sunday. Stanza is sponsored by Craux Shave Cream.

WHN lining up possible replacement for Glickman should he be inducted.

TEMPLETON-HYLTON ON NBC-BBC CO-OP

Jack Hylton in England will chat with his protege Alec Templeton in New York, Saturday (18), on the NBC-BBC cooperative "Atlantic Spotlight" show aired at 12:30 p.m. Hylton was instrumental in launching Templeton as an entertainer in England and in this country, but for several years have been separated.

In addition to chatter Templeton will toss in a couple of specialties on the half-hour show and Hylton will direct his band on the English portion of the entertainment.

Cincy's WCPO a Saga Of 'Rags to Riches'

Cincinnati, March 14.

WCPO, which had the most humble start of any Cincy station, unveiled its new modernistic studio and office setup Thursday (9) on the 38th floor of the Carew Tower, now the town's loftiest broadcasting location.

As a 50-watter and with WFBE as its call letters, the station took to the air in 1927 when a "Chief" Wascomb, from Indiana, hit town with a broadcasting permit, and an armload of equipment which he managed to install in the basement linen room of the Parkview, a small hotel on West 8th street. By slow degrees of record playing, chirping by song pluggers, talks by and interviews with most anyone who would go to the place, a regular schedule developed.

The hotel was bought in 1928 by George Schott, who found himself "stuck" with the radio station. He engaged Earl Fuller, a native and former leader of a jazz band, as manager. In turn the station was managed by Harry Rubin, now dead; William Clark, currently manager of RKO theatres in Dayton, O.; William Kirkindale and, since 1936, Mortimer C. Watters. The power had been upped to its present 250 watts.

The Cincy Post tied in with the station in 1928 for the burg's first newspaper-radio linking. The sheet is in the Scripps-Howard chain, whose radio division bought the broadcasting property in 1935. In the meantime it became WCPO and had moved from the Parkview to the larger Sinton hotel. Several years ago Scripps-Howard Radio relocated the station in the Keith Building, where it firsted locally with a ground floor showcased news room and studio for man-off-the-street interviews.

HOLLENBECK, LYLE VAN IN PUTNAM'S SPOTS

George Putnam did a Patti on his 11 p.m. WEAF (N. Y.) newscast Monday (13) and reported for induction yesterday (Tues.). As on his Sunday night show he introed Lyle Van, one of his successors, on the 15-minute show with both exchanging "good luck" salutations. Van, announcer for H. V. Kaltenborn broadcasts, will be heard only on the 11 o'clock newscasts sponsored by Bond clothes and RKO pictures.

Putnam's spot at 6 p.m. is being filled by Don Hollenbeck, NBC correspondent recently back from Italy. Planter's peanuts and Peter Paul candy are sponsors. Hollenbeck will write own scripts with spiels for Van being prepared by NBC newsroom staff.

Replacement for Putnam on the Sunday afternoon NBC "Army Hour" not yet set.

Taxes Stymie

Continued from page 1

have incomes running into six figures annually already. Miss Sullavan is married to Leland Heyward, the agent, who is also in the top brackets. Oscar Hammerstein 2d, with a cut from both "Carmen" and "Oklahoma," is another in the excess profits range.

Even if payment for screen rights can be stretched over a period of several years, estimated that net proceeds would be negligible and that owners of an important property today cannot afford to sell it for $500,000 or more.

Even in Books

High figures set for plays has also influenced prices for books. A. J. Cronin was asking $200,000 for the film rights to a new novel titled "The Green Years," in which several major studios were interested. Metro bought the rights for the book this week for an undisclosed price.

Some of the major companies have been experimenting with the financing of authors, paying for services over a period of time, as one means of buying screen properties for a more reasonable price. Carl Sandburg is writing a novel for Metro under this arrangement.

St. Louis.—Fred Moegle, for last three years program director at KARK, Little Rock, Ark., now a gabber at KWK.

Reverse Switch

The 30% tax is working in reverse with the Club Bali, Philadelphia. Instead of pruning shows, this spot is hypoing its entertainment budget upon the theory that it will have to give the customers more if it is to survive the increased levy.

Spot has booked Maxine Sullivan, to start April 7, after a long period without names.

Relacement Sought For Bert Wheeler On Sinatra Program

J. Walter Thompson agency, which handles the production on the Wednesday night CBS Frank Sinatra show for the Vimms vitamins account, is scouting around for a comedian to replace Bert Wheeler when the show moves to New York from the Coast on March 29. Wheeler stays on the Coast because of commitments there. Axel Stordahl, who conducts the orch on the show, comes east with The Voice.

Show was originally skedded to move east as of next Wednesday (22) but ran into a delay snag. Pending selection of a permanent replacement for Wheeler, it's planned to use guestars on a week-to-week basis.

Maj. Hittenmark's New Middle East Post

Washington, March 14.

Maj. Gordon A. Hittenmark, formerly with NBC, has been named public relations officer for U. S. forces in the Middle East.

Hittenmark recently headed a mobile radio recording unit which traveled 8,000 miles through the Middle East, making recordings to be used in connection with training of men still in this country.

Follow-up Comment

Continued from page 48

Armen. The two soloists, together with Ray Bloch's orch and the Swing Fourteen chorus, provided an entertaining and tuneful listening period.

Dramatization of Quentin Reynolds' latest book, "The Curtain Rises," highlighted the CBS "Report to the Nation" session last Tuesday (7). Selected portion from book turned spotlight on the men of the U. S. Middle East Port Command, who work at top speed in unbelievable temperatures getting supplies off ships and transshipped via Iran to Russia.

Smiley Burnette, the western picture star, clicked in a guester which brought him before the mike at intervals during the "Breakfast Club" over the Blue from Chicago Saturday (11). He proved a match for emcee Don McNeill, tenor Jack Baker and Sam Romeo in quipping, punning and kidding.

Piece de resistance on Dave Elman's "Victory Auction" last Saturday night (11) was the offering of a Jap war bond found in Tarawa by Eddie Albert, former actor and now Lieut. with USNR. Bond was offered for auction to hike sales of bonds in Fourth War Loan Drive. Peter Lorre, film star, contributed a shattered bulb socket from a Jap plane that bombed Pearl Harbor as another impetus to boost bond sales on the program.

Alexander Gray, who dabbles between war work and radio, guested on WJZ "No Guest Stars Tonight" Thursday night (9). Baritone was in good voice and did full justice to his rep as a musical-comedy star. Best bet was "Besame Mucho." Show was a one-shot replacement for "House on Q Street," which bowed out the previous week.

Radio Reviews

Continued from page 48

minute newscasts, Jarvis intersperses his "Piano Ramblings" and songs with transcribed music. He delivers spiels, many of them against a keyboard background, for a variety of sponsors.

Newcomer appears to have quite a bit on the entertainment ball, although he probably has not yet struck his best stride. He needs to get acclimated to the Troy area and the peculiarly characteristic tempo and life of the Collar City. When caught over a period of four or five days, Jarvis' choice of numbers did not seem, for instance, to show he realized the large number of Irish-descent listeners around Troy.

Aside from entertainment value, it is probably the best example hereabouts of a program integrated into the civic, community and social life of Albany and the Capital District, and of coordination with the war effort.

Jaco.

PETE SMYTHE
KLZ PROGRAM DIRECTOR
Ex-Orchestra leader, ad agency man, radio announcer and time salesman, Pete Smythe has the programming background from both advertisers' and listeners' viewpoint.

Creative Programming

● KLZ has never been content to let its network carry its programming responsibility. KLZ programming begins where CBS programming leaves off.

Today, KLZ is creating, writing, and producing 75 live programs a week, programs shaped to fit the Denver region. They fit so well, in fact, that KLZ is first in Denver part of the time (Hooper) and never less than second.

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WRITE, WIRE OR PHONE ART WEEMS—CHICAGO OFFICE

General Amusement Corporation

WBYN, Brooklyn, to Air 'Improvement of Breed' Programs This Summer

Racing fans will get their results, late scratches and last-minute feedbox info over WBYN, Brooklyn, this season via a six-time-a-week afternoon long program teeing off April 8. Results from local and out-of-town tracks will be aired over the Brooklyn outlet as supplied by the Armstrong publications service.

Announcers for the station's new series are being auditioned this week. Spot plugs also are being lined up and, according to William Norins, gen. mg'r., it's planned to limit these to one-minute spiels heard thrice each quarter hour. News supplied by AP and INS tickers also will be aired as well as other sports dope, including baseball scores, chatter, etc.

Switch marks first time turf program has crossed the river, it having been aired in the past by WHN, WINS, WNEW and other N. Y. indies.

NBC OPENS 3-DAY WAR CLINIC IN CHI

Chicago, March 14.

Nearly 100 NBC network and affiliated station representatives went into a three-day huddle at the Drake hotel here yesterday (Mon.) as the third annual NBC war clinic got under way.

On the basis of recent pronouncements by NBC officials, the sessions on FM, television and post-war programming were regarded by delegates as potentially the hottest parts of the agenda.

A practically solid New York phalanx moved on the Drake following arrival of the NBC cavalcade here from its last stop in Dallas.

Full NBC Coverage For 7 Hummert Programs

Seven Frank and Anne Hummert air shows get increased coverage late this month when they expand to full NBC network propositions. Programs now are heard on approximately 70 stations and will be upped to 135.

Effective March 20 "Backstage Wife," "Stella Dallas," "Lorenzo Jones" and "Young Widder Brown," daytime serials, will be heard on the full net. "Waltz Time" follows suit (24) with "American Album of Familiar Music" and "Manhattan Merry Go Round" get bigger audiences March 26. All shows are spotted through Air Features.

Threat of Picket Line at KSTP Preem a Dud As 7,500 Show Up

Minneapolis, March 14.

Despite a labor squabble which for a time threatened to develop into a picketing proposition outside the new KSTP-NBC "Radio City" studios, opening night (8) preem went off as skedded. No one interfered with the coming or going of some 7,500 visitors who o.o.'ed the new layout.

Fuss originated in stagehands' union and visit by its business agent, William Donnelly, with KSTP prexy Stanley E. Hubbard at 6:30 p.m., one hour before the gala opening, looked like serious biz with prospect that a strike might follow. Nothing developed, however.

During interim singers and 30 piece orch stood by as did KSTP's electrical staff (IBEW) with members of latter declaring they would pass any picket line and that stagehands had no place in the studio's electrical setup.

Dedication program, a Minneapolis Civic and Commerce association salute show with Mayor and other municipal bigshots participating, aired on the dot at 7:30 despite interference threat.

ABRAMSON'S PLATTER DEBUT SET FOR JULY

Nat Abramson, director of WOR, N. Y.'s sustaining time, has acquired a group of presses for the manufacture of recordings and he will be in a position to begin turning out discs some time in July. Abramson says that he does not intend recording his own material at the outset, but will do work for other firms. He also states his product will be composed of standard materials, not plastic, a process he has been experimenting with the past months.

Abramson has also been working for Sonora records lately, rounding up talent of various types for the recording of albums only. Company is recording only standard works, no pops, aiming toward building a catalog that can be reissued every so often.

DuPont Radio Awards Go to Swing, WLW, WMAZ

Raymond Gram Swing, Socony-Vacuum news analyst on the Blue, and stations WLW, Cinci., and WMAZ, Macon, were presented $1,000 prizes Saturday (11) in New York as winners of the second annual Alfred I. duPont Radio Awards. Announcement of the awards was made at a Hotel St. Regis dinner at which Mrs. duPont, widow of the founder, was hostess.

James D. Shouse, gen. mgr., represented WLW and Milton E. Cobb accepted the award for the CBS affiliate in Macon. The ceremony was aired by the Blue (7-7:30 p.m.) with prexy Mark Woods participating. Dr. Francis P. Gaines, president of Washington and Lee University, announced the winners.

Rainey Quits Treasury Post for NAM Radio Job

William S. Rainey, executive producer for the Treasury Dept. radio war bond program, resigned yesterday (14) to become radio director for the national industrial information committee sponsored by the National Assn. of Manufacturers. He will continue to act as radio advisor to the Treasury Dept. on a $1-a-year basis.

Rainey, who before the war was in charge of program production at NBC, will handle radio exploitation for the NAM campaign to find postwar jobs for demobilized fighters and other workers.

Kansas City.—Adine Cummings is latest addition to the script-writing staff at KCKN.

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Disc Row Solution Far Off

Continued from page 1

cording officials believed that the N. Y. panel of three, which took testimony during last fall's hearings on Columbia and Victor's contention that Petrillo's ban was a strike, had already made its recommendation to the national WLB. It was expected the forthcoming decision would be from the main body. Instead, it turned out to be the filing of the N. Y. panel's findings.

Petrillo has 10 days to file an answer to the panel's decision, which the recording companies will want to digest and answer. After that the WLB will consume more time making its decision. WLB has yet to reverse a deputy panel's findings. In the event it concurs with the panel, the men will be ordered back to work, but the order can be stymied by a Petrillo injunction pending appeal to the U. S. Supreme Court.

Panel Ruled 2 to 1 For Record Firms

Washington, March 14.

By two-to-one, with the labor member dissenting violently, the panel found that Petrillo's musicians are on strike against the three companies, and recommended that WLB "exercise its power to terminate the strike to the end that the conditions prevailing on July 31, 1942, be restored."

Panel refused to recommend that the three companies be compelled to pay a fee to the union employment fund, on the ground that this is a most uncommon labor demand and that nothing in the current situation warrants WLB in issuing an order to that effect.

Composed of Arthur S. Meyer, public member; Gilbert E. Fuller, industry member; and Max Zaritsky, labor member, the panel agreed that it was a labor dispute and that WLB had jurisdiction—but Zaritsky parted company with Meyer and Fuller on the conclusions and recommendations.

General findings of the panel:

Though the direct effect of the strike has been exaggerated, there has been some damage and "a strike in wartime distils explosive emotions whose unstabilizing effect transcends the economic influence of the particular stoppage.

"In 1929 sound movies displaced 18,000 musicians but the companies have no connection with the motion picture industry. Meagre testimony indicates that juke boxes gross a total of about $200,000,000 a year. Though the companies contend that they are used in small establishments and displace no live musicians, and though no statistics exist, the panel infers that there has been displacements of live musicians in an unknown amount. Similarly the panel infers that there has been some displacement by wired music.

"Radio does not displace radio music in the sense that sound movies displaced orchestras. The union is in error when it calculates its loss on the basis of what its members would gain if mechanized music disappeared and the demand remained constant in the face of an enormous increase in price.

On Radio, Records

"The panel finds that the introduction of radio and overall use of phonograph records has probably not, on balance, decreased the employment of musicians.

"Two union members out of three use music as a sideline or not at all. The union claims that a member who is not working full time at music is unemployed. The panel rejects the union's definition. The panel finds that there is no present, important unemployment of musicians.

"Rejecting the recording companies' objections based on principle, the panel finds: (1) should copyright legislation be secured, sound social policy would not prevent all or part of the resulting royalties from going to the union under proper safeguards, for the benefit of unemployed musicians. (2) Copyright legislation aside, payments under proper safeguards by an employer to a union for the benefit of unemployed union members who were never the employees of the paying employer would not be opposed to public policy at least in those instances where members of the same union, working for the same employer, create the technological unemployment of their union brothers.

"Though the practices of the union in respect to the companies are not conciliatory and though the union has habitually disregarded the amenities of collective bargaining, no important difficulties have arisen and the record refers to no past stoppages. No aspersion of dishonesty appears and the conduct of the union and of Mr. Petrillo, as reflected in the record, has been uniformly candid and honorable.

"The panel found that the union has offered no statistics, objectives or plan to support its demand for funds to relieve unemployment.

"Even if the panel were satisfied as to the factual justification of the union's demands, the question remains whether the proposed solution is one the board may properly impose. To exact unusual terms as the result of wartime conditions would not, in the opinion of the board, be fair and equitable. It is also pointed out that the War Labor Disputes (Smith-Connally) act prevents the recommendation of such unusual conditions.

"The panel finds that the demand of the union is for an unusual condition not customarily included in collective bargaining agreements. A critical situation might justify a liberal interpretation by the board, but this is not a critical situation. The panel concludes that, because of the prescriptions of the War Labor Disputes act and the policy of the National War Labor Board, as well as for other reasons implicit in the report, the board should not direct that the companies pay money to the union for its employment fund."

The industry member opposed that section of the report which found that there was nothing contrary to public policy in the payment of royalties to a union fund for its unemployment members.

Zaritsky declared in his dissent that, while the war cannot be used as the setting for gaining an advantage, it is the companies that ask WLB to invoke the President's war powers to compel musicians to "withdraw a lawful ban against suicidal work.

"The recommendation of the majority would foster inequities in industry, in opposition to the policies of WLB, for it would free the companies from obligations undertaken by the employers who have signed contracts with the union."

Zaritsky claimed that a union must plan now to provide for its members who will suffer from post-war unemployment.

2 Columbus Danceries Cited for Fire Hazards

Columbus, O., March 14.

Following a warning given dance hall and tavern operators on complying with fire regulations, Mayor James Rhodes will hold hearings on recommendations that two dance-hall licenses be revoked for failure of operators to eliminate fire hazards.

Dutch Cafe and Myers Grill have been cited.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton..	Biltmore (400; $1-$1.50)............	39	1,050	52,250
Lani McIntire...	Lexington (300; 75c-$1.50)........	109	2,200	198,775
Jerry Wald......	New Yorker (400; $1-$1.50).........	1	2,100	27,625
Frankie Carle....	Pennsylvania (500; $1-$1.50)........	4	2,675	11,725
Leo Reisman.....	Waldorf (550; $2)................	3	2,900	10,450
Boyd Raeburn...	Lincoln (275; $1-$1.50)..............	2	925	1,825
Guy Lombardo ..	Roosevelt (400; $1-$1.50)..........	23	2,200	43,075
Georgie Auld....	Commodore (400; $1-$1.50).........	5	1,375	8,075

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Gracie Fields; Commodore, Glenn Miller's Modernaires; Lexington, Hawaiian floor show.*

Chicago

Jimmy Dorsey (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Dorsey keeping place well filled. Played to around nifty 6,800.

Jimmy Joy (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Joy continues to chalk up nice figures here with excellent 4,900.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge, plus $1.25 min.). Oliver setting fast pace here. Great 7,000.

Ran Wilde (Empire Room, Palmer House; 750; $3-$3.50 min.). Hildegarde selling out weeks in advance. Terrific 12,200.

Los Angeles

Freddie Martin (Ambassador; 900; $1-$1.50). Wedded to spot for duration. Coasting past 4,200 tabs.

Joe Reichman (Biltmore; 900; $1-$1.50). Romo Vincent antics added to floor boosts covers to 4,400.

Location Jobs, Not in Hotels

(Los Angeles)

Sammy Kaye (Palladium B, Hollywood, fifth week). Longer the stronger. Crowding 32,000.

Horace Heidt (Trianon B, Southgate, ninth week). Extra strong weekends jump biz to 10,000.

Phil Harris (Slapsy Maxie's, N, Los Angeles, 19th week). Unbeatable capacity 5,200.

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Little off but Claridge, new orch leader here, and show headed by Jackie Miles, did around fine 4,800.

Del Courtney (Blackhawk; 500; $1-$2.50 min.). One of town's hot spots with Courtney responsible for clicko 4,900.

J. Dorsey Capitol, N. Y., Date Definite; $50,000 for 4 Weeks

Jimmy Dorsey's orchestra will play the Capitol theatre, N. Y., for the first time around next Thanksgiving. He is committed to the house though contracts haven't been completed. Band will draw $50,000 for four weeks, same salary it got from the Roxy.

Several weeks ago it was revealed that Dorsey would also shift to that house, away from the Roxy, which he has played his last two appearances on Broadway, per a promise he made to Marvin Schenck of Loew's. Soon after, Dorsey's option was picked up by Metro (Loew's), and he is to report to that lot in Hollywood April 17. It's asserted the deals are not connected.

"VARIETY" says, Issue March 8, 1944, CAPITOL THEATRE, New York: ". . . SENSATIONAL . . . $60,000 and Holds Over."

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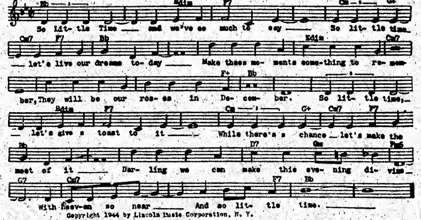

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INTRODUCED BY JOAN BROOKS

LINCOLN MUSIC CORP., 1619 Broadway, N. Y. Abner Silver, Pres.

Inside Stuff—Orchestras

Recent booking in Canada with Katherine Dunham's "Tropical Revue" cost Bobby Hackett his trumpet and $80 in cash, among other things. Going into the Dominion, Hackett, along with everybody else, had to declare all his belongings, including the horn.

During the week's run thieves broke into the musicians' rooms and stole considerable stuff, the trumpet with it. Coming back into this country, Hackett told customs officials that the horn, which he had previously declared, had been lifted. Officials said it could be just as likely that he had sold it, and promptly slapped a penalty of 80 bucks on him.

Music Corp. of America didn't pay anything for Denny Beckner's contract. Beckner, now at the Park Central hotel, N. Y., recently switched to MCA management from Stan Zucker. He assertedly made an arrangement with Zucker whereby the latter would be paid $4,000 annually for three years.

MCA is in the process of repairing Beckner's orchestra after which the leader will get a concentrated buildup as a personality similar to Kay Kyser's. He is to record four sides this week for Savoy label.

Columbia Records is installing machinery to process recordings at its N. Y. headquarters. Purpose is to process masters as they are turned out in the studios, which won't be operating fully, of course, until Columbia irons out its difficulty with James C. Petrillo, AFM prexy. In addition to the baths there will be about six pressing machines installed.

Willard Alexander, head of the William Morris agency's band department, is still very ill on the Coast. His illness is not too clear to friends in N. Y., but it's said to be a nervous breakdown occasioned by his going back to work too soon recently after several weeks in bed with a virus infection.

Names Battling Selves on Discs Seek Protection Via Contracts

Performer contracts with transcription firms are beginning to include an increasing number of restrictions. Acts and bands being recorded on wax are asking more limitations on use, time privileges and right to buy the master disc after one or more years.

There have been several instances in which prolonged use of transcriptions caused the loss of sponsors and at least one band is known to have nearly lost out on a major show, because a number of pressings, made many years back, still were making the rounds of radio stations. Kay Kyser at one time was in a jam with his sponsor, Lucky Strike cigarets, because he couldn't recall a number of discs. It was felt that continued use of his waxes would cause him to lose a large potential Lucky Strike audience.

In another instance, John B. Kennedy, when on for Chevrolet, was handed a peculiar problem in the Boston area. Fifteen minutes before his Chevrolet show, an obscure necktie shop in that town had him sponsored via pressings he had made many years back.

It is known that Martha Raye and Bob Burns would like to buy back waxes that they made some time ago. Every once in a while, these platters are trotted out by small stations with sponsor tieups. This procedure, according to agency execs, ruins their chances of getting a network bankroller.

Now most transcription contracts call for time limitation. In some cases, waxes may not be used more than three years and many pacts call for their withdrawal after a year. Several contracts limit the type of sponsor and nearly all have a clause enabling the performer to buy the masters after a stipulated time.

These restrictions are in force only when the artist records under his own name. No such hindrances are put on recordings made under a nom-de-transcription.

MAESTROS RECORDING WITH LARGER BANDS

Recording with much larger bands than they conventionally work with seems to be appealing to more leaders. Last week Louis Prima made four sides for Hit label with an enlarged grouping consisting of seven trumpets (including his own), four trombones, six sax and four rhythm. His explanation was that it "sounded good." He will not, however, use that many men on regular bookings.

Couple weeks ago Johnny Long recorded for Decca with nine sax, seven brass, four rhythm. This enlargement was also for the recording only and was in the nature of an experiment, it is explained.

STEEL PIER REOPENING

Atlantic City, March 14.

The Steel Pier will open its 47th season on Easter Saturday, April 8.

Tommy Dorsey and his band, featuring Gene Krupa, has been booked Easter Sunday for the pier's Marine Ballroom. There will be vaudeville, pictures, dancing and other features both days.

Bratcher Loses Fight To Face Draft Charge in D.C.

Washington, March 14.

Everett "Washie" Bratcher, band leader, lost a court battle to be tried on draft evasion charges in Washington jurisdiction. He was ordered turned over to Virginia authorities. Bail was set for $1,000 and he will be tried June 5.

Bratcher is accused of taking benzedrine on the night before his examination at Fort Myer. Band leader says he took the drug to keep awake. Drug induces high blood pressure and a debilitated condition which leads to rejection by Army doctors.

Par Informs Harry James He's Expected To Open in April

Hollywood, March 14.

Harry James got a letter from the Paramount theatre, N. Y., last week informing him that he is expected to fulfill an old contract he has with that house and that an April opening date was being reserved. Missive burned the leader plenty since he doesn't know where he stands relative to the Army and cannot possibly make any moves until this situation is cleared up.

James took a pre-induction physical several weeks ago and was 1A-ed. He doesn't intend going east at the moment.

Cochrane to Front Band?

If and when Harry James goes into the Army his band may be taken over by "Corky" Cochrane, 19-year-old tenor sax player with that band for some time. James has long intended this action, figuring to perpetuate the outfit under the billing, "Harry James presents."

There have been reports in the east, too, that Artie Shaw, recently given a Navy medical discharge, was negotiating with James to take over leadership when the latter goes into service.

Russ Morgan's $3,150 To Debut Cal. Band Policy

Russ Morgan has finally been booked into the Claremont hotel, Berkeley, Cal., to inaugurate a name band policy. He opens April 25 for 16 weeks at $3,150 per, plus the usual suite of rooms for himself and family, and three "Blue net shots" weekly.

Since last October the Claremont has been after Morgan to debut a band policy.

Louis Armstrong's orchestra plays the Sherman hotel, Chicago, for eight days beginning April 20.

Jerry Bittig, arranger, joins NBC staff.

Phil Spitalny's Orch To Open Loew's, Rochester

Loew's is opening its Rochester house to Phil Spitalny's orchestra for one week beginning March 23. Loew's switch to a vaudefilm policy is simply to take advantage of Spitalny's being in that area. He plays the Palace, Albany, beginning Friday (17).

"Hour of Charm" broadcast will be done from the stage of the Albany and Rochester theatres.

Pre-War Shellac For Discs Apr. 1

Recording companies will be able to return to pre-war shellac consumption after April 1. Government has advised manufacturers that the next quarter's allotment will be 100% of 1941 consumption provided the newest increase is bought from Government reserve stores, same way the last increase was made available.

Order means the companies can withdraw 20% of pre-war consumption from their own reserve, but the remaining 80% must be bought from the Government. For the past six months the manufacturers have been working with the basic 20%, with an extra 30% available for purchase through Washington.

Virtually all companies took advantage of the 30% increase, but whether they will do likewise on the forthcoming 50% increase is not certain. It's pointed out that though there's a Government ceiling of 36c (delivered) a pound on the material, the price to the companies through those same channels is 48c a pound. Difference is due to fact the Government supply is already "processed," which, if done by the companies themselves, costs only 1c a pound.

As before, the jump to 100% use of shellac will not increase production (manpower is still short). It will better the product only.

Don Redman Forced To Drop Southern Tour By Travel-Weary Sidemen

Members of Don Redman's band balked recently when informed they were set for a tour of one nighters through the south after finishing up March 3 at the Paradise, Detroit. Sidemen bluntly told leader they were fed up with traveling and road living conditions and would quit if he insisted on the trip. It was then cancelled.

Jimmy Evans, Redman's manager, made a hurried trip to Detroit to smooth over the troubled waters, but bandsmen remained adamant. They subsequently returned to N. Y. and are now laying off.

Redman and his band are tentatively scheduled to leave for the Coast in May to appear in Republic's "Brazil," with Carmen Miranda.

Oliver in Service, Chi Edgewater to Keep Band

Chicago, March 14.

Eddie Oliver's Orchestra will be retained indefinitely by the Edgewater Beach Hotel after Oliver's entry into the armed forces. He has passed a physical and expects to be called next month.

When Oliver leaves, the band will be fronted alternately by Emil Vandas and John Shanahan. Shanahan, manager - drummer, will conduct dance sessions and Vandas, of the string section, the shows and all rehearsals.

Woody Herman 1-A

Woody Herman took an induction physical in N. Y. last Thursday (9) and was handed a 1-A limited classification. Leader came in from Detroit for the exam, leaving his band to finish the week at the Michigan theatre there under the direction of bassist Chubby Jackson. He rejoined it at the Albee theatre, Cincinnati.

With Herman absent for the two days the theatre claims his gross suffered by about $4,000. Yet, in company with "Uninvited" (Par), the house did $51,100.

Justin Stone Reorgs

Justin Stone, who disbanded his orchestra after a run at the Lincoln hotel, N. Y., and the Roosevelt hotel, Washington, will reorganize and is due to open at the 400 Club, N. Y., March 23. He will use 15 men.

MCA Refusal to Settle His Contract Key to Goodman Breaking Up Band

Duke Talks Jazz To Harvard, Boston U

Boston, March 14.

Duke Ellington, here for RKO theatre date with his band, was honored by Harvard University and Boston University this week by being invited to speak before both schools' College of Music on "Negro Music in America."

Ellington spoke first at Harvard, drawing a capacity house in Paine Hall. He talked for an hour on jazz and illustrated his points at the piano. Also drew full house for his lecture at Boston U's College of Music next day. Both lectures were offered free to all comers through endowed funds for such purposes. In giving these lectures, Ellington was following in the footsteps of long-hairs Bela Bartok and Igor Stravinsky, who also have given lecture-recitals here.

Tenn. Supreme Court Hands City Rulers Whip Over Coin Machine Men

Memphis, March 14.

Jukeboxes in Tennessee will jive hereafter to any tune whistled by city fathers of various burgs of the state.

Supreme Court has ruled that municipalities have a right to regulate the operation of music boxes within city limits, upholding a lower court ruling by Chancellor L. D. Bejach in Shelby County.

Lee Miller, Memphis coin machine agent, had carried to the higher body his contention the city was illegally interfering with his business by favoring installation of machines by operators friendly to the dominant political organization.

Issue became a cause celebre when The Press-Scimitar, afternoon daily, took up the cudgels in behalf of the machine men.

Counsel for Miller said there might be an appeal to the United States Supreme Court.

Decca's 'Okla.' Album Sales Reach 325,000

Somewhat of a sensation of the record business is the "Oklahoma" album which has now sold 325,000 copies at $5 per album. Since then prez Jack Kapp has extended the idea by waxing "One Touch of Venus" and "Winged Victory" with the original Broadway cast, the latter of course following the pattern of last year when Irving Berlin's "This Is the Army" was disced with the original soldier cast.

The forthcoming "Merry Widow" album, with Kitty Carlisle, Felix Knight and Wilbur Evans, is a departure from the N. Y. cast idea, Kapp choosing to ignore Jan Kiepura and Marta Eggerth for that chore.

Incidentally, Larry Adler has made a new album of harmonica solos for Decca and is slated for another.

Osborne's Odd Shift From Cap to Loew's State, N. Y.

Will Osborne's orchestra will pull an unprecedented stunt next week, moving from the Capitol theatre, N. Y., where it's current, directly to the nearly State. Band closes at the Cap next Wednesday (22) and opens at the State the following day. Both houses are operated by Loew's.

Peculiar move from a first-run to a second run house within a half-dozen blocks of one another is based on the fact that the theatre had the time open and so did Osborne.

Mills As Consultant

E. C. Mills, former executive at various times of the Songwriters' Protective Assn., ASCAP and Music Publishers' Protective Assn., has set up an office and will act as a consultant of music, for a fee, in all matters pertaining to commercial usages of copyrighted works.

His cited purposes coincide closely with the aim of the various music societies he once was connected with.

Benny Goodman will break up his orchestra next week when he completes the film he's now working on at 20th-Fox. Bustup is traceable directly to Goodman's bitter battle with Music Corp. of America over the latter's refusal to release him from a management contract that has more than a year and a half to run.

Though he is disbanding, Goodman is not retiring. He intends remaining on the Coast for the present; he has informed friends in N. Y., and will do occasional solo appearances. It's said that under his agreement with MCA he pays no commission on recordings and will include this activity, probably with a small combination, when the disc situation is alleviated. He's under contract to Columbia for discs.

Goodman has made repeated efforts in the past six months to secure a release from MCA. He assertedly offered $50,000 recently to be let loose. Just before last Christmas he went to the AFM to ask if he could withdraw booking privileges from MCA as long as he continued paying the agency commissions on all his work. He was denied. Other offers were made MCA but rejected.

Figuring prominently in MCA's adamant attitude against releasing the leader is the knowledge that once free, Goodman would probably align himself with the William Morris agency, whose band department is headed by Willard Alexander, a former MCA executive who launched Goodman years ago.

Jess Stacey to Form Own Unit

Hollywood, March 14.

Jess Stacey, pianist, leaves Benny Goodman to form his own band, following completion of the current picture chore, "Sweet and Low-Down" at 20th-Fox.

Stacey signed with General Amus. Co. and will debut early in April.

J. Dorsey, Burton Split Is Denied

Jimmy Dorsey and his manager, Bill Burton, have not completely parted. Burton withdrew from active participation in the band's affairs after a conference in Chicago last week, where the band is playing at the Sherman hotel. However, he is to remain in the capacity of consultant.

Dick Gabbe, former General Amus. Corp. one-night booker, and road manager of the band since last summer, has been designated by Dorsey as overseer of bookings, etc. James O'Keefe, of Chicago, replaces John Manning as the band's attorney. Manning joined the Navy last week.

LEONARD JOY JOINING DECCA, QUITS VICTOR

Leonard Joy, recording director for RCA-Victor, resigned from that spot Monday (13). He left Victor immediately and is joining Decca Records in a similar capacity next Monday (20).

Joy recently split part of his former duties with Herb Hendler, a recent addition to Victor, who was then named manager of popular artists relations. Joy's replacement isn't set.

Ethel Smith's Platters Before 2d Metro Picture

Ethel Smith, who went from the Hit Parade to a Metro contract, is waxing some 50 transcriptions of her Hammond organologs while in New York. She returns to the M-G studio in the summer for another picture.

She did the samba accomps in the Latin filmusical which stars Xavier Cugat and Carlos Ramirez.

Emil Petti's band replaces Johnny Messner's orch at the McAlpin hotel, N. Y. this week. Eric Correa took over from Ray Heatherton at the Biltmore, N. Y., last night (Tuesday). Messner and Heatherton both drafted.

Music Publishers Look to $750,000 Revenue This Year From Song Sheets

Music publishers are drawing approximately $600,000 annually from legalized song sheets, which carry only the lyrics of popular and standard tunes and which are dispensed on newsstands, in drugstores, etc. This heavy revenue is new-found coin for the pubs and it springs solely from the prosecution and virtual elimination of the vender of bootleg sheets, a task vigorously pursued the past few years by the Music Publishers' Protective Ass'n.

Since the bootleg hawker of lyrics was forced out of business, legitimate firms have sprung up which make proper deals with individual publishers for the rights to lyrics. This business has grown so fast, and is still growing, that it's estimated the current year will return $750,000 to publishing houses. Foremost sheets now in the field are D. & S. Publishing Co. (Broadcast Songs), Charlton Publishing Co. (Hit Parader), and Song Hits, Inc. (Song Hits).

Deals these firms make with publishers vary, of course, with the value of a catalog. Smaller pubs usually get around $8,000 a year guarantee and so much extra every time they get a pop song on the pluglist over and above a basic number of weeks out of 52. In many cases the money thus accruing to the smaller firms goes a long way toward underwriting expenses. Some of the bigger firms, it's said, draw as high as $50,000 annually.

Decca's 30c Divvy

Decca Records' board of directors declared a regular quarterly dividend of 30c a share in meeting last week. This is an increase of 5c a share over the last quarterly dividend of 25c.

Divvy is due March 31 to stockholders on record March 18.

Top Tunes for Your Books
An All-Time Favorite
I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Music by . . .
JIMMY McHUGH
Published by
Mills

An Acknowledgment
I am just getting over a lengthy illness and I believe the well wishes and messages from my many friends have aided greatly in my recovery. I am truly grateful.
Frank Capano,
President.
TIN PAN ALLEY AND MIRACLE MUSIC CO.
1011 Chestnut St., Phila., Pa.

Williamson Catalog Pushed By Dreyfus

Dreyfus music combine (Chappell, Crawford, T. B. Harms) is activating its Williamson catalog, set up last year as the holding company for the "Oklahoma" score by Oscar Hammerstein and Richard Rodgers. Crawford was selling agent for the tunes.

Dreyfus has shifted the old Marlo Music catalog into Williamson and has acquired a staff to work on "I'll Be Seeing You," written by Sammy Fain and Irving Kahal. This melody was not in the Marlo catalog when Dreyfus took it over, but was bought later. Several recordings of it are available, by Bing Crosby, Tommy Dorsey and Hildegarde.

Bud Gately, who was with Crawford in Chicago, and Ted Cooper, formerly with Mills, will work on the Williamson songs under Larry Spier.

Williamson tag was coined from Dr. William Rodgers and Willie Hammerstein, the late showman. The "Oklahoma" songsmiths on discovering both were sons of a William then adopted that tag for their music pub subsid.

Shapiro's Exam of Vogel In Song Suits Denied

Examination of Jerry Vogel Music Co., Inc., before trial was blocked when N. Y. Federal Judge John Bright last week granted Vogel a stay in connection with the suit by Shapiro-Bernstein, charging copyright infringement of two songs.

In addition to infringement charge over "Yip-I Addy-I Ay," and "Melancholy Baby," SB also seeks to be declared owner of the renewal rights to "Baby." Vogel, it is alleged asserts ownership by virtue of a deal with Charles Norton, surviving son of George A. Norton, who was hired to do a rewrite job on the song by the original composer, Theron Bennett.

10 Best Song Sellers

(*Week Ending March 11*)

Mairzy Doats .... Miller
Besame Mucho .... Melodylane
Don't Sweetheart Me .. Advanced
When They Ask .... Berlin
Poinciana .... Marks
I Couldn't Sleep ... T. B. Harms
No Love, Nothin' .... Triangle
Beautiful Morning .... Crawford
By River of Roses ...... Shapiro
Lovely Way .... Crawford

U. S., Eng. Close Copyright Pact

Washington, March 14.

U. S. and Great Britain have entered into a reciprocal copyright agreement for the duration which will protect the rights of authors, composers, in whichever of the two countries is foreign to them, because they have been unable to comply with formal filing rules due to war conditions. Agreement was signed Friday (10).

Deal will guarantee the same rights the copyright owners would obtain if normal procedure was open to them. It guarantees rights for music, plays, radio scripts, etc., as well as for books and magazine articles.

American copyright owners will be protected not only in Great Britain, but also in colonies and possessions. Commonwealths, such as Canada, will not be covered, however.

Covering American rights under the deal, it says in part:

"Agreement is subject to the provisions of the British copyright Act of 1911, and applies to works first published in the U. S. during the period commencing on the 3rd day of September, 1939, and ending one year after the termination of the present war."

The U. S. gives equal rights to British works in this country.

Chelsea Music Corporation chartered to conduct music publishing business in New York, with a capital stock of 200 shares, no par value. Alexander Stone director and filing attorney.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, March 6-12 from 5 p.m. to 1 a.m., is made up of tunes with 10 or more plugs. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

TITLE	PUBLISHER
A Lovely Way to Spend Eve—†"Higher and Higher"	Crawford
And Suddenly It's Spring—†"Lady In the Dark"	Famous
Besame Mucho	Melodylane
By the River of Roses	Shapiro
Don't Sweetheart Me	Advanced
Goodnight Wherever You Are	Shapiro
Holiday for Strings	BVC
I Couldn't Sleep a Wink—†"Higher and Higher"	T. B. Harms
I Love You—*"Mexican Hayride"	Chappell
I'll Be Around	Morris
I'll Get By—†"Guy Named Joe"	Berlin
Is My Baby Blue Tonight	Broadway
It's Love, Love, Love	Santly
Long Ago and Far Away—†"Cover Girl"	Crawford
Mairzy Doats	Miller
My Favorite Song	Melodylane
No Love No Nothin—†"Gang's All Here"	Triangle
Now I Know—†"Up In Arms"	Harms
Poinciana	Marks
Someday I'll Meet You Again—†"Passage Marseilles"	Witmark
The Same Little Words	Paull
When They Ask About You	Berlin
Journey To a Star—†"Gang's All Here"	Triangle
Marianne	Remick
Music Stopped—†"Higher and Higher"	Robbins

† *Filmusical.* * *Legit Musical.*

Author King, E. B. Marks Each Take New Holds In Infringement Tussle

Charles E. King, composer, and Edward B. Marks Music Corp. broke even on two motions argued before Judge William Bondy last week in N. Y. federal court, in connection with the former's suit charging copyright infringement of two songs, "King's Serenade," and "Song of the Islands." Court granted composer's request to file an amended reply by adding a separate defense to the Marks counterclaim. Amendment charges fraud. Judge Bondy ruled King had complied with Judge Simon H. Rifkind's February order, which showed cause for delay in the filing of King's fraud charges.

At the same time, Judge Bondy granted Marks' request to compel King to answer certain questions during examination before trial of the suit. Objection had been made by King to some of these questions.

In addition to the infringement charges, King seeks to restrain Marks from licensing use of the songs to others and to stop Marks from publishing the compositions.

Springfield Music-Lovers Build Their Own Symph

Springfield, Mass., March 14.

Pressure of war work could not stunt the growth of a local symphony orchestra started here last fall. More than 100 professionals and amateurs presented a very creditable concert to a packed house at its first public appearance Sunday (12). Local backing is 100 per cent with the Musicians' local aiding in every way possible.

Forbes and Wallace, largest department store in town, gave $3,000 to build a portable shell for summer open air concerts.

Chick Kardale now with T. B. Harms in Chicago; formerly was with Mills.

Harry Link to Coast On New Metro Musicals

Harry Link, general manager of Feist Music, leaves N. Y. Friday (17) for the Coast, where he'll work on exploitation value of Metro musicals slated for spring and summer release.

Included in the group awaiting an o.o. are "Harvey Girls," "Ziegfeld Follies," "Thrill of a Romance" and "Bathing Beauty." Last-named film was originally tagged "Mr. Co-Ed."

Johnny Farrow, contact man, has resigned from Witmark Music to join new Burke-Van Heusen firm in N. Y.

Morton Gould's
INSTRUMENTAL SENSATION
PAVANNE
FAVORITE OF A NATION
MILLS MUSIC, Inc.
1619 Broadway, New York

20TH CENTURY-FOX
and ALL other picture studios use this 3x5 VISUAL record of song hits of over 100 publishers, plus old favorites. Includes lead sheet and lyrics of chorus. Samples free.
TUNE-DEX
1619 Broadway New York 19

Inside Stuff—Music

Campbell-Porgie, music publisher being sued on the Coast by songwriter Ted Grouya, co-writer of "I Heard You Cried Last Night," asserts that Grouya has been paid all monies due him with the exception of approximately $1,150. This was not made clear by the publisher recently when Grouya's $15,000 damage suit and his attachment of the firm's Hollywood business became known.

C-P explains that it forwarded to Grouya some time ago a check for $5,642, representing all of the monies due him on the song. Remaining $1,150 was tied up in N. Y. by attachment papers served on the pub by A. Edward Masters in behalf of Frank Vernier, who owned 10% of the tune's earnings via a deal made by Grouya before it was published.

A casual item in Ward Morehouse's N. Y. Sun column about the stage immortals gave Jack Kapp, president of Decca, the idea that something should be done about preserving such things for posterity, hence on recordings. Thus was born the series which Fritz Block is producing, from material selected by the Sun critic. First of these is already plattered, "Polly of the Circus," starring Mabel Taliaffero, and will be marketed as a four-disk album, highlighting scenes from that play.

The late Maurice E. Lawrence was erroneously credited with writing the score for "When Knighthood Was in Flower."

Actually the work of the late William Frederick Peters, who composed the score for this picture in 1922, was the first entirely original score ever composed for a picture. Lawrence, also, did some notable film music.

A Greenwich (Conn.) bistro was the scene of a convivial party where "Besame Mucho" was the jukebox hit, played five times in a row. A distracted patron got even; he deposited seven nickles for "Mairzy Doats" and walked out of the joint.

England's No. 1 Ballad... Climbing to No. 1 in America

Silver Wings In The Moonlight
Words and Music by HUGH CHARLES, LEO TOWERS, SONNY MILLER
MILLER MUSIC CORPORATION · New York
LON MOONEY, *Gen. Prof. Mgr.*

Four A's Back AGVA in Move To Clarify Acts' Status in Withhold Tax

The Associated Actors and Artistes of America at a meeting Friday (10) put itself on record as opposing the present interim ruling of the Commissioner of Internal Revenue characterizing variety performers as independent contractors. They declared this ruling to be contrary to fact and inimical to the interests of the performers and the Government. Four A affiliates feel that acts would fare better under employee classification since they would be given benefits of social security and employment compensation. They also feel that the Government would be assured tax payment from performers under the withholding nick, since past records show that the March 15 deadline often finds an act in no position to pay the Government or anybody else.

Actually, the American Guild of Variety Artists is most affected by the Internal Revenue temporary ruling classifying performers as independent contractors. However, the other Four A affiliates feel strongly enough in this matter to have taken strong action. Under present conditions, majority of radio, legit and opera singers are listed as employees, since they take direction and comply with a previously prepared script. However, there are several borderline instances, such as performers in package shows, acts which do their regular turn in a legiter, or guest shots on radio, status of which they feel will ultimately be affected by the present ruling.

Friday's meeting follows closely Mortimer S. Rosenthal's protest to the Bureau of Internal Revenue in Washington, results of which are not yet known. However, Four A's is waiting for the United States Supreme Court ruling on the Hearst case which will determine status of newsboys. This decision is seen to have a great bearing on the ultimate category of acts. Social security department has already indicated that it will cling to results on this case, although tie-up between newsboys and variety performers has not yet been made clear although it is believed that it will be made on the basis of multiple employment.

AL BORDE
PRESENTS

BENNY MEROFF
IN HIS
"FUNZAFIRE"
COMPANY
(FIFTH YEAR)
●
Now Playing
Fifth Week
GLENN'S RENDEZVOUS
NEWPORT, KY.

Overseas for USO Since Jan. '43—Now Touring British Isles

FRED LIGHTNER
Dir.: PHIL COSCIA

CAPPELLA AND PATRICIA
Finishing Picture for Republic
"The Cowboy and the Senorita"
OPENING MARCH 22
EL RANCHO
LAS VEGAS, NEVADA

WANTED
Writer to Collaborate on 3-act Comedy Script for re-writing.
Address Box 18, Variety
154 West 46th St., New York City

Templeton Nixes Roxy Vaude Bow

Alec Templeton almost agreed to his first vaude date recently, but inability of the Roxy, N. Y., to get together with him on salary stymied the event.

Templeton has consistently refused to play vaudfilm houses, but would have played the Roxy with Paul Whiteman, his close friend, who opens at that house next month.

New Acts

LYNN GARDNER
Songs
10 Mins.
Hotel St. Regis, N. Y.

Comely songstress marks her nitery debut at the St. Regis' Maisonette. She's from radio (with Ray Bloch's band for some time, and latterly in the ill-fated "What's Up?" Broadway musical), but, unlike most air thrushes, she eschews the mike. Somehow, what is a good idea doesn't pan out because, even in the intime Maisonette, Miss Gardner has difficulty in percolating.

She can chirp a nice tune, and manifests good judgment with the "Oklahoma" medley, "That's Him" (announced as a Mary Martin im- (announced as an impression of Mary Martin, "Touch of Venus" star) and "Embraceable You." She alternates between mike and au naturel, but in her instance registers better under the amplification.

On looks and performance she's a polite and pleasing interlude for the class bistros. *Abel.*

GINGER DULO
Songs-Comedy
12 Mins.
Village Vanguard, N. Y.

A mime of no little ability, Ginger Dulo projects a raffish personality and a mad sense of comedy that should eventually move her up to faster company. Her present drawbacks are lack of A-1 material and a tendency to push her uninhibited nip-ups too hard in order to win laughs.

Withal, this neat-looking brunet offers a devastating song caricature of Gertrude Lawrence singing her standard "I Don't Know," throwing in, also, assorted takeoffs on Tallulah Bankhead and Hildegarde. Number clicked strongly. Miss Dulo also kids the radio soap operas and turns the tables on herself in a neat song episode tagged "I'm Making an Honest Dollar." *Jona.*

BEN CARTER AND MANTAN MORELAND
Talk, song, dance
14 Mins.
State, N. Y.

This pair of sepia film comics, with extensive background in vaude, do well enough to please metropolitan audiences, in spite of hackneyed material. Their bit with unfinished sentences is a potent laughgetter, but later talk should be eliminated.

Carter shows ability at the ivories and can put over a song. Does "Sweet Lucy Brown" and supplies the ivory pounding for Moreland's comedy softshoe dance. Their talents in the song and dance line are superior to anything else they have in their bag. *Jose.*

PATRICIA FORD
Songs
8 Mins.
Village Vanguard, N. Y.

Combining pleasant voice and floor personality, Patricia Ford is an attractive blonde and has a discerning taste in choosing numbers that best bring out her nascent talent. She sings, and with pleasing effect, "Just One of Those Things," "I Had a Friend," "Intermezzo" and "Easy to Love."

Not yet ready to move on to bigger things, singer is well placed at this Greenwich Village spot, where she's being given plenty of scope to improve on and add to her technique. *Jona.*

Kings' Coast Date

King Sisters head back toward the Coast later next month. They are scheduled to open at Slapsie Maxie's, Hollywood, for an indefinite period May 9, their first location job on the Coast.

Quartet is currently at the Capitol theatre, N. Y.

Billy Rose Ribbing Opera in Next Revue For Diamond Horseshoe

Opera motif will prevail in Billy Rose's Diamond Horseshoe, New York, next month, when current "Post War Prevue" will be supplanted by a satire on the old music masters, "Opera En Caserole," which will be given treatment similar to Rose's legit smash "Carmen Jones," current at the Broadway.

New production, staged by John Murray Anderson, goes into rehearsal this week and is skedded for preem during week of April 14.

Current Horseshoe Revue will be condensed into a 50-minute vaude unit and sent on tour, opening at the Adams, Newark, April 14.

RUSSELL, LEVIN FORM NEW CHI AGENCY

Chicago, March 14.

Jack Russell, who has been in charge of the General Amusement Company's small unit department, has joined forces with J. J. Levin, independent agent, in the formation of the Mutual Entertainment Co.

Berle Adams, who handles Louis Jordan and others will share office space with the new combine.

Hal Halperin May Head Cafe Men's Assn. in Chi

Chicago, March 14.

Preliminary steps toward formation of a cafe owners' association were taken last week when 40 nightclub owners and representatives of hotels using entertainment met at the Chez Paree for initial discussions.

Plans call for the employment of a salaried executive secretary and retainer for legal counsel for guidance on problems in conjunction with the new 30% nitery tax. A war chest of $100,000 is contemplated to fight taxation. Hal Halperin, "Variety" general manager in Chi, is being talked of to head the group, with Joe Jacobson, of the Chez Paree, and Ralph Berger, of the Latin Quarter, as probable co-chairmen.

Frank Fay Tagged By Chi Atty. on Unpaid Fees

Chicago, March 14.

Frank Fay, who just closed a run at the Mayfair Room of the Blackstone Hotel, was named in an $11,000 suit for attorney's fees filed in the Circuit Court last week.

Suit, filed by Attorney Philip Stein, charges he owes the money for legal services from 1937 to 1940, including work in connection with "personal problems" and states that Fay has only paid $50 on account.

Saranac

By Happy Benway

Saranac Lake, N. Y., March 14.

Dolly Connolly, wife of Percy Wenrich, the songwriter, bedded with a wrenched hip due to fall on icy pavement.

Among downtown showfolk taking time out between rest periods to aid in the Red Cross drive are Benny Ressler, A. B. Anderson, Helen O'Reilly and Arthur Alverez.

Carl Erbe and Sammy Barcas took time out on their Lake Placid vacash to visit Mathea Merryfield at the Will Rogers.

After a three-week vacation in New York, Bonnie Richardson has returned and plenty pepped up.

Lt. Milton Pickman visited Alora Gooding, who is responding nicely to treatment.

Louis Goldschlag, Howard Levy, Dick Puff, Joe Souhami and Tootie Emerson all flashing swell reports.

Juanita Elliot, formerly of the Elliot Sisters, added to staff of the Rogers monthly We the Patients, doing a column called Memoirs of a Soubret.

Jerry Rosenberg, youngest inmate at the Rogers, celebrated his 18th birthday last week.

John Clancy, Rogers X-ray technician, who has four children in the service, sore because he cannot make the grade and join them over there.

Richard Moore handed a three months bed routine by his medico.

Write to those who are ill.

AGVA-Hub Committee Get Together To Lift Ban on Acts for Service Centers

Boston, March 14.

A major crisis in professional entertainment for servicemen was narrowly averted here this week when AGVA, which recently banned its members from appearing in any service center, and the loosely defined city entertainment committees got together to set up a joint committee to clear all acts for servicemen outside regular USO-Campshows.

The meeting was guided by Matt Shelvey, national representative of the AGVA; George Carens, entertainment chairman of the Soldiers and Sailors committee, and Fred Nerret. In attendance were 30 or so prominent union leaders, nitery owners, bookers, agents and civic authorities.

The situation was finally thrashed out, Mayor Maurice Tobin explaining that he himself started the committee with his own office's funds before the U. S. got into the war; that it had grown so rapidly it had to be taken over by the Soldiers and Sailors committee (a USO connection), and that abuses may have occurred, but that UTWAC, a body supposed to be acting as a clearing agency for actors donating their services, had ignored Boston's repeated invitation to come in and set up an equitable system. He pointed out, moreover, that the service center situation was unique in this city.

(By this he meant that there are vast numbers of small military and naval outposts which are not serviced by USO Campshows, and that it had been impossible to devise an equitable solution to the problem of servicing them.)

One of the systems employed here, it turned out, consisted in the nitery owners themselves making a contract with acts' engagement for 13 performances, 12 of which were inside the club, and one of which was outside the club at a service center, all transportation, meals and other incidentals, footed by the owner. This sort of contract, owners said, was more expensive than the regular and resulted in acts actually getting paid for the service appearance. However, it prevented any abuse springing from unexpected or extra demands on the acts' services during the run of the show.

The upshot of the meeting was the appointing of a committee at large consisting of Fred Nerret, appointed theatre authority in Boston by Alan Corelli, who was present at the meeting; Major Bernard J. Duffy, U. S. A.; Lt. Matt Huppick, U. S. N. R.; George Carens, John Spencer (city censor representing the mayor); James (Red) King of RKO; John Del Monte; pres. central labor union, AFL; Thomas Marin, Shangri-La; Ed Kurth, Musicians' Union and John Gill, United Seamen's Service.

Cugat Refuses 5G Offer by Copa, N.Y.

Scarcity of topflight attractions has caused Monte Proser, operator of the Copacabana, New York nitery, to offer Xavier Cugat $5,000 weekly for an engagement starting June 1. Offer was turned down.

Copa has been depending mainly since its opening on three attractions, Joe E. Lewis, Jimmy Durante and Sophie Tucker, but none of these will be available for the summer. Consequently Proser turned his attention to name band possibilities and contacted Cugat.

WPB LIFTS BAN ON NEW CLEVE. NITERY

Cleveland, March 14.

War Production Board finally gave Lenny Adelman and his new downtown nitery, known as Lenny's Club, the green light, after holding up construction work three weeks because of alleged violations of the war-time building code.

Adelman was charged with spending several thousand dollars over the $500 limit set for remodeling and decorations for his new spot. It was 85% finished when the shut-down order came. WPB ban was lifted when proprietor proved that most of the cafe fixtures came from his old 3700 Club, which lost its site when lease expired.

Eddie Black, emcee at the 3700 for the last month, will handle shows for Lenny's when it has preem Friday (17).

A NEW SINGING STAR

JEAN TIGHE
Dir.:—KENNETH LATER

NOW ENTERTAINING
THE BOYS IN SCOTLAND

WILLIE SHORE
Personal Management:
AL BORDE

Variety Bills

WEEK OF MARCH 17

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (16)
Will Osborne Orc
4 King Sis
3 Samuels
Johnny Morgan
Larry Adler
State (16)
Gautier
Peg Leg
Stardusters
Gene Baylos
Molly Picon
Reg Kehoe
WASHINGTON
Capitol (16)
Frances & Delores
Wally West
M Raye & Naldi

Paramount

NEW YORK CITY
Paramount (16)
Xavier Cugat Bd
Walter Dare Wahl
Dean Murphy
Cugat Choir
CHICAGO
Chicago (17)
Casa Loma Bd
Ames & Arno
Ladd Lyon
3 Hearts
MIAMI
Olympia (15)
Fisher & White
Bill King
Edith Wray
Jack Marshall
Colstons

Warner

NEW YORK CITY
Strand (17)
Russ Morgan Orc
Minevitch Rascals
Barbara Blaine
(10)
Russ Morgan Orc
Minevitch Rascals
Barbara Blaine
PHILADELPHIA
Earle (17)
Blue Barron's Orc
Tommy Ryan
Jack Durant
Mary Beth Hughes
(10)
D'Artega Orc
Bill Robinson
Whitson Bros
UTICA
Stanley (14-16)
Blue Barron's Orc
Tommy Ryan
Mabel Todd
Morey Amsterdam
The Albins
WASHINGTON
Earle (17)
The Oranos
Eileen Ritter
Dave Apollon
Jerry Lewis
Roxyettes
(10)
Fontaine 3
Ben Bert
Marie Nash
Roxyettes
Eileen Ritter

FALL RIVER
Empire (14-16)
Pansy
The Glenns
Guy Kibbee
Arthur Boran
The Claytons
Deane Carroll
HARTFORD
State (17-19)
Duke Ellington Orc
NEWARK
Adams (16)
Andrews Sis
Mitchell Ayres Orc
Elector Teaman
NORFOLK
Center (16)
B Wells & 4 Fays
Keaton & Armfield
Ben Beri
Gus Van
Girls
PATERSON
Majestic (16-19)
Grace & M Carroll
Keller Sis
Dan Healy
Ross & Bennett
Juggling Jewels
(20-22)
Wilson 3
Harry Steffin
Virginia Austin
Al Zimmy
Senor Carlos
PHILADELPHIA
Carman (16)
3 Rhythmettes
The Tones
Ben McAtee
Jean, Jack & Judy
PROVIDENCE
Metropolit'n (17-19)
Sunny Dunham Orc
The Claytons
Paul Sidelly
Eddie Hanley
SPRINGFIELD
Court Sq (16-19)
Allen & Kent
Steve Evans
Howell & Bowser
Dodson's Monkeys
Andy Arnell
4 Creations
WASHINGTON
Howard (16)
Lionel Hampton Or
Conway & Parks
Joyner & Foster
Lucille Chance
WOONSOCKET
New Park (17-19)
The Glenns
Jimmy Marks & L
4 Franks
Judy Talbot
(1 to fill)
WORCESTER
Plymouth (13-15)
Allen & Kent
Mary Beth Hughes
Steve Evans
Norman Bae Dnrs
Howell & Bowser
Jimmy Marks & L
YOUNGSTOWN
Palace (21-23)
Tommy Dorsey Orc
Paul Regan
Edwards Bros

Southern

ALABAMA
Birmingham
Pantage (16-19)
Glamour Girl Rev
Dothan
Martin (12)
Stan Kenton's Orc
Huntsville
Grand (13-14)
Glamour Girl Rev
MOBILE
Lyric (15-19)
Alex Gerber's Show
Selma
Wilby (14)
Alex Gerber's Show
GEORGIA
Augusta
Modjeska (16-18)
Eye Dears of 1944
NO. CAROLINA
Asheville
Plaza (18)
Joan Brooks Orc
Charlotte
Broadway (17-18)
Red, Hot & Lovely
Concord
Paramount (16)
Red, Hot & Lovely
Durham
Carolina (17-18)
Spices of 1944
Greensboro
National (13-14)
Renfro Radio Show
RALEIGH
State (17-18)
Renfro Radio Show
Salisbury
State (15)
Renfro Radio Show
Wilmington
Carolina (17-18)
The Beachcombers
Winston Salem
State (16)
Berni Vici's Rev
SO. CAROLINA
Anderson
Criterion (15)
Eye Dears of 1944
Charleston
Victory (13-14)
The Beachcombers
COLUMBIA
Carolina (15)
The Beachcombers
Greenville
Center (14)
Eye Dears of 1944
Spartanburg
State (15)
Eye Dears of 1944
VIRGINIA
Roanoke
Roanoke (15)
Red, Hot & Lovely

Independent

NEW YORK CITY
Music Hall (17)
Magazine Rev
Patricia Bowman
Ben Dova
Ronald & Rudy
Robert Merrill
Roxy (16)
Count Basie Orc
Berry Bros
Frank Paris
Carol Bruce
Zero Mostel
Academy (13-15)
Leon Navara
Dave Apollon
Acorn & Shirley
Dodson's Monkeys
Bob Fuller's Co
Crotona (14)
The Cabineers
Joe Martin
Marjorie Hudson
Coty & Sue
Lander & Lloyd
(3 to fill)
LONG ISLAND
Jamaica (13-15)
Alston & Young
Harris & Allen
Rae Knight
Dan Healy
Bento Bros & Rita
(16)
Marjorie Hudson
Sasha Leonoff
(2 to fill)
(16-19)
Acorn & Shirley
Bert Walton
Virginia Austen
Denver Darling 3
(1 to fill)
Lynbrook (18-19)
The Cabineers
Lander & Lloyd
(3 to fill)
Sunnyside (18-19)
Jack De Leon
Warren, Evans & K
(3 to fill)
AKRON
Palace (17-20)
Tommy Dorsey Orc
Paul Regan
Edwards Bros
ALLENTOWN
State (20-22)
Whitey Roberts
(Others to fill)
BALTIMORE
Hippodrome (16)
Winck & Mae
Bob Hopkins
Edith Fellows
Amazing Ballantine
Lowe, Hite & S
Royal (16)
Georgie Auld Orc
Carter & Moreland
3 Cabin Girls
Bobby Long
Stevens Bros & Bear
BALTIMORE
State (16-18)
Wallace's Puppets
Dolly Dale
Whitey Roberts
The Karolis
(19-22)
Trumpet Aces
Ros-Ko
BOSTON
Bradford Hotel (16)
Wally Boag
Ross & La Pierre
Chaulse Shea
Artini & Consuelo
CAMDEN
Towers (17-19)
Arthur Donnelly Co
Bobby Baxter
June Lorraine
Herman Timberg Co
Senor Carlos Co
ELIZABETH
Liberty (16-19)
Norman Bae Dncrs
Emery 2 & Claire
Galli Sis
Hank Seaman
Joe Martin

Cabaret Bills

NEW YORK CITY

Aquarium Rest.
M Powell Maniacs
Jerry Montanna Bd
Lysa Bert
D Baker Musicomics
Diamond Horseshoe
Angie Bond 3
Armando's
Ann Francine
Bal Tabarin
Roy Douglas
S Montmartre Gls
Acorn & Simmons
Jack Barrie
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Pierce
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
Judith Baker
George Morris Orc
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Carrie Finnell
The Bernards
Evelyn Knight
Ellis Larkins Trio
Stuart Ross
Bunty Pendleton
Cafe Society (Midtown)
Jimmy Savo
Mildred Bailey
Kenneth Spencer
Eugene Fields 3
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Josh White
Eddie Heywood Orc
Casbah
Lillian Clark
Jimmy Harkins 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Ceruti's
Tom Moore
Eddie Steele
Toni Morrow
Maxine Johnson
Club 18
Roy Sedley
Vince Curran
Noel Toy
Fatsa Marco
Eddie Lord
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
"Prof" Addlucie
Diane Fontaine
Marco
Peggy O'Neill
Marie McCall
Marcia Kent
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Jimmy Durante
Mary Raye & Naldi
Karen Cooper
Larry Brooks
Mildred Law
Mann & Knott
Los Andrini
Samba Sirens
Joel Herron Orc
Frank Marti Orc
Coq Rouge
Kathleen Kova
Dick Wilson Orch
B Bizony Ensemble
Jack Dempsey's
The Victory Boys
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Tommy Tucker Orc
Jose Morand Orc
Hotel Astor
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Mickey Alpert Orc
Alan Byron
Ralph Lewis
Rosita & Deno
Hotel Biltmore
Ann Warren
Hal Chase
Ray Heatherton Orc
Hotel Commodore
Georgie Auld Orc
Miller Modernaires
Hotel Dixie
Al Trace Orc
Hotel Edison
Art Kassel Orc
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Lani McIntire Orc
Leilani
Mokihana
Al McIntire
Harold Aloma
Hotel Lincoln
Boyd Raeburn Orc
Hotel McAlpin
Gladys Tell
Ernest Hamory
Johnny Messner Orc
Hotel New Yorker
Jerry Wald Orc
Hotel Park Central
Bob Chester Orc
G & G Bernard
Hotel Pennsylvania
Frankie Carle Orc
Hotel Pierre
Dr Giovanni
Maye & Harger
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
Ellen Mitchell
Hotel Plaza
Bob Hannon
Celeste Holm
Andree & Bonnie
Mark Monte Orc
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza
Clemente Orc
Florinda
Joseph Marvin Orc
Hotel Sheraton
Mili Herth
Betty Westmore
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Freddy Miller Orc
Theodora Brooks
Lynn Gardner
Bob Simone Orc
Evan Jones Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Paul Draper
Corinna Mura
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine De Bois
Paul White
Teddy Hale
Bebe Fox
Charles Whittier
June Edwards
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Sadie Banks
Joe LaPorte Orc
Queen Mary
Naya Grecia
Jo Ann Collier
John Rockwood
Burke 2
Terry Spike
Renee
Mildred Truce
Romero & Rosita
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
Carmen Amaya
Sabicas
Antonio & Leonor
Gloria Belmonte
Paco
Geronimo Villarino
Marta Dominguez
La Martinique
Frances Faye
Norman Lawrence
Barbara Blaine
Maxl Bergere Orc
Socasses Orc
Latin Quarter
Billy Vine
Cardini
Mazzone & Abbott
Shea & Raymond
Christiani Family
Henry Therrien
Charlo & Dupree
Una Cooper
Adelo Parrish
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Joey Adams
Tony Canzoneri
Evelyn Brooks
Dodson's Monkeys
Cowan's Madcaps
Carlos & Linda
Tammi O'Hara
Lazara & Castellans
Lou Martin Orc
Monte Carlo Casino
Dick Gasparre Orc
Marga
Smolen & Rosati
Elayne Hume
Smolen & Rosati
Ralph Rolgers Bd
Old Roumanian
Jack Richards
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Papaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schotb Orc
Ruban Bleu
Imogene Coca
Peters Sis
Maxine Sullivan
Ilse Bois
Herman Chittison 3
Julius Monk
Sammy's Bowery Gay 90's
Marty Reide
Jack Sheehan
Spivy's Roof
Spivy
Walter Liberace
Fred Keating
Stork Club
Russ Smith Orch
Tavern-on-Green
Joe Ricardel Orc
Tony's Trouville
Cy Walter
Rita Molina
Alex Giraldo
Harry Le Roy
Edy
Bus Davis
Chanti Club
Viola Jefferson
Hot Cha Drew
Versailles
Chiquito Martinez
Paul Remos
Ray Sinatra Orc
Machito Bd
De Castro Sis
Larry Douglas
Ronnie Cunningham
Jack Blair
Mata & Hari
Village Barn
Dick Thomas
Red River Dave
Estelle Loring
Tiny Clark
Gerri Gale
Pop Brownlee's H
Village Vanguard
Albinny Jones
Ginger Dulo
Gwen Tyne
Joe Thomas 3
Wivel
Bob Lee
Carmen Montoya
Tommy Hayden
Mlle. Hildeen
Gertrude Hild
The Paulens
Harry Horton Orc
Zanzibar
Ethel Waters
Maurice Rocco
Son & Sonny
3 Peppers
Harold Nicholas
Tops & Wilda
Sabby Lewis Orch
Dusty Fletcher
Peewee Marquette
Hal Thomas Bd

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

IRENE BORDONI SET FOR HUB NITERY, $1,250 PER

Copley Plaza, Boston, has lined up a heavy schedule of top names, starting with Gracie Fields, who opens today (15) for two weeks, and will be succeeded by Dean Murphy, with Irene Bordoni following.

Miss Bordoni, who recently made her cafe comeback at La Vie Parisienne, goes into the Boston spot at a reported $1,250 weekly.

Music Corp. of America and the William Morris Agency set the deals.

Springtime Revue Opens Palmer House, Chi, Apr. 6

Chicago, March 14.

Camella Lane, pianist and vocalist of the Ran Wilde Orchestra at the Palmer House, will get a featured spot in the new Springtime Revue opening in the Empire Room on April 6. Wilde's orchestra will probably be disbanded at the end of the current show, headed by Hildegarde, as Wilde is slated for the Army.

New show will have Larry Adler, Mario and Floria, Ladd Lyon and Carmen Cavallaro's Orch.

'Ice-Capades' Nifty 65Gs On Six-Day Run, St. Paul

Minneapolis, March 14.

Record amusement house rental received hereabouts was that of the St. Paul Auditorium—$28,000 for six days. The single week's stipend was its share of the boff $65,000 gross chalked up by "Ice-Capades of 1944" during the six-day run.

Attraction was played on a 55-45% split, the house taking the lesser figure. The huge chunk of dough will put the municipal building on easy street for a long while, Manager Ed Furni announced.

Small's New Vauder

Paul Small, arriving from the Coast, Monday (20) will start casting a new two-a-day legit type revue, "Star-Time" to preem at the Curran theatre, San Francisco, in about two months. No opening date has been set.

Jack Haley is reported signed for the show.

Night Club Reviews

Hotel Quitandinha

Petropolis, Brazil, Feb. 22.
"Vogue 1944," with Jan Clayton, Imma Sumack, Mariquita Flores & Antonio de Cordoba, Madeleine Rosay, Margo Dowling, Don & Dolores, Gloria Thomas, Grande Otelo, Principe Malico, Ray Ventura Orch, Carlos Machado Orch, Gao Orch, Codolbays, Milionarios de Ritmo; Staged by George Boronski.

Hotel and Casino Quitandinha is a sumptuous, partly finished, resort setup situated an hour and a half drive out of Rio near the Brazilian summer capital of Petropolis. Destined to cost $6,500,000 when finished a year hence (it's been building for three years), it will comprise a gambling casino, a fine hotel, all kinds of sports from ice skating (artificial) to trap shooting (only golf is missing from the list), a real estate development, and will undoubtedly be one of the fanciest resort setups in the world. It is the life dream of Brazilian entertainment king Rolla, and he's lavished everything possible on the place, including the smart and startling decor of Dorothy Draper.

The partial inauguration (100 rooms of the hotel, grill room, casino, boite) would in normal times be the premier social and artistic event of the year in Brazil. Wartime difficulties, lack of transportation facilities from Rio and Petropolis, and an anti-gambling campaign may have had their effect, but 2,500 of Brazil's elite did manage to crowd into the grill room (capacity 2,000) for the grand opening. And the fact that both show and service were somewhat disorganized as a result of insufficient rehearsal time didn't take the edge off too much. An indication of the disorganization was the failure to get French maestro Ray Ventura's orchestra act into the inaugural show at all (since then Ventura has clicked solidly).

Headlining the grill room show is Jan Clayton, who sings "Im in Love with Vienna" in a well-costumed production number, then steps down with the customers to do "Frenesi" and "As Time Goes By." Miss Clayton sings well, and the Brazilians liked her spirited, gay style well enough to bring her back for two well-executed encores—"Celito Lindo" (in Spanish) and "Casinha Pequenina" (in good Portuguese and done solidly).

Other standouts are Maiquita Flores and Antonio de Cordoba, who do their Spanish dance with their usual skill and artistry. The rest of the bill turns in competent performances in spite of the over-long, badly paced show, handicapped by a doubtful p.a. system and inadequate lighting. Peruvian classical singer Imma Sumack is well liked on the basis of her singing, but still has a few tricks to learn. Madeleine Rosay, Brazil's best classical ballet dancer, does a straight ballet routine well, and an Argentine import, Margo Dowling, gets off a stylized sensuous routine with grace. World-girdling Americans, Don and Dolores, work smoothly in their standard adagio routine. Grande Otelo (dusky half-pint known as Brazil's Mickey Rooney) handles the comedy.

"Vogue 1944" ran an hour and a half when caught, and represented an attempt to do something ultra-smart in the manner of some of the French Casino shows introduced in the U. S., but without that old s.a. angle. It failed to show any real creativeness at any time; the pace was slow; there was practically no comedy; dancer followed dancer until the audience grew weary. The show can be improved by cutting it down to 45 minutes and introducing variety. *Phil Dunning.*

Copacabana, N. Y.

Sophie Tucker, with Ted Shapiro, Fred & Elaine Barry, Estelita, Carol King, Don Dennis, Maureen Cannon, Mildred Law, Line (8), Joel Herron orch, Frank Marti orch; minimum $2.50 and $3.50.

Sophie Tucker, slightly streamlined since last caught by this reviewer, is obviously a name that neither customers nor impressarios can go wrong with. In top form, as always, she continues to be one of the great, virtually legendary, variety entertainers of the times. She's as potent as ever commercially, perhaps more so in view of the sharply limited first line talent still available.

That goes for pictures, vauders as well as niterics. Miss Tucker, recently in "Follow the Boys," (U) and "Sensations of 1944" (UA), is slated to appear in a Metro picture, planning to leave for the Coast upon completion of her stay here in about six or seven weeks.

Currently, she's equipped with a repertoire of smart tunes and lyrics which pyramid from one climax to another for laughs. Opening with "Never Too Young Or Too Old," she essays but one serious number titled "Russia Is Her Name," and then continues to pile up a terrific laugh score with a series of sock tunes including "If He's Good Enough to Fight for His Country He Shouldn't Have to Fight for His Love" and "3-A Poppa, You Can't 4-F Me." The panicker, however, is "You Gotta Be Loved to Be Healthy," though use of a bottle, ostensibly filled with some liquid, is perhaps unnecessary. Harry Harris, Jack Yellen and Ted Shapiro (latter accompanies at the piano) wrote the numbers. Somewhere along the line Miss Tucker delivers a medley of oldies including "After You're Gone," "Some of These Days," "Blowing Bubbles," etc.

As far as profitable biz is concerned there's little doubt about this new Monte Proser presentation. It's in the bag. Supporting lineup includes Fred and Elaine Barry, Carol King and Estelita. The Barry's graceful ballroom terpers, click easily with their adagio, aero and polka interpolations. Miss King, nifty toe dancer, and Estelita, Latin-American warbler, also score. For the rest there are Maureen Cannon and Mildred Law, singer and dancer, who figure briefly with the line and Don Dennis, vocalist with the ensemble numbers. Three production numbers are nicely handled, with line of girls in attractive costumes. Joel Herron and Frank Marti's samba band provide first rate show and dance music. *Mori.*

Marine Room, Chi
(EDGEWATER BEACH HOTEL)

Chicago, March 9.
Sidneys (4), Garron & Bennett, Philip Kinsman, Eddie Oliver Orch (17) with Ann Judson, Jr., George Devron, Oliver Twisters (4), Betty Gray, Dorothy Dorben Dancers (8) with Inez Calvigo & Wiletta Dennis; $1.25 minimum plus 50c & 75c cover.

In "Masquapades" Dorothy Dorben has created a gay and festive revue based on the Mardi Gras motif. Her line, one of the best in town, is again lavishly costumed particularly those in the Mexican hat dance. Other routines are the opening toe number, a ball masque, and the "Moorish Fantasy." Wiletta Dennis and Inez Calvigo get solo spots.

Garron and Bennett, making their first local appearance in several years, do a finger cymbal dance in the "Moorish" number and also contribute a Viennese waltz; a tango; a number to Rachmaninoff's "Prelude" and a Gay 90's bit, all nicely executed. Well received.

Philip Kinsman, Civic Opera baritone, reveals a strong voice in "Stout Hearted Men," "Old Man River," "Rose of Tralee," "Bells of the Sea," "This Is Worth Fighting For" and the production tunes.

Four Sidneys click with expert bicycling, trumpet playing on unicycles and hoop juggling. Knock off heavy applause.

Eddie Oliver's orch plays the show in expert manner. Ann Judson, Jr., vocals are featured along with those of George Devron and the Oliver Twisters, a mixed quartette composed of Mickie and Cherie Carroll, Gene Moyer, band trombonist, and Dave Mullett, sax player. Betty Gray furnishes lull organ music. *Morg.*

Blue Room, N. O.
(HOTEL ROOSEVELT)

New Orleans, March 10.
Carl Ravazza Orch, Callahan Sisters, Phil Brito, Corday & Triano, Walton & O'Rourke; $1.50 minimum Saturdays & Sundays.

This nocturnal rendezvous has a winner in Carl Ravazza's orch which is holding over for an extra four-week session after a 13-week record run. Outfit has everything—bounce, rhythm, melody and listenable arrangements—besides a dance quality that's tops. Musically band is soft and sweet, the brasses being muted, with swingeroo interpolations tossed in often, but skillfully held in check. Leader's warbling is outstanding.

New floor acts are high in entertainment values. Capacity business at show caught.

Openers are the Callahan Sisters, a pair of tapsters with plenty of eye appeal who get big response for nifty routines.

Phil Brito's nice pipes bring sighs from the femmes. Warbling of "Besame Mucho," "Somebody Loves Me" and "My Heart Tells Me" nets plenty palm pounding.

Corday and Triano, nice appearing and smooth ballroom duo, sweep through a series of routines in which they mix waltzes and rhumbas; and fast spins for excellent results. Femme half of team is striking looking and has lots of eye appeal.

Show stoppers are Walton and O'Rourke, holdover hits, a pair of fine artists and the last word in puppet wizardry. Their characters are all new in the second engagement, and finale is a work of art. Featuring a South Sea production with giant idol, witch doctors, tom-tom beaters and a native dancer that proves a wow. Other dolls also draw big response. *Liuz.*

GINNY SIMMS' N. Y. CAP DATE

Ginny Simms has been set for the Capitol, New York, week of April 13 or 20.

Deal made by Music Corp. of America.

Inside Stuff—Legit

Kelcey Allen, critic for Women's Wear, N. Y., is the subject of an exhaustive profile by Wolcott Gibbs, in the New Yorker, issue of March 11. Gibbs, reviewer for the mag, says that while Allen is a humorist he "probably has been credited with more jokes that it never occurred to him to make, than any living wit, possibly excepting Dorothy Parker . . . It is unfortunately true that Kelcey's most celebrated joke was made by . . . Harry Hershfield." That humorist made the quip to Allen, who passed it along to the late Percy Hammond, who immortalized it so far as Broadway was concerned and credited Allen.

On the opening night of a production of "Macbeth," which flopped, the gag was: "Lay on Macduff, lay off McBride" (the ticket broker). Allen later made an affidavit crediting Hershfield and had it notarized.

Allen was born Eugene Kuttner, but adopted the names of two well-known stars of another generation, Herbert Kelcey and Viola Allen, with their permission. For a time he was known as Eugene Kelcey Allen. Among his first-night cracks, Allen said: "Drama critics are people who distribute epigrams between the acts." Explaining his reason for not panning shows, he said: "My subcribers are simple, cheerful people who don't admire a destructive attitude," while Gibbs describes him as "an established Broadway institution as he approaches his 70th birthday."

Few persons on Broadway were aware of the sudden death on the Coast of Bobby Connolly until details appeared in the March 8 issue of "Variety," one week after his passing. For some strange reason neither news services nor Hollywood columnists made mention of Connolly's demise, although he was formerly a successful musical comedy producer, a crack dance director and an account of his death was carried in the March 1 issue of "Daily Variety."

After "Variety" reached the newsstands, his former wife, now wed to Dr. Max Eagle, telephoned for verification before sending word to their son, Bill, who is in the Army. There is also a daughter from that union, plus a son and daughter from a second marriage. Widow is Blanche Connolly.

Connolly's top success on Broadway was the production, with the late Arthur Swanstrom, of "Sons O' Guns," which starred the late Jack Donohue and which scored a long run at the Imperial, N. Y. First wife was professionally known as Madeleine Van and they appeared in C. B. Dillingham and Raymond Hitchcock musicals. Connolly specialized in production numbers in pictures for the past 10 years.

Two Broadway names were present last Wednesday (8) on Dunninger's committee for his mind-reading radio programs. They were Helen Menken and Bert Lytell, both being personalities on "Stage Door Canteen" air show. Also present was Joseph V. Connolly, head of King Features Syndicate. Latter's written but concealed message was:

"Why do they dunk Helen Menken in the java? Because there ain't no sugar and she's so sweet!"

A couple of playwrights are still burning at an over-zealous p.a. who farmed out their script to a couple of N. Y. dramatic critics for an "opinion" on behalf of a prospective stager of the play. The authors now have their play ready to open and are worried that the crix may have a preconceived evaluation of their work, predicated on what was a rough first draft.

Current Road Shows

(March 15-25)

"Abie's Irish Rose" (1st Co.)—Locust Street, Philadelphia (15-18); Studebaker, Chicago (19-25).

"Abie's Irish Rose" (2d Co.)—Belasco, Los Angeles (15-25).

"Allah Be Praised"—Forrest, Philadelphia (15-18).

"Arsenic and Old Lace" (2d Co.)—Lyric, Bridgeport (15); High School Audi., Pittsfield, Mass. (16); Memorial Audi., Worcester (17); Bushnell Audi., Hartford (18); Colonial, Boston (19-25).

"Blackouts of 1944" (vaude)—El Capitan, Hollywood (15-25).

"Blithe Spirit"—Biltmore, Los Angeles (15-18); Auditorium, Oakland, Cal. (20); Audi., Portland, Ore. (22-24); Metropolitan, Seattle (25).

"Blossom Time" (1st Co.)—Curran, San Francisco (15-25).

"Blossom Time" (2d Co.)—University Audi., Grand Forks, N. D. (15); Winnipeg Audi., Winnipeg (16-18); Lyceum, Minneapolis (20-23); State, Eau Claire, Wisc. (24); Madison (25).

"Chicken Every Sunday"—Playhouse, Wilmington (17-18); Plymouth, Boston (19-25).

"Connecticut Yankee"—Erlanger, Buffalo (15-18); Nixon, Pittsburgh (19-25).

"Doughgirls" (2d Co.) — Nixon, Pittsburgh (15-18); State, Harrisburg (20); Karlton, Williamsport (21); Rajah, Reading (22); Lyric, Allentown (23); War Memorial Audi., Trenton (24-25).

"Family Carnovsky" — Walnut, Philadelphia (15-18).

"Follow the Girls"—Shubert, Boston (15-25).

"Gay Nineties Revue" — Lincoln Audi., Syracuse (15); Palace, Albany (16); Valley Arena Gardens, Holyoke (17); Arena, New Haven (18-19); Music Hall, Cleveland (21-25).

"Good Night, Ladies"—Davidson, Milwaukee (15-18); American, St. Louis (19-25).

"Ice Follies of 1944" — Duquesne Gardens, Pittsburgh (15-18); Minneapolis Arena (21-25).

"Ice-Capades of 1944" — Chicago Arena, Chicago (15-19); St. Louis Arena, St. Louis (21-25).

"I'll Be Seeing You" — Walnut, Philadelphia (19-25).

"Janie" (1st Co.) — Colonial, Boston (15-18); National, Washington (20-25).

"Janie" (2d Co.)—Royal Alexandra, Toronto (19-25).

"Junior Miss" — Lyric, Richmond (15-18); Locust Street, Philadelphia (19-25).

"Kiss and Tell" (2d Co.)—Harris, Chicago (15-25).

"Kiss and Tell" (3d Co.)—Geary, San Francisco (19-25).

"Kiss and Tell" (4th Co.) — Cass, Detroit (19-25).

"Life With Father" (2d Co.) — High School Audi., Steubenville, Ohio (15); Ohio, Mansfield (16); Ohio, Lima (17); Perdue University Audi., Lafayette, Indiana (18); Coliseum, Evansville, Ind. (20); Ryman Audi., Nashville (21); Audi., Memphis (23-24); Robinson Memorial Audi., Little Rock (25).

"Mrs. January and Mr. Ex" — Wilbur, Boston (15-25).

"Oklahoma" (2d Co.) — Erlanger, Chicago (15-25).

"Patriots" — Studebaker, Chicago (15-18).

"Rosalinda" — Ford's, Baltimore (15-18); Forrest, Philadelphia (19-25).

"Sim Sala Bim"—Shubert Lafayette, Detroit (15-25).

"Something for the Boys"—Civic Opera House, Chicago (15-25).

"Son o' Fun" — Shrine Audi., Oklahoma City, Tulsa (15-16); Biltmore, Los Angeles (19-25).

"Student Prince"—State, Kalamazoo (15); Orpheum, Davenport (16); Iowa, Cedar Rapids (17); Shrine Audi., Des Moines (18); Coliseum, Sioux Falls (20); Orpheum, Sioux City, Iowa (21); Omaha, Omaha (22); Music Hall, Kansas City, Mo. (23-25).

"Three's a Family" — National, Washington (19); Mishler, Altoona (20); Virginia, Wheeling (21); Audi., Newark, Ohio (22); Hartman, Columbus (23-25).

"Tobacco Road" — American, St. Louis (15-18); Colonial, Akron (21); Palace, Canton (22); Park, Youngstown (23-25).

"Tomorrow the World" (2d Co.)—Selwyn, Chicago (15-25).

Shows in Rehearsal

"The Searching Wind"—Herman Shumlin.

"I'll Be Seein' You"—John Golden, Harry Joe Brown.

"Dream With Music"—Richard Kollmar.

"Pretty Little Parlor" — John Moses, Ralph Bellamy.

"Sheppy"—Jacques Chambrun.

"Public Relations"—Robert Blake.

"Decision" (road) — Edward Choate.

Farewell—Again!

Pittsburgh, March 14.

Of course, it didn't say "positively."

Two weeks ago, "Tobacco Road" played the Nixon for the ninth time, the billboards, newspaper advertisements and press releases hailing it as "farewell appearance." The show did a sensational $16,600 at $1.50 top.

Over the weekend, the Nixon announced its coming attraction for Holy Week, April 3. Naturally—"Tobacco Road."

Union-Agents Snarl % Bill

Talent unions and legit casting agents huddled last week over the Condon-Ostertag employment agency bills, introduced in the N. Y. Legislature, but failed to approach agreement. That was the anticipated result when State Senator William F. Condon suggested the confab, but the factions went through the motions of trying to remold the legislation to the satisfaction of both sides. Paul Dullzell, of Equity, which opposed the bills with the unprecedented support of stage and labor unions, frankly stated that his idea of a solution would be to scrap the bills entirely.

Dullzell headed an Equity delegation that again went to Albany yesterday (14) to advise Senator Condon that it was virtually impossible for the factions to agree on the proposed legislation. Should the bills pass the Legislature, Equity and its supporters will carry the fight to Governor Dewey. So far Equity is out in front, having knocked out the provision to give the power of licensing casters to a city official (license commissioner or mayor), which would have carried with it the rule of filing schedules of the amount of commission paid by entertainers.

Main fight now concerns changing the legal rate of commission, 5%, which Equity has maintained for years. Condon indicated that he did not wish to change the rate for legit engagements, so it is the evident aim of the backers of the bills to increase the amount of commission in other theatrical fields.

Figured that if the legal rate goes to 10%, it will open the way for commissions higher than that percentage. Conceded that commissions from legit would be between $300,000 and $400,000 annually but it is possible that the agents' take from big-money bands might jump from around $4,000,000 to nearly double that total.

Believed around Equity that some members are paying more than 5% commish, which violation calls for a heavy penalty. Argument against legally changing the rate is that if 10% is made legal those who now evade the rule will slip more coin to agents than the latter are really getting, objective of course being to get preference in engagements. Equity rule is 5% for 10 weeks for moderately paid actors, but if the salary is $150 or more, agents are allowed to collect the commish for the run of the play.

No Rush to Buy Tix for Post-March 31 Despite Tax Lift for Purchases Now

There has been no rush to buy theatre tickets for performances after March 31, when the 20% admission tax begins. Apparently it's not generally known that tickets bought this month by mail order or otherwise call for the present 10% levy, regardless of the date of performance. Advance sale for the standouts continues as strongly as ever; in fact, agencies and boxoffices can hardly handle more orders.

Managers of other shows which will doubtless play into April and thereafter have not stressed that the doubled tax does not apply to current ticket purchases. One lame excuse was that it wouldn't be patriotic, but the fact remains that during spring some theatregoers will pay 10% for their tickets, while others will chip in with 20% for the same performances. Legit is principally concerned with the admissions lift at this time, because a goodly percentage of tickets are bought in advance, whereas other entertainments mostly sell on the day of performance, as for instance picture houses.

Tax ruling is that grand opera subscriptions this season will not be subject to the 20% tax, as such admissions were bought and paid for in advance. Same will probably apply to other seasonal tickets, such as baseball, if payment is made before the end of the month. Broadway figures there will be a jump in ticket sales starting Monday (20) for the final two weeks of March.

There is a possibility that conniveres will stock up on tickets for the balance of the season. They will be able to resell legally and collect an easy 10% without gypping. If that practice develops as indicated, those who bought in advance will stamp the tickets with the additional admissions charge.

Cora Witherspoon Bkpt.; Owes $14,639, No Assets

Cora Witherspoon, actress currently appearing in support of Zasu Pitts in "Ramshackle Inn," at the Royale, New York, filed voluntary petition in bankruptcy in federal court, New York, last Wednesday (8), listing liabilities at $14,639 and no assets. Hollywood branch of Music Corp. of America is among the creditors, for $150 on money advanced. Also Bergdorf-Goodman, N. Y., $2,200 for merchandise and $3,000 to H. Jaeckal & Sons, N. Y. furriers.

Filing voluntary petition in bankruptcy in federal court, New York, last Thursday (9), Ann Claiborne, performer, listed liabilities of $6,218 and no assets. Among creditors are Actors' Equity, $60 for dues. Also $4,500 to Louise Crone, due on contract which latter negotiated.

George Mitchell, Jr., actor-singer, filed petition in bankruptcy in N. Y. federal court Thursday (9), with liabilities of $3,322 and assets of $525.

Denies Plagiarism Suit Vs. Billy Rose On 'Carmen Jones'

Claim of plagiarism against Billy Rose and Oscar Hammerstein, II, by Robert Steele in the matter of "Carmen Jones," Broadway, N. Y., was dismissed by Justice Sheintag in Supreme Court, N. Y., Saturday (11). Plaintiff contended that the idea for "Carmen Jones" was taken from his "Hunks-a-Dory," an unproduced play, so far as "the intellectual conception, treatment, plan and technique employed."

Steele, a copyreader on the N. Y. News, wrote "Hunks" in 1938 and talked about his idea to sundry people in and out of show business. Basis for Steele's script is said to be the opera "Rigoletto," while the Rose-Hammerstein operetta is an adaptation of "Carmen," which it closely follows. Justice Sheintag also said: "Plaintiff's right, if any, is predicated on claim that defendants wrongfully employed the technique, plan, formula and treatment conceived by him, and is simply a common lawright.

"Plaintiff possesses no cause of action for the alleged use of his intellectual conception . . . It is sufficient to point out that whatever right the plaintiff may have possessed . . . was lost when he disclosed to and discussed it with various producers, agents and writers."

See Shortage of Theatres In Broadway Dissipated by Spring

Indicated shortage of Broadway theatres for incoming musicals is expected to be dissipated during the spring, but there is currently a demand for booking of straight plays that is far heavier than the supply of houses. There are around a dozen such attractions aimed for Broadway prior to Easter, with only four showshops likely to be available. That makes it possible for theatre operators to book new shows in at their own terms, a situation that has been true almost from the start of the season.

The considerable Shubert house string is particularly tight on bookings, but most of the theatres presently dark are independents. Managements of the latter are too able to exact guarantees from producers, and in the latter category are the Miller, which gets "Chicken Every Sunday" when "Harriet" closes there soon; 48th Street, which is dark through the abrupt folding of "Mrs. Kimball Presents"; Bijou (also dark), which will get "Only the Heart" and the Mansfield (dark), which relights with "Public Relations" next month.

House shortage is also indicated by the booking of "The House in Paris" into the Fulton (dark) next week, producer fully aware that the spot is committed for "The Searching Wind" due April 12. Straight shows in rehearsal not booked on Broadway include "I'll Be Seein' You," "Pretty Little Parlor" and "Sheppy."

What looks like a squeeze move is booking "Mrs. January and Mr. X" (Billie Burke-Frank Craven starrer, now in Boston) into the Belasco, which has the fair-grossing "Decision." Latter drama moves to the Ambassador after another week, that spot evidently being nixed by the "January" producer. House now has a Shubert Gilbert and Sullivan troupe, slated to go to the road again after a mild engagement.

Destination of "A Highland Fling" is uncertain. Play was liked out of town and was expected to open on Broadway this week. George Abbott, who's producing "Fling," declined to change the show's heavy setting, requiring spacious backstage space not possessed by houses available, so it is laying off and may not open until after Easter. The Alvin is another dark house, through the closing Saturday (11) of "Jackpot," and it probably will not relight until late April when "Helen Goes to Troy" is due there.

Cast Changes In Chi, N. Y. 'Okla.'

Changes in the casts of New York and Chicago "Oklahoma" companies have started and more will eventuate before the end of May, but no difference in the capacity pace of either company seems likely, for the smash operetta companies do not emphasize names. Theatre Guild proceeded to offer run-of-the-play contracts to players in both casts of its standout attraction but found that some leads in both had been snared by Hollywood, several people leaving now, with others going at the season's end.

Evelyn Wyckoff and Harry Stockwell will switch from the Chi company to the original (St. James, N. Y.), replacing Joan Roberts and Alfred Drake. Replacements for the former are not definite, nor for Pamela Britton, who leaves the Chi cast for the Coast. Louise Fornaca is the replacement for Joan McCracken in New York, where Erik Hawkins has gone in for Marc Platt, latter also a picture recruit. Slated to remain with the Chi cast are Dave Burns, Walter Donohue and Dave Mallen.

'LET'S FACE IT' TO TOUR; KAYE NOT IN IT

"Let's Face It," Vinton Freedley's musical smash, from which Danny Kaye climbed to stardom in Hollywood, will reach the boards again. Possible the show will have a brief repeat on Broadway but is primarily aimed for the road. Horace Schmidlapp, who was associated with Freedley in the production, and J. J. Shubert are both mentioned as likely presenters.

Kaye, whose first starring film, "Up in Arms," is currently showing at the Music Hall, N. Y., will not be in the cast. Choice of a comic in Kaye's part has not been made.

"Face It" opened in October, 1941, and closed at the Imperial, N. Y., in March, 1943. Freedley decided not to tour the musical after Kaye went to the Coast.

Expect 'B'way Biz Hike As Deadline On Tax Is Reached; 'Bright Boy' $5,000, Doubtful; 'Decision' 11G

Agencies more than boxoffices reported a further drop in Broadway business last week but declines in grosses were comparatively slight and some attractions claimed increases.

Income tax deadline is tonight (15), and it is expected that theatre attendance will then be on the upgrade. No new shows last week. "Jacobowsky and the Colonel" opened Tuesday (14). Two or three other new shows are due by the end of the month, while the spring period should be active.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Angel Street," Golden (118th week) (D-789; $3.30). One of most shows claimed not to have been further affected in the pre-tax Lenten going, quoted over $9,500.

"Arsenic and Old Lace," Hudson (166th week) (CD-1,094; $3.30). Also little affected and profitable pace of long stayer seems indefinite; $10,500.

"Bright Boy," Playhouse (2d week) (C-865; $3.30). Parties last week helped and intention is to stick; rated around $5,000; may be even break.

"Carmen Jones," Broadway (15th week) (O-1,900; $4.40). Further off but not much; gross quoted at approximately $40,000; one of Broadway's standouts; cleaning up.

"Decision," Belasco (6th week) (D-1,097; $3.30). Will move to Ambassador after next week; business satisfactory so far, with last week's pace off; estimated around $11,000.

"Early to Bed," Broadhurst (39th week) (M-1,160; $4.40). Held up to approximately same gross and at $21,000 made profit both ways.

"Harriet," Miller (46th week) (D-940; $3.85). Going off at end of month and then house gets "Chicken Every Sunday"; present hit still approximates $14,000 pace.

"Jacobowsky and the Colonel," Beck (CD-1,214; $3.30). Presented by Theatre Guild; written by Franz Werfel with some dialog by S. H. Behrman; highly regarded out of town; opened Tuesday (14).

"Kiss and Tell," Biltmore (51st week) (C-920; $3.30). Has accomplished a year's run and should slide through another summer; somewhat affected but claimed over $13,500.

"Life With Father," Empire (224th week) (C-920; $3.30). Eased off with the field but run leader tucked in more than $14,000 again.

"Lovers and Friends," Plymouth (15th week) (D-1,075; $3.85). Bit down again, too, but quoted pace over $17,000; goodly profit both ways.

"Mexican Hayride," Winter Garden (6th week) (M-1,423; $5.50). Reigning leader and doubtful of being topped this season; went up to quoted $46,600; standees every performance; no parties.

"Oklahoma," St. James (49th week) (M-1,520; $4.40). Still the first show asked for by patrons in agencies, and probably will be into next year; $30,600, all house can gross.

"One Touch of Venus," 46th Street (23d week) (M-1,347; $4.40). Standees here all perormances for musical that has played nearly six months; over $34,000.

"Over 21," Music Box (10th week) (C-1,001; $3.30). Not much heard about this comedy but it sells out right along, with weekly pace still over $19,000.

"Ramshackle Inn," Royale (10th week) (CD-996; $3.30). Figured around $13,000, at which level both show and house fared well enough.

"Stars On Ice," Center (84th week) (repeat date) (R-3,000; $1.65). Likely to continue winning pace until withdrawn next month; rated around $25,000.

"The Doughgirls," Lyceum (63d week) (C-997; $3.30). Popularity of long-run laugh show almost as strong as ever; slightly off last week but takings over $16,000.

"The Voice of the Turtle," Morosco (14th week) (CD-995; $3.85). While some shows have been off here is standout exception; with weekly gros saround $22,000.

"Tomorrow the World," Barrymore (48th week) (D-1,064; $3.30). Dipped under $14,000, not much under pace of previous week; steady money maker.

"The Two Mrs. Carrolls," Booth (32d week) (R-712; $3.30). Only off a few hundred; this click looks like cinch into warm weather; rated over $14,000 in small house.

"3 Is a Family," Longacre (44th week) (C-1,103; $3.30). Lusty laugh play fared better than estimated, and again takings were over $10,000; still indefinite.

"Wallflower," Cort (8th week) (D-1,064; $3.30). Doing fairly well though somewhat under expectations; parties last week claimed to have sent takings to around $11,500.

"Winged Victory," 44th Street (17th week) (D-1,409; $4.40). Sells out right along; Army Air Force classic will play into May; rated over $37,000.

"Ziegfeld Follies," Imperial (50th week) (R-1,327; $4.40). Getting excellent money as engagement is close to year's run mark; last week estimated around $32,000.

Revivals

"Merry Widow," Majestic (32d week) (O-1,695; $3.30). Claimed to have slightly improved, with indicated gross around $21,000, okay.

"Othello," Shubert (20th week) (D-1,325; $3.30). Season's dramatic standout continues to draw great business, around $23,000.

"The Cherry Orchard," National (7th week) (D-1,154; $3.30). Slipped a bit more but, with nearly $13,000, business said to be satisfactory.

Gilbert and Sullivan, Ambassador (5th week) (O-1,105; $3.30). Leaving after another week; did fair business but slipped to around $10,000; "Decision" moves here from Belasco.

Repeat

"Porgy and Bess," City Center (2d week) (O-2,698; $2.20). Somewhat better last week when gross went up to around $21,000, substantial but under pace of previous recent local repeat; three more weeks after this.

'KISS' BRIGHT $18,000 IN DETROIT 1ST WEEK

Detroit, March 14.

"Kiss and Tell" opened brightly at the Cass last week, grossing estimated $18,000 in eight performances at the $2.75 top. Comedy is set to stay at the house for another three weeks.

In its fifth week at the Lafayette, "Janie" wound up with a strong approximate $10,000. It was followed in by the magician, Dante, and a troupe under a revue billing of "Sim Sala Bim."

'Follow Girls' 27G in Boston

Boston, March 14.

Bostonians are battling to get into "Follow the Girls" (which went clean first day), and the overflow is reflected in upped takes in all the legit offerings and some of the film houses (the Met in particular). Legit prospects continue to pile up to indicate biggest spring season here in years.

Estimates for Last Week

Ballet Russe de Monte Carlo, Opera House (3,000; $3.30). Came in for seven performances Tuesday (7), and was near sellout for all shows to hit close to estimated $28,000. House dark this week.

"Follow the Girls," Shubert (1,500; $3.85, $4.40 Sats.). Went clean opening day, all seats gone for two weeks announced. At level, seven performances, first week, $27,000 estimated. To remain third week, of which current week is the second.

"Highland Fling," Wilbur (1,300; $2.20). Final week did $10,500, okay. Closed Saturday (11) and awaits B'way theatre. "Mrs. January and Mr. Ex" opened here Monday (13).

"Janie," Colonial (1,500; $2.20). Picked up on second week for good estimated $13,000. One more frame here.

'SPIRIT' SHINES AT 22G IN L.A. 'BLACKOUTS' 15G

Los Angeles, March 14.

Sunny days snapped legit b.o. out of its doldrums the past week, sending figures up to excellent levels. Leading is "Blithe Spirit" at the Biltmore, grabbing hefty $22,000 the first week, with $23,000 in sight for second and final stanza. "Sons o' Fun" comes into the house March 19 for two weeks. "Blackouts of 1944" continues steady at $15,000 for the 89th week and the same in sight this week.

"Yours for Fun" at the Music Box piled up $11,200 on the 19th week and should hit same figure this week. "Insults of '44" at the Playtime is still good for $4,000 on the 8th week, after doing same last week. "Sweet 'n' Hot," at the Mayan, has a likely $10,000 for 7th week. Show came close to that figure last week. "Abie's Irish Rose" should pull $7,000 for sixth week, after estimated $8,000 on fifth stanza. "New Meet the People" shuttered March 5 at Assistance League after 32 weeks for restaging and opened again March 9. Should reach $3,500 for first week of new run.

'Allah' Neat $21,000, Philly

Philadelphia, March 14.

More bad weather failed to dent Philly's legit biz last week, and all three houses turned in sturdy figures. Probably most unusual was record of "Allah Be Praised," new Alfred Bloomingdale musical tryout at the Forrest, which took a general critical panning and has been faced with plenty of handicaps, such as sudden cast changes, sickness, etc. Despite its troubles, musical, which has received plenty of praise here for its dances and scenic investiture, grossed about $21,000 on its first full week at the Forrest (show preemed Thursday night of previous week). Shirley Ross was out due to throat ailment part of week, and Joey Fay took over Ned Sparks' role at midweek. Show is now in final local stanza, with prospects fairly good, despite rough condition of the production.

"Mrs. January and Mr. Ex" got a very respectable $16,400 in its second and final session at the Walnut. Names of Billie Burke and Frank Craven on marquee definitely outweighed some critical n.s.g., and new Zoe Akins comedy is figured for a good chance after further doctoring.

"Abie's Irish Rose" came close to $11,000 in its fifth week at the Locust, with the sixth and last now underway. Remarkable for low scale ($2.28 top).

This week's only newcomer is "Family Carnovsky," offered by Maurice Schwartz and his Yiddish Art Theatre troupe at the Walnut for six days only. Advance was good.

Chi Surprisingly Good; Blondell In 'Boys' Smash 45G, 'Patriots' 14½G

Chicago, March 14.

Contrary to expectations, most attractions gained last week, with "Something for the Boys" leading everything, at the Civic Opera House, with smash $45,000. "Oklahoma" continued a $30,000 sellout in its 17th week at the Erlanger and is accepting mail orders through June. "Good Night Ladies" called it a run at the Blackstone after 100 weeks and pulled out for road tour despite profitable receipts. "Kiss and Tell" gave its 400th performance last night. Civic Theatre reopens March 27 with "The Lady and the Clown," new play being produced by John McKee.

Estimates for Last Week

"Good Night Ladies," Blackstone (100th week) (1,200; $2.75). Closed sensational run Saturday (11) to fine $17,500.

"Kiss and Tell," Harris (44th week) (1,000; $2.75). Gained a little to hit $14,500.

"Oklahoma," Erlanger (17th week) (1,500; $3.85). Sellout $30,000.

"Patriots," Studebaker (3d week) (1,400; $2.75). Picked up some, $14,500.

"Something for the Boys," Civic Opera House (2d week) (3,600; $3.85). Joan Blondell proving big draw. Hit smash $45,000, but more was expected in big house.

"Tomorrow the World," Selwyn (18th week) (1,000; $2.75). Slipped a trifle to $12,000.

"Unexpected Honeymoon," Great Northern (16th week) (1,400; $2.75). Perked up to around $8,000.

'Rosalinda' Nifty $22,000, New Haven

New Haven, March 14.

"Rosalinda," drawing nice notices at Shubert here last week, enticed a substantial approximate $22,000 on eight performances at $3.30 top.

Current last half (16-18) is "Ballet Russe." Weekend of March 30 gets "Janie."

'Jake' 22G, D. C.

Washington, March 14.

"Jacobowsky and the Colonel" grossed $22,000 in its final eight performances at the National theatre last week. All performances after Monday night were sellouts.

Gives the Werfel-Behrman comedy $43,500 on its fortnight engagement.

'Sons' $29,500, St. Loo

St. Louis, March 14.

Despite Lent in this thickly populated Catholic burg, Olsen & Johnson's "Sons o' Fun" scored socko $29,500 last week in its second p.a. of the season, for 10 performances at the American theatre.

The 1,700-seat house was scaled to $2.80. On the previous visit, with the original cast, piece got $31,000 for eight performances at $3.85 top.

OBITUARIES

IRVIN S. COBB

Irvin S. Cobb, 67, nationally known author, humorist and screen actor, died March 11 in New York. Further details in Literati section.

MAMIE McBRIDE

Mamie McBride, 82, veteran vaude performer, died in New York, March 12. She had been under the care of the Will Rogers Fund, which also arranged for burial.

She had been a performer and dancer for more than half a century, getting her start at Tony Pastor's, N. Y. and later playing all big and small time circuits from coast to coast. Many years before retirement she was a member of the team of Goodrich and McBride.

Early in her career she had formed a lasting friendship with Jerry and Helen Cohan, parents of George M. Cohan and is said to have presented young Cohan with his first pair of dancing shoes, at the age of 10. Theatre legend has it that it was then that young George M. camphored his violin to delve into the intricacies of the buck and wing and other modes of professional hoofing.

Upon her retirement from the stage in 1920, Miss McBride served as backstage matron at the Palace, New York. She enjoyed the work since it kept her among her own people. She remained there until Palace tossed out vaude.

One Year Passed

E. G. MILNE

Died March 19, 1943

Incessantly I live over in my memory our happy life. Your caresses, your thoughtfulness, your affectionate solicitude. To know you was to love you. You will live in my heart forever.

Your wife,

MONA MILNE.

CARLO PERONI

Carlo Peroni, 55, music director for San Carlo Opera Co. for 20 years, and widely known conductor, died March 12 in New York after brief illness. Born in Rome, he began his career under baton of Mascagni, the composer, playing trombone at Teatro Constanzi in Rome. He won most acclaim for conducting operas in French and Italian repertoire.

Peroni is credited with knowing 60 operatic scores by memory. He conducted eight opera performances a week for seven or eight months annually as musical director of San Carlo Opera Co. He conducted for Geraldine Farrar during her nationwide tour in "Carmen" a few years before her retirement from the Met. Peroni also was conductor of Chicago Opera Co., in 1941 and 1942, and also directed the Scotti Opera Co. Last summer he conducted El Paso Symphony and was guest conductor in Hollywood Bowl.

Survived by widow, mother, two sisters and three brothers.

GEORGE P. AARONS

George P. Aarons, 55, Philadelphia film attorney and associate general counsel of Motion Picture Theatre Owners of America, died in that city March 8 shortly after a heart attack. Headquartering in the Philadelphia exchange district, he devoted nearly all his law practice to motion picture matters. Aarons represented many exhibitors when "Bingo Night" was attacked as illegal in theatres in 1937.

He also was general counsel for United Motion Picture Owners of Eastern Pennsylvania, Southern New Jersey and Delaware. Aarons was a graduate of the Pennsylvania University law school. He is survived by his widow, a brother and a sister.

DR. WILLIAM FRIEDER

Dr. William Frieder, 60, for 25 years official physician to Lambs club, N. Y., died March 9 in New York.

He was widely known in theatrical circles, both through his association with The Lambs and as physician for the Shubert theatres. Dr. Frieder also was professionally associated with the Actors Fund for more than a quarter of a century.

Survived by his widow, a sister and two sons.

HERMAN C. RAYMAKER

Herman C. Raymaker, 51, retired film director, died March 7 in Oceanside, Calif. Starting with Keystone in 1914, Raymaker directed many comic series, including Hall Room Boys, Hank Mann reels and Monte Banks shorts. Adept at handling animals, he made many Rin-Tin-Tin features, in addition to Louis 'Fazenda-Chester Conklin comedies for Warners'.

During directorial career, he worked for Pathe, Associated Exhibitors and Paramount, and retired to ranch life several years ago.

JOE MACK

Joseph Dzmchokowski (Joe Mack), 40, stage manager of RKO Fabian Plaza theatre, Schenectady, for a number of years, died there March 8.

In show business all his life Mack started at old Proctor theatre here as card boy about 25 years ago. Later was electrician at new Proctor theatre and when Plaza was built about 10 years ago he went there as stage manager.

Survived by wife, daughter, mother and four brothers.

PERCY L. ATHERTON

Percy Lee Atherton, 72, songwriter and composer of operettas, died March 8 in Atlantic City. Among his compositions are: "The Heir Apparent," a comic opera; "The Maharaja," an Oriental opera-comique, and more than 100 songs of semi-classic grade.

From 1929 to 1932, he was acting chief of the music of Library of Congress.

PETER J. SCHAEFER

Peter J. Schaefer, 75, pioneer exhibitor, died March 11 in Chicago. He was one of Chicago's veteran showmen and before his retirement several years ago was a member of the Jones, Linick and Schaefer theatre organization.

Before formation of that company he operated penny arcades. Survived by niece and two nephews.

AROLDO LINDI

Aroldo Lindi, 55, operatic tenor of San Carlo Opera Co., died suddenly in San Francisco last week while singing in "Pagliacci."

Lindi was almost at end of aria which closes the first act, when he

(Continued on page 59)

'Blossom Time' $23,700 In 6 Midwest Stands

Chicago, March 14.

"Blossom Time" company last week, in six midwest stands, grossed estimated $23,700.

'Family' 10G, Pittsburgh

Pittsburgh, March 14.

"3 Is a Family" banged into some bad weather and also the beginning of Lent last week at the Nixon, and had to be content with slightly under $10,000, just fair, at $2.75 top.

MARRIAGES

Helen Price to Saxie Dowell, Feb. 29, Norfolk, Va. Groom is former bandleader now in the Navy.

Joan Valerie to Paris Mestusis, Las Vegas, Nev., March 9. Bride and groom are stage dancing partners.

Marjorie Snyder to Ned Maxwell, Evanston, Ill., March 11. Bride is daughter of Glenn Snyder, vice-president and general manager of station WLS, Chicago.

BIRTHS

Mr. and Mrs. Lou Pollock, son, New York, March 12. Father is assistant to Paul N. Lazarus, Jr., head of United Artists advertising and publicity.

Mr. and Mrs. Ralph Springer, son, Pittsburgh, March 9. Father is with Billy Yates band at Hotel Roosevelt, Pitt.

Pfc. and Mrs. Alfred Katz, daughter, Pittsburgh, Feb. 24. Father formerly managed WB's Center theatre.

Mr. and Mrs. Floyd Bender, daughter, Pittsburgh, March 1. Father is a theatre owner.

Mr. and Mrs. Alan Gale, son, March 7, Philadelphia. Father is nitery comic; mother former Dorothy Smith, dancer.

Mr. and Mrs. Bill Trotter, son, Memphis, March 6. Father is official and announcer with WREC, Memphis.

Mr. and Mrs. W. E. Callaway, daughter, Hollywood, March 8. Father is western district sales manager for United Artists.

Mr. and Mrs. Louis Harris, son, Sunday (12), their second. Father is in boxoffice of the Biltmore, N. Y.

CHATTER

Broadway

The Irving Berlins back from the Coast.

Jay Faggen, ill, food poisoning indicated.

Arthur F. Driscoll back from Boca Grande, in the pink.

Louis Schonceit's wife recuperating after major operation.

Harry Kaufman left hospital last week and departed for Coast.

Latest shortage is theatre ticket envelopes for box offices and agencies.

Tommy Brotherton, Alvin treasurer, slipped at home and broke ankle.

"Sim Bala Bim" at Lafayette, Detroit, due back on Broadway around Easter.

Jack Robbins back at his desk following a long winter vacash in Florida.

Capt. Dennis F. O'Brien, who recuperated in Florida, due in office this week.

Morton Downey hosting an after-the-parade St. Patrick's cocktail party Friday.

Avon Long to Coast from "Porgy and Bess" (City Center). Buck and Bubbles again in cast.

John Henry Mears has replaced Eddie O'Keefe as company manager of "3's a Family," on tour.

Estate of the late Harry Weinberger, New York theatrical attorney, estimated at $100,000.

Jules Girden, Warner circuit exec, recuperating following an emergency sinus operation Thursday (9).

Jimmy Durante and Jimmy Savo are the latest writing books; memoir stuff with comedic variations.

Zeb Epstein, WB district manager in N. Y., celebrates his 20th year with that company next month.

Jack Kalcheim, recently given an honorable discharge from the army, has joined the Al Borde Agency.

Pamela Britton, songstress in Lou Walters' Latin Quarter, signed by M-G for role in "The Harvey Girls."

Maurice (U) Bergman, Jack (20th) Goldstein and Mose (Remick) Gumble to Miami Beach for some sun.

Al Rosen heads to the Coast the end of this week, bidding farewell to Loew's State, which he long managed.

Dan Frankel snapping the dolls in Mike Todd's "Mexican Hayride" for lobby display and also for Life mag layout.

John Tuerk, back with "The Cherry Orchard" (National), also general manager for "Sheppy," Tom [illegible].

Howard E. Reinheimer planed to Coast Monday (13) to counsel Moss Hart on details of "Winged Victory" [illegible].

Ben Kranz switched from "Carmen Jones," Broadway, to "The Searching Wind" (rehearsing), Eddie Scanlon replacing.

Big house board at Winter Garden ("Mexican Hayride") will soon be decorated, Varga drawing being made in sections.

While Meyer Davis is fishing in Florida, Sam Grisman is interviewing prospectives for the No. 2 "Wallflower" company.

William Morris agency giving Helen Strauss a welcome cocktailery today on occasion of her joining the agency's literati dept.

Robert Wade, dancer, whose last address was in North Philadelphia, being sought by his wife through Sol H. Cohn, N. Y. lawyer.

Ben Serkowich, Capitol theatre p.a., on the "Luncheon With Helen" program over station WPAT, Paterson, tomorrow (Thurs.).

Garry Moore all set for nose operation Saturday (18) to straighten out a deviated septum. Comedian refers to it as an "inside job."

Union Dime Savings Bank, N. Y., is seeking whereabouts of Roy C. or Vickie Bentick, former vauders who formerly lived at the Hotel Hudson, N. Y.

Wire services reported Dr. Maxwell Maltz, N. Y., surgeon and playwright, in Managua, to lecture at the U. of Nicaragua there on plastic surgery.

Barney Bowman of "Winged Victory" (44th Street) ticket staff elevated. Now a sergeant but again laid up in Mitchell Field hospital with pleurisy.

Max Allentuck is company manager of the Theatre Guild's "Jacobowsky and the Colonel" production, which opened last night (14) at the Martin Beck.

Memorial services will be conducted Tuesday (21) in the chapel of the Jewish Theatrical Guild for Barney Bernard, who passed away 20 years ago.

Perry Como, having been called suddenly to the Coast by 20th-Fox, Chuchu Martinez is pinch-hitting at Versailles for two weeks starting tonight (Wed.), until Carl Brisson's return.

Pvt. Leif Jorgenson, former executive assistant to Gus Eyssell, managing director of the Music Hall, and assigned to the backstage staff of "Winged Victory" when that show was produced, has returned to the legit after four weeks of hospitalization.

Washington

Johnny Payette, zone manager, congratulated on 25 years of service with Warner Bros.

Mount Vernon Place Methodist church has opened a drama department. Edward P. Mangum will be the director.

Will Hays of the MPDDA saw President Roosevelt last week to report on the industry's activities in the war effort.

The March 17 celebration of Variety club will be at St. Patrick's day party provided by Warner Bros. theatres and exchange.

Three Washington film critics provided the entertainment at Variety Club's last luncheon. The Barker survived the ribbing.

Jack Foxe of the Columbia theatre, who sold four bonds for every seat in his movie, is certain to be among the 100 winners in the war bond contest. The prize is a trip to Washington, which will hardly be a novelty to the F street manager.

Hollywood

Jane Wyman laid up with laryngitis.

Jean Negulesco fractured a bone in his foot.

Fred Quimby to Chicago on Metro business.

Albert Mannheimer recovering from surgery.

Vernon "Buster" Wiles, film stunt man, divorced.

Lee Marcus, ill, resigned as executive assistant to Edward Small.

John McCormick, Hollywood agent, recovering from appendectomy.

James R. Grainger, sales chief for Republic, sunning at Palm Springs.

Charles W. Koerner spent weekend at Indio ranch of Floyd Odlum.

O. O. Dull, Metro producer, running for councilman in Beverly Hills.

John Gunther, author and war correspondent, divorced in Las Vegas, Nev.

Mitchell Kester shifted from Universal to International Pictures publicity.

William Tex Harrison's new screen name at Republic is Sonny Sunset Carson.

Leon Gordon bought a two-story colonial home in Beverly Hills for $35,000.

Benny Fields and Blossom Seeley celebrated their 24th wedding anniversary.

Joe Schoenfeld motored in from New York for his new William Morris job.

Charles Barton returned to his director job at Columbia after losing his appendix.

Earl Carroll to Detroit for the opening of his new edition of "Vanities," April 9.

Craig Reynolds, one of Hollywood's wounded soldiers, feted by the Women's Press Club.

Michele Morgan, French-born screen actress, drew her American citizenship papers.

Mike Gore, theatre operator, recovering in a Santa Monica hospital after a heart attack.

Phil Goldstone bought a block in Palm Springs for a theatre, hotel and stores after the war.

Arrowhead Springs Hotel, recreation spot for film notables, will become a Naval hospital.

Albert Dekker, Paramount actor, running for the State Assembly in the Beverly Hills district.

Mrs. Hobart Bosworth, widow of the screen star, is running for Congress in the 13th California district.

Palm Springs vacationers: James R. Grainger, Herman Wobber, Jerry Safron, Abe Montague and James J. Walker, of N. Y.

Louis B. Mayer appointed by Gov. Earl Warren as a member of the committee on California's post-war economic program.

Leighton K. Brill in town on the Red Cross drive after 15 months overseas as assistant director of entertainment in service camps.

Joe E. Brown named Honorary Colonel of the California Military Academy cadet corps for his work in overseas camp entertainment.

John Garfield's first letter from overseas tells about getting a hot bath somewhere in the war zone with some of his old pals from Brooklyn.

London

Paul Whiteman's recording of Gershwin's "Rhapsody in Blue" is now one of best sellers here.

Florence Desmond, now that "Hi-de-Hi" has closed, to do six weeks for British and American forces in Italy.

Willie Shore, on leave for a few days in London, was in a shelter on recent raid when bomb fell within 60 yards of him.

Tessie O'Shea's vaudeville unit, which is due to open March 20, already has 22 weeks lined up for General Theatres, Moss Empires and Stoll circuit.

Bernard Delfont will be associated with Zeitlin & Murray in their revival of "Battling Butler," in which George Clarke will take role created by Jack Buchanan. Show opens in provinces in April.

Ronday Productions, on behalf of Charles Tucker's Enterprises, to tour "Gangway," George Black Palladium revue, which originally starred Bebe Daniels, Tommy Trinder and Ben Lyon. Show to be readied for tour April 17. Ted Ray likely to do Trinder role.

Chicago

"Tweet" Hogan, former bandleader, has opened his own booking office.

"Chick" Kardale, former Chicago manager of the Mills Music Co., now manager of T. B. Harms Chicago office.

Gypsy Markoff, dancer who was injured in the Lisbon clipper crash, in town as the guest of honor at a USO luncheon.

Sam Lederer, veteran Chicago theatre manager, press agent and newspaperman, celebrated his 80th birthday last Thursday (9).

Sonny Ainsworth, seventh wife of Tommy Manville, made her debut as a featured performer with the College Inn models Friday (10).

Rhumba Casino reopened Monday (13) with the new name of Shangri-La. Spot will feature Chinese food under the management of Harry Eng.

"Grandmothers' Follies" will be staged at the Eighth St. theatre April 16. Written and produced by members of the Grandmothers' Club, all members of the cast including the chorus are grandmothers.

Fight Abuses

Continued from page 1

business people feel that now is the time to exercise their privilege of calling a halt to the "excessive" use of performers, musicians and technicians.

It isn't that these show people have any objection to performing for the soldiers, etc.; it's just that, increasingly, many groups are putting in their bid for entertainment, too, and casting aspersive sneers at the performers for their "lack of patriotism" when circumstances don't permit acceptance. There must be a limit to the use of actors, etc., it's felt.

During the past week, for instance, the Emergency Council for the Legitimate Theatre decided against the gratis film appearance of the "Carmen Jones" company, currently at the Broadway theatre, New York. Troupe was to perform in an Army Signal Corps-produced two-reeler to be sent the fighting fronts.

Other Elements

Council declared that the point of patriotism was not involved. The record of show business in war service is proof of how uniformly actors and allied people of the theatre have supported the armed forces, it was pointed out. Salaried civilians are employed by the Signal Corps, and as the Army is spending vast sums for war machines, it is felt that professionals should be compensated for appearances of the kind sought.

In the case of the Signal Corps films it was felt that actors were being taken advantage of. Billy Rose, producer of "Carmen," okayed the film stint, and so did the players, but the Equity officials were asked whether it was alright with them. Union's council nixed the plan. "Carmen" people had assembled at the theatre and busses were on hand to take the company to Astoria.

During the Council meeting it was pointed out that not only actors were primarily involved but authors as well, because master films and records were being made and there could be no accurate check on whether the canned entertainment would not ultimately reach persons who might use them for profit.

The two reelers mostly consist of news clips, with entertainment portions to liven up the exhibitions and so indicate to men overseas what goes on at home. It was the idea of Capt. Shepard Traube (producer of "Angel Street" last season) and now of the Signal Corps to use excerpts from Broadway musicals for the entertainment portion of the pictures. At least one film made at Astoria carried out the original format, an interlude from "Oklahoma" (St. James) being cameraed. That was evidently done without the knowledge of either Equity or the Emergency Council. No claims will be made in the matter of the Army's use of the operetta smash.

Possible that the Signal Corps will make arrangements for compensation to actors and others, so that the newsreels may be enlivened. If so it is likely that Equity and other stage unions will make concessions of strict rules covering film appearances by people in current attractions.

Literati

Clapper Memorial Award

An annual award to a Washington correspondent who most nearly approximates the ideals of journalism exemplified in the late Raymond Clapper is to be set up. A gold medal, and cash award if there are sufficient funds, will be presented at a yearly testimonial dinner.

The Raymond Clapper Memorial Assn. has been incorporated for the purpose. The Standing Committee of Correspondents of the Washington Press Corps will name a panel of five men annually to pass on candidates for the award. Name of the winner will also be inscribed on a plaque in the National Press Club.

Three trustees of the Clapper Memorial Assn. are George B. Parker, editor-in-chief of the Scripps-Howard Newspapers; Byron Price, of the Associated Press and Director of the Office of Censorship, and Eugene Meyer, publisher of the Washington Post. The finance committee will be headed by Alexander F. Jones, managing editor of the Washington Post.

Winchell Foes Face Tough Fight

Two of Walter Winchell's persistent foes on Capitol Hill are facing tough primary fights. Representative John Rankin (Miss.), faces the sturdiest kind of opposition. He will be opposed by Samuel Edgerton Lumpkin, Speaker of the Mississippi House, World War II veteran (medical discharge), and former football player. Rankin is supposed to be the friend of the veterans, but has blocked every effort to compromise on the Federal ballot which would give soldiers and sailors a vote. He is a minority Congressman, beneficiary of the poll tax system, elected to his seat in 1942 with only 7,800 ballots cast. Candidate Lumpkin is personally popular, a good orator, more than a match for the Mississippi demagogue.

Other Winchell-baiter is Senator Gerald P. Nye (N. D.), repudiated by the Non-Partisan League, hitherto his strongest supporter. The League will support Representative Usher L. Burdick, staunch Republican progressive. League voted 78 to 19 to repudiate Senator Nye and his isolationist policies.

Lolly Vs. Scully

Hollywood, March 14.

Scrapper Frank Scully, awarded Manuscripters prize at club's annual dinner Friday (10) for best non-fiction book, plays opposite swooner Louella Parsons tomorrow (15) at Jewish Home for the Aged. Ira Ayer Cummings will preside. Lolly's "Gay Illiterate" and mugg's "Rogues Gallery," as literature, are as far apart as the poles, but both are classified as books.

Scully has worked out fast 10-minute routine, claiming to be prez of a League for a 10% Sales Tax on All Speeches Covering 10 Minutes. He has a flock of titles to fit the same speech, title depending on bias of audience. But the declamation itself caters to his own biases, which are certainly not that of The Swooner's. A lot of refined fur is expected to fly when The Scooper and The Scalper meet.

Some Memories of Irv Cobb

Passing of Irvin S. Cobb in New York on March 10 deprives contemporary American literature of another merited humorist and wit. The simplicity he lived was also carried out in burial arrangements. Whether or not he had a premonition that the end was near, three weeks prior to demise he had dispatched a letter to his old friend and newspaper colleague, Edwin J. Paxton, Paducah editor and publisher, requesting him to see that the simplest of burial rituals be given him after death.

In his request he asked to escape the undertaker-tailored traditional tuxedo, and that he be wrapped in plain sheet, deposited in pine box, and cremated. Ashes to be sent to Paducah, Ky., his birthplace, to be utilized to fertilize a sapling tree, "which if it grows, would be enough monument for me," he said. His widow will eschew the customary widow's weeds, which Cobb characterized as very depressing.

In his 67-year span of life he had run the gamut of a colorful career. From star reporter on N. Y. dailies to editor; from screen writer to actor. His famous "Judge Priest" stories were later dramatized as screen vehicle for his pal, the late Will Rogers, with Cobb also appearing in them.

Back in his early reportorial career he had covered star assignments for the N. Y. Evening World. Charles Chapin, the managing editor, was hardboiled to the extent of downright meanness. One morning it was announced that Chapin was ill via phone call from Mrs. Chapin. Cobb answered and retorted, "I hope it's nothing trivial." This bon mot was the talk of Park Row, since Chapin was the most hated man in newspaperdom. Some years later he was sentenced to life in prison for killing his wife and died in Sing Sing before reaching minimum which would have made him eligible for parole.

In 1907 Cobb was enlisted to speak at a theatrical dinner in honor of A. L. Erlanger. According to Cobb he was a flop. "I sneaked out after that dinner with an ego so busted a quart of bourbon couldn't bolster it. Marc Klaw, Abe's partner, was at that dinner, and since he, too, was from Paducah, I was there to kid him. I was the one who got razzed. My knees slid out of their sockets, and my teeth rattled like dice in the hands of a guy who has been faded for a month's salary. My little wheezes just lay right down and died."

But he subsequently spoke at many theatrical and other dinners, where he stopped and stole the show, and in fast company of wits at that. Author of hundreds of books, playwright, war correspondent, convivial clubman and liked by everyone.

When Bobbs-Merrill were about to publish his autobiography they called Cobb up for a title. "Exit Laughingly" he told them.

Beth Brown's Encore

Beth Brown, whose "All Dogs Go to Heaven" (Fell) is a current seller, has a dog piece in April Argosy. It's all about a day in the life of a canine film star, yclept Daisy of the "Blondie" series.

Obituaries

Continued from page 58

slumped to the floor. The curtain was rung down, but Lindi was dead.

Subsequent scenes of Lindi's role were sung by Mario Palermo.

ELIZABETH McGAFFEY

Elizabeth McGaffey, 59, head of RKO studio research, died March 13 in Los Angeles. Forming first motion picture research department for the old Jesse L. Lasky film company, she later was in charge of Cecil B. DeMille research unit.

A former stock player, she had written fiction, novels and scenarios. Survived by brother and two sisters.

W. H. MART

W. H. Mart, 60, pioneer film exhibitor, died in Grinnell, Iowa, March 1. He was the oldest motion picture exhib in Iowa. He operated Grinnell's first picture house, the Lyric. Ten years ago his Strand and Iowa houses became associated with Central States Theatre Corp.

Survived by widow, a son and sister.

WALTER L. STOKES

Walter L. Stokes, 56, auditor for Wilby-Kincey circuit, with headquarters in Atlanta, died there March 10. For years in Paramount homeoffice accounting department, he transferred to W-K organization in 1933.

Survived by widow, daughter and sister.

PEGGY ANN HORAN

Peggy Ann Horan, 36, died suddenly March 12 at home in Ozone Park, L. I.

She was a dancer, formerly with Lenora's Steppers, also with Roye and Maye, "The Vagabond King" and Sally Rand.

WILLIAM O. McROBIE

William O. McRobie, 77, oldtime vaude and tab show performer, died March 7 in N. Y. A member of the McRobie and Evans act, he also appeared with the Frank Mayo, J. C. Stewart and Les Hill troupes.

Survived by a sister.

Harry B. Spillman, Jr., 79, vet stage manager, retired for past 10 years, died March 12 in Philadelphia. He was stage manager at Casino, Broad street, Garrick and old Forrest theatres in that city.

Mother of actor Carl Randall died at Polyclinic hospital, N. Y., March 5. She was about 70 years old.

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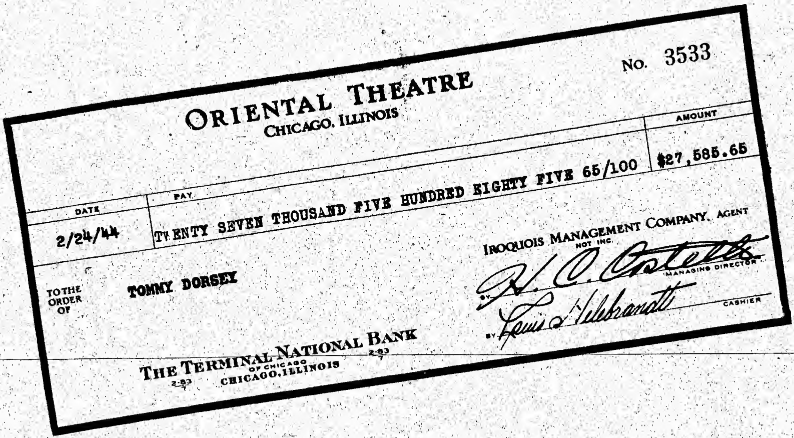
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But Money Isn't Everything

Of course, it's great satisfaction to roll up huge grosses and break records . . . but money isn't everything.

It's equally important to be happy in a theatre and to feel that everyone in the theatre is happy with you. I want to thank the entire staff, from the executives down, for their whole-hearted co-operation and support. THAT'S THE ORIENTAL THEATRE, CHICAGO!

My sincere appreciation to Messrs. Costello, Hogan and Hunt for a most successful date.

It was a wonderful engagement for me and it can be a wonderful engagement for any band.

An acknowledgement to GENE KRUPA, a great artist and fine trouper.

A bow to BETTY BREWER, THE SENTIMENTALISTS, PAUL REGAN, THE EDWARDS SISTERS AND THE BOYS IN THE BAND.

(Signed)

Tommy Dorsey

The greatest gross in the history of the Oriental Theatre, Chicago . . .
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SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 154 No. 2 NEW YORK, WEDNESDAY, MARCH 22, 1944 PRICE 25 CENTS

B'WAY PLAY PRODUCTION UP

Winchell-Dies Squabble Brings Showdown on Air Freedom Issue

The simmering politico-radio cauldron which was not expected to boil over until the start of the presidential campaign a few weeks hence did a Vesuvius over the weekend with the direct result that Martin Dies, Democratic congressman from Texas, grabbed himself a valuable segment of Blue network time for free next Sunday night (26).

In what looks like a definite showdown on the radio "freedom of speech" issue, Dies, under sponsorship of Jergens, will step into the first half of the "Basin Street" show, in acceptance of an offer made by the sponsor through the Lennen & Mitchell agency to speak to Walter Winchell's radio audience. The Texas lawmaker, together with Reps. Clare E. Hoffman, Mich. Republican, and Mississippi's John E. Rankin, a Democrat, have been sounding off on the floor of the House at great length recently about radio commentators and newspaper columnists in general and Winchell in particular.

The wordy battle (Winchell hasn't been keeping silent, of course) reached a climax last week when

(Continued on page 30)

Critic Rascoe's Tirade Vs. Annabella in 'Jake' Creates New B'way Stir

Burton Rascoe, drama critic of the N. Y. World-Telegram, whose ideas on first-night coverage have aroused considerable comment, is again the talk of Broadway because of his review on "Jacobowsky and the Colonel," which opened at the Beck last week.

First half of his notice was used to castigate Annabella, who, upon her first Broadway appearance, was rated by critic as "an incredibly talentless actress.... who made me spiritually ill." He went on to say that if she was not replaced the play would be a total loss. "Jacobowsky" opened on Tuesday (14) and drew standees for the balance of the week. Also featured are Louis Calhern, Oscar Karlweis and J. Edward Bromberg.

Annabella, born in France as Su-

(Continued on page 47)

'WINGED VICTORY' MAY BE SHOWN PRESIDENT

Washington, March 21.

President Roosevelt is said to be interested in seeing a performance of "Winged Victory," and there is talk of bringing it to Washington for a Sunday night performance before the cast goes to Hollywood.

This is a pretentious production and would require some preliminary preparation to fit it into the National theatre, Washington. Brig. Gen. Arnold of the Air Corps is anxious to have the commander-in-chief see the Moss Hart play before it becomes a film.

Olsen-Johnson Map Successor to 'Sons'

Hollywood, March 21.

Olsen and Johnson are discussing successor to "Sons O' Fun," with Harry Kaufman, associate of Shuberts in production and co-producer of comedy team's shows.

Kaufman will hold parleys on new production with two comics for next four weeks before returning east.

New show planned for Broadway opening next season, with Olsen and Johnson heading cast.

U. S. Medal For Irving Berlin

Washington, March 21.

Some Congressional recognition for Irving Berlin, who wrote "This Is the Army" for Army Emergency Relief, is contemplated. Berlin has given up most of three years to this patriotic dramatic effort, and the War Department would like to see him honored.

A bill to give him a special medal is now being prepared and it is hoped to get the majority and minority leaders of the House of Representatives to give it the green light.

It took some 15 years and much logrolling to get George M. Cohan his special medal.

KREISLER MAY FIDDLE IN METRO MUSICAL

Fritz Kreisler may make his film debut in a Metro filmusical for a $35,000 fee, according to present indications.

Metro recently introduced Jose Iturbi doing a boogie-woogie specialty in "Thousands Cheer" but violinist Kreisler, of course, would do nothing but his orthodox virtuosity.

Reveal Fay Templeton 13G Estate; Died Broke

Pittsburgh, March 21.

Fay Templeton, Pittsburgh's famed "Little Buttercup" on the stage at the turn of the century, died pennyless more than four years ago, but the Actors Fund of America, which operates the home at Englewood, N. J., where Miss Templeton spent many of her later years, will receive $13,089 from her estate.

Last week the posthumous inheritance was revealed in an accounting of the estate of her late husband, William J. Patterson, once wealthy Pittsburgh industrialist, who died in 1931. It represented Miss Templeton's share of money accrued since her death to the credit of her husband's Fox Chapel farm here.

LEGIT SEASON IS 20% AHEAD

Not Only Are More Shows Being Produced But Public Is Absorbing Greater Number of Hits

BIG SPRING SPURT

By JACK PULASKI

Broadway legit productivity is definitely on the rise. By the end of May, which is the technical termination of the legit season, there will have been at least a dozen more new shows presented than last season. It means that the current season is running more than 20% ahead,

(Continued on page 23)

Authors Resisting Selling Television Rights to Hollywood

With television occupying an important niche in post-war plans of most major film companies, authors and agents are showing increasing resistance to selling television rights to books and stories when screen rights are disposed of.

Several of the most important literary agents in the U. S. are now holding out television rights for all story properties with picture possibilities. No price for television rights has yet been set for any story so far sold for screening, but authors and agents figure the values as importantly as if television were an entirely different medium from pictures.

Major company attorneys have been obliged to fight for inclusion of television rights in purchasing screen rights to some of the highest-priced books of the year, losing out in battles with those agents who

(Continued on page 46)

GALLUP POLL SPLITS UP PIX-RADIO PULL

Extension of film stars' marquee rating technique to radio performers is currently being undertaken by Audience Research, one of Dr. George H. Gallup's survey groups. Present study is designed to determine the ratings of radio personalities apart from their programs and also to analyze the audiences attracted by radio programs according to sex, age, income and geographical groups. Approach differs from usual radio rating services, with latter concerned with how many people are

(Continued on page 10)

Metro to Buy Songs on Open Mkt. Instead of Restricting to Own Firms

By ABEL GREEN

Before Louis B. Mayer and Louis K. Sidney, Metro studio executives, returned to Hollywood last week, they okayed a picture-song idea which has long been the project of Fred Raphael, Metro's music-radio-television liaison in New York. That is, the purchase of pop song material in the open market from any and all sources, for benefit of Metro pictures.

In other words, while Metro already has its 51%-owned-and-controlled fountainhead of music, via the Big Three Corp. (Robbins, Feist and Miller Music Corps.), this company will differ from Warner Bros. and Paramount in that M-G will go into the open market for any and all types of songs. Warners, through its Music Publishers Holding Corp. (Remick, Harms, Witmark, Advance and other music subsids), and Paramount (via Famous and Paramount Music Corps.) buy from themselves. Metro feels it can enhance its filmusicals by buying from everybody.

If Bregman-Vocco-Conn has an

(Continued on page 10)

German War Prisoners 'Contaminated' By Jazz

Washington, March 21.

German prisoners of war at Campbell, Ky., have remodeled a little theatre, produced six musical comedies and concerts and are now at work on their seventh production, "Carnival of Love."

Interesting note is that while the Nazis have banned swing from Germany, Nazi prisoner-musicians have acquired a taste for American jazz and feed the prisoners plenty of it.

Use Legit For Army Teaching

By SGT. ELIHU WINER

Army authorities have figured that the training period of the average American soldier in this war has been cut almost 30% through the increased use of the training film as an instructional aid. Now comes a comparatively new instructional aid—the legitimate theatre—in carrying its lessons to thousands of soldiers.

Much has been written and spoken about the activity of theatre people, both in and outside the armed services, in morale work and in selling war bonds. Now the story is also one of their colleagues in show business working quietly and effectively, all within the services themselves, to lend their talents to the task of educating their fellow-soldiers in the intricacies of modern warfare. They have used the medium they know best—the stage—to bring the warmth of the living theatre to a field nota-

(Continued on page 11)

Argentina's Official Nix on Any Anti-Nazi And Anti-Jap Films

By RAY JOSEPHS

Montevideo, March 21.

No pictures which might offend the Nazis or Japs will be allowed for exhibition henceforth in Argentina despite severance of diplomatic relations with Berlin and Tokyo, it has just been announced. All Argentine producer-distributors, as well as the local distribs of Hollywood or other foreign-made product, were so advised in identical letters this week

(Continued on page 23)

FOR TELEVISION

The Hour Of Charm

All-Girl Orchestra and Choir

Conducted by Phil Spitalny

Networks Burned at Quick Nixes Of Film Stars As Radio Guestars

Networks, already steamed up over the Hollywood nix on film guestars on air shows, did an added burn last week when, as anticipated in many quarters, there came a quick succession of pix star cancellations.

What particularly burned the nets was the fact that in some instances they had spent hundreds of dollars shipping out matrixes, releases, etc., to build up the programs, only to be faced by a last-minute substitution or cancellation. As a result, the press departments were compelled to burn the midnight oil straightening out radio editors, etc., on the last-minute switches. Fact that the press departments have been endeavoring to conserve on paper, matrixes, etc., didn't help salve their feelings either.

In some cases it was a case of "off again, on again," which kept the webs at a dizzy pace trying to keep the records straight. For instance, CBS got word from the Coast that Merle Oberon had been cancelled from the March 5 "Star and the Story" stanza, which was followed up the next day with an announcement that everything had been straightened out and she'd go on. Jennifer Jones was originally skedded to star on the same program March 19 when word came through that she wouldn't appear until April 2. As of Friday (17), her appearance was cancelled altogether.

Dizzy Whirls

Releases had been sent out by CBS that Abbott and Costello would guest on the March 17 Kate Smith show. Then came word that Barry Fitzgerald would substitute. Day before the broadcast came a followthrough that Fitzgerald was off and Judy Canova would take his place. And a few hours before the show went on the air CBS was apprised that A & C would join Miss Canova on the program.

In an attempt to line up advance material on the Screen Guild broadcast, CBS queried the Coast, "What's on March 27 and thereafter—or am I being cute?" To which the Coast replied: "Nothing set beyond March 20, although they hope to have Jack Benny for March 27. Need I remind you that Benny has been set three times before and has not yet appeared?"

Jack Carson was originally skedded for the March 20 Screen Guild show, only to be yanked, with word following that Charles Boyer and Alexis Smith would take over the stanza.

All of which has resulted in the net press departments throwing up their hands in a "what's the use" attitude, pointing out that if the Government wants them to chip in on the conservation program, let them ask Hollywood to contribute its measure of support.

TOP YANK STARS IN CANADIAN BOND PIC

Hollywood, March 31.

Dozen film names have been crowded into a two-reeler, "The Shining Future," made by Warners to aid the Canadian War Bond drive opening next week in Ottawa.

Introduced into the picture through a television sequence are Bing Crosby, Charles Ruggles, Cary Grant, Jimmy Lydon, Jack Carson, Irene Manning, Harry James, Frank Sinatra, Deanna Durbin, Herbert Marshall, Dennis Morgan and Olive Blakeney.

'Shore Leave' May Be Play Before Filmed

"Shore Leave," novel by Fred Wakeman, in which several major film companies were interested, has been withdrawn from the market pending a legit dramatization to be produced by Jed Harris. Harris has a legit production deal with 20th-Fox.

Farrar & Rhinehart publish the book.

BEATRICE KAY'S PIC

Beatrice Kay, exponent of Gay 90's tunes, has been signed by 20th-Fox to a one-film contract, with options. Her initial effort will be in "Diamond Horseshoe," to be made during the summer.

Miss Kay is currently at the Latin Quarter, Boston.

Is That Bad?

Ed ("Archie") Gardner told Fred Allen he was playing "two canteens Monday night," to which Allen replied:

"That makes you the indoor Bob Hope."

Shows For Yanks In South Africa

Union of South Africa Entertainment Corps, the South African counterpart of USO-Camp Shows, Inc., has played to more than a million American troops in war theatres in the Middle East, Italy, Egypt, Iran, Syria and North Africa, since the North African invasion, according to Lt. Lionel Roche, technical head of the USAEC.

Lt. Roche arrived in this country last week to procure materials and scripts to be used in entertainment. He is attempting to get a two-year supply of plays, skits, songs, as well as fabrics, make-up kits, for the 15 units now playing the various theatres of war.

Unlike the troop entertainment setup in this country, the USAEC is composed entirely of volunteer soldiers and WAAS (Women's Auxiliary Army Service) who are subject to army discipline and who often perform their entertainment functions in conjunction with other military duties.

The only civilian troop entertainment is done in South African camps and bases near the cities. No civilians are permitted into combat areas.

The USAEC is so much a part of the regular army that one of its most successful units, "Springbok Frolics," made up of field artillerymen, at one time played a theatre in Johannesburg for 59 SRO performances when orders came assigning the players to their units. Most of the members of this show were subsequently captured at Tobruk.

Another outfit, "Crazy Gang" played a short distance of the El Alamein within range of one of the heaviest artillery barrages of the war.

Established in 1941

The Entertainment Corps was set up early in 1941 and is under command of Major Myles Bourke with assistance by Capt. Frank Rogaly, production officer, who prior to volunteering for the army was one of the foremost producers in South Africa. The 15 units often give shows for civilian audiences in the manner of "This Is the Army" and "Winged Victory" for benefit of various war agencies. One of these agencies, the Gifts and Comfort Committee, is headed by Mrs. Jan Smuts, wife of Field Marshall Smuts, president of South Africa. This outfit provides troops with small gifts and is also trying to replace the musical instruments lost at Tobruk.

Gloria Smith, a former Radio City Music Hall, New York, Rockette was with the first EC unit, "Amuseliers." Another entertainer, Joan Kenna, is the daughter of the former American minister to South Africa, who performed in this country.

South African troops, according to Lt. Roche, are given a satisfactory film diet as well. American film firms are dispatching prints to that country, frequently before audiences here get them. In addition 16 mm prints are dispatched to war theatres by the Union Defense Force Institute. This outfit sets up a unit for showings behind the lines. The Institute gets these pictures from American firms at no cost.

Currently, Noel Coward accompanied at the piano by Norman Hackforth, is entertaining at South African bases. He has also done some civilian shows for the benefit of the USAEC. One show in Capetown was sold out at a $20 top.

Lt. Roche, working from the South African consulate, hopes to get much of the material from this part of the country. However, he will have to go to Hollywood to obtain makeup as his limited budget won't permit him to pay the inflated prices prevalent in this area.

92nd WEEK!
KEN MURRAY'S
"BLACKOUTS OF 1944"
El Capitan Theatre, Hollywood, Cal.

"It's a positive guarantee for a machine gun barrage of laughs, with Murray pressing the trigger."
BRIAN DONLEVY.

COL. BECKONS BRISKIN TO POST AFTER LEAVE

Hollywood, March 21.

Columbia summoned Col. Sam Briskin back to his executive chores, starting July 1, after a leave of absence which begun two years ago when Briskin joined the Army, with the studio paying him $300 a week during service.

Illness caused his retirement from the Army last fall, since which he has been recuperating and doing some work for the Hollywood Victory Committee.

Rise Stevens Set For Cowan's 'Time to Love'

Hollywood, March 21.

Rise Stevens, Metropolitan Opera diva, will star in a filmusical, "Time to Love," to be produced by Lester Cowan for United Artists release. Start is slated for August, following the star's maternity vacation.

Picture will be scripted by Milton Lazarus, with a score by Ann Ronell (Mrs. Cowan).

Connie Bennett Ready To Ink Radio Plugger

Hollywood, March 21.

Constance Bennett is at the signing stage of a five-night-a-week radio broadcast to plug her own cosmetic business, which has been reorganized, with George and Milton Alderman taking over the interests previously held by Willard Isaacs and Harry Taylor.

Meanwhile Miss Bennett is set to produce and star in a series of features for PRC.

Is My Face Red?

On the "Quiz Kids" radio show Sunday (19) the quizmaster set up an embarrassing situation by asking the juvenile geniuses which of the two Dorsey brothers' bands each preferred. Apparently Jimmy Dorsey was scheduled for a guest appearance on the program without the kids' knowledge, because immediately after four of the five youngsters named Tommy as their favorite and the fifth stayed neutral, Jimmy was introduced from the audience.

There was a painful few minutes until Jimmy set them all at ease. At the conclusion of the leader's bit one kid expressed the embarrassment all of them seemingly felt.

DEWEY NAMES HELEN HAYES

Albany, March 21.

Helen Hayes has been named by Governor Dewey as a member of the board of visitors at the Haverstraw Reconstruction Home for cripples. Hospital is situated in Rockland County, where Miss Hayes has long been active in civic affairs.

Term is for seven years and position is non-salaried.

Mrs. Fidler's Divorce Decree

Ely, Nev., March 21.

Mrs. Ruth Law Fidler has obtained a divorce from Jimmy Fidler on the grounds of mental cruelty.

Few minutes later Mrs. Fidler received a divorce from Ray Burgess on the same grounds. Latter marriage had been dissolved by a Mexican court but its validity was questioned, hence the Nevada decree.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, March 18.

"Frankie and Lolly Were Sweethearts"

A month on the job and already the finger is on me. I can't tell this one without developing I-trouble. And you know what that does to the boys on the rim of the copy desk. Gives them I-drophobia. Swaff. (Hannen Swaffer) gave them the last bad attack 15 years ago. They aren't over it yet.

"Scoops" Parsons is after me. She is demanding retractions. She denies she ever sat up mornings trying to figure out ways to beat official press releases. In reporting that, I've touched her where she's touchy, she says. When you question her ethics you make her see red. It doesn't blow down the squawk to tell her to trade her ethics in for a Buick. I've told her that. I've even told her to take out an ad in "Variety" if they won't print it anywhere else, and blast hell out of me.

I told her to write a column about it. This one even, I didn't even stipulate that in return she'd have to give me her column to tell her what I think about her. For a mugg, I was trying my darndest to be a gentleman. She was telling me off about this question of integrity and ethics over a Hollywood telephone when some guy in a voice that was an unhappy merger of Rochester and Durante, loaded me down with some dialog he never learned reading "The Rover Boys." Could it have been Doc?

I much prefer reading anyway. So I went back to reading "The Gay Illiterate" to see what might have caused all this Billingsgate. Even at its dullest, it's lot more fun than listening to the fury of a Scooper scorned. You learn a lot of things. It gives you a chance to set her straight on even the basic facts behind her book.

Lolly's opinion, and accepted by the trade, is that her selling-title springs from a piece in "The Saturday Evening Post," written by Thomas Wood, "a name that will never fail to bring me to the boiling point." Her contention is that Wood did not even write the piece. She says Nunnally Johnson wrote it. Her story is that Johnson wrote it to get even with her for having Sid Skolsky dropped from the Hearst syndicated string. She claims she had nothing to do with it, that Skolsky caused too much friction by railing and ranting when editors cut his copy.

Lolly goes on to catalog her detractors—Wood, Johnson, Leo Rosten, Henry Luce, Hedda Hopper. She resents that they tell the same old stories with glee. She is vague, pompous, splits infinitives, mixes metaphors, brags, is spoiled, queens it. But she fails to give you the original source of these twice and thrice told tales. It's much like Joe Louis printing his record and dropping that first Schmeling fight.

Back in '35

For the source of these yarns on Lolly was a piece in the September, 1935, issue of "New Theatre." It was written by Joel Faith, who was not Frank Scully, or Joel Sayre, or anybody named Thomas Wood or Nunnally Johnson. Within weeks the magazine became a collector's item. Soon after publication copies were selling for $5 around Hollywood. It's one for Ripley that Lolly never saw this piece. I doubt if Johnson would say he never did.

All this is in the SEPost character. It airs an inside story years after the trade has become familiar with the facts, and does supremely well at polishing these second-hand apples. But when Lolly draws a reader's attention to the sources, let her go to the originals. If she purposely skips them she's unethical. If she never heard of them she's a superficial reporter.

Let's read more of Lolly. On page 4 she admits that she may lose a scoop by keeping her word and so has to balance her judgment against her word. "Ethics," she calls it. On page 38 you find "William Randolph Hearst has never championed a cause he did not sincerely believe in." On page 90 she tells how Rudy Valentino and Natacha Rambova "lived together in a house overlooking Whitley Heights, high in the Hollywood hills, with the lights of Hollywood twinkling at their feet." I just walked down to the Valentino manse, to check on this. They couldn't see Hollywood's lights with anything but a periscope.

Well, you take it from here. It took the re-reading of a whole book to discover what really burned her. She hates anybody to call her Lolly. And I called her Lolly!

Boy, my "Captain Marvel."

Hangover

If Par could only call in Einstein and turn back the hands of the clock Barry Fitzgerald's performance in "Going My Way" would win him the Oscar for the year's best acting.

Reminds us of a convivial St. Patrick's Day party a few years ago where everything was Irish and beautiful. Jim Tully, termite inspector of Toluca Lake, full of vino veritas, was telling everybody about Fitzgerald.

"He's the best comic of them all," Tully kept saying.

Fitzgerald grinned, embarrassed, but said nothing.

"I'll regret having said this in the morning," Tully confessed, "but it's true."

Lenten Footnote

Moppet, billed to solo at festival of Gregorian chanters at Wilshire-Ebell theatre, gargled straight to put his throat in top form, and promptly lost his voice for 24 hours.

Dem Bums

To spruce up local pride, which may be limping, we nominate this ticket for 20th Century-Fox's production of "A Tree Grows in Brooklyn." Producer, Arthur Schwartz; femme lead, Beryl Wallace; male lead, John Garfield; featured players, Alice Faye, Norma Talmadge, Dolores Costello, Sigrid Gurie; director, Irving Cummings; script writer, Betty Smith; publicity, Norman L. Sper.

Nothing unusual about these, except that they all happened to have been born in Brooklyn.

Ooop Dept.

Narration of Oscar Wilde's "The Picture of Dorian Gray," which Al Lewin is directing for Metro, was read by Sir Cedric Hardwicke. On his last visit east Hardwicke entered the lift of a New York hotel and a gal blew in behind him.

"Hello," she said. "Fancy meeting you here. We must get together sometime. Give me a ring. My floor. Goodbye!"

"Who was that?" Hardwicke asked the elevator boy.

"Joan Crawford," the boy informed him.

No Hope

Daughter of a producer, pretty good novelist in her own right, too, got her nose straightened. Soon afterward it caved in.

"It's awful," she wailed, "people now think I'm the daughter of Bob Hope."

Nominee

Nominated for the Good Citizenship prize, Olivia de Havilland, for saying: "To those who say that Hollywood should remain aloof from every activity except picture making, I would say that we are also people, we are also citizens, and we cannot serve even our industry well—we can't even serve and respect our own talents—unless we think first of our country and fulfill the obligations of good citizenship."

Award

Scrapbook of the Month Award to Mike Arlen for replying, on being asked if he were really an Armenian: "Did you ever know anybody claiming to be who wasn't?"

FEAR STAR PACTS' UPSET

Mr. Anthony: What to Do?

Hollywood, March 21.

Film producers are trying to figure out a new way to keep their contract players in line, as a result of the recent verdict in Olivia de Havilland's legal conflict with Warners. New problem is: How to enforce discipline on rebellious players without suspensions?

Many in the industry go so far as to say that the current seven-year term contract has been outmoded after some 20 years of service, and might be declared void if taken to the Supreme Court as a test case. Meanwhile the studios are giving their contracts a closer scrutiny than ever before.

Preview of CSI Hospital Circuit Given By Pix Stars Back From Front

The contemplated USO-Camp Shows, Inc., hospital circuit, to be set up shortly, is expected to have as great a therapeutic effect on disabled GI's as penicillin, according to performers who have worked in field, base and evacuation hospitals abroad. Patterns of troop reaction already has been seen by returning CSI performers, who say that the sight of an entertainer is as important to their eventual recovery as medical ministrations.

Returning last week from a 10-week offshore odyssey, Louise Allbritton and June Clyde spoke of the morale hypo given the disabled when an entertainer stops and talks to them. Of particular importance is the fact that entertainers are conversant with a multitude of home towns, and if they know of a person or place in common, the soldier is somewhat overwhelmed and he's given a lift that can't be given through any other medium.

Jerry Shelton, accordionist who accompanied Ella Logan and Edith Delaney on an extended overseas jaunt, concurred in this view, but was of the opinion that musicians were the more travelled, especially if they've been doing one-nighters and could speak authentically of more home bases.

Miss Allbritton and Miss Clyde performed as closely to the hand-to-hand combat sector as possible. On the Italian front they travelled daily for three and a half hours in a reconnaisance car, and performed between the field artillery fire and the infantry, while shells and enemy planes whizzed overhead.

In those sectors, they said, talent is of secondary consideration. Being two pretty femmes, the GI's were content only to look at them. However, they did a song and patter act, using audience participation gimmicks. Miss Clyde brought over $100 bills, autographed by Hollywood personalities, which they used as prizes in audience participation stunts. Booby prize winners had to kiss Miss Allbritton, which the GI's didn't mind a bit.

Miss Allbritton, whose "Her Primitive Man" is soon to be released by Universal, goes back to the Coast this weekend to work in "San Diego, I Love You," also for U. Miss Clyde will be in New York for a short time to spend some time with her husband, Major Thornton Freeland, former film director now with Signal Corps, who's here prior to another overseas trip.

LOEW'S $155,812 TO RED CROSS LARGEST

Red Cross donations totalling $155,812, the industry's largest corporate contribution so far, were presented to Red Cross last Monday (20) by Loew's.

An additional $75,812 is being contributed by Loew's, Inc., in the name of thousands of exhibitors who played the America Speaks war short subjects distributed by Metro.

Hardwicke's Retakes

A 20th-Fox studio emergency call for "Wilson" retakes has interrupted Sir Cedric Hardwicke's staging of the new Somerset Maugham play, "Sheppey," for a week.

Hardwicke returns from Hollywood next week to continue the play.

Von Stroheim's Op

Los Angeles, March 21.

Erie Von Stroheim is recovering from a major operation performed Friday.

The actor, whose condition is reported to be satisfactory, is at Queen of the Angels Hospital.

See Cronin's $200,000 For 'Green Years' Pacing Record Prices for Books

Metro's purchase of the film rights to "The Green Years," by A. J. Cronin for $200,000, breaking the previous ceiling of $175,000 for the screen rights to Edna Ferber's "Saratoga Trunk" (Warners) is regarded in film production circles as the forerunner of new record prices for picture rights to published works. Such a development, as indicated in "Variety" last week, has long been expected in film circles as result of the rapidly mounting prices for film rights to plays.

Understood that Cronin is being paid approximately $65,000 this year, with balance of payments to be made over a three-year period at stipulated intervals in the production, completion and eventual release of the film.

The record price paid for "Years" was to a considerable extent due to the fact that several producers on the Metro lot wanted to make the picture.

Cronin originally asked for $250,000 for the rights to his novel, which is to be published by Little, Brown. Redbook has the serialization rights.

Another unpublished novel for which $250,000 is asked for the film rights is "The Razor's Edge" by W. Somerset Maugham.

Reported that under Cronin's arrangements with his agent, Frank W. Vincent, who set the deal on the Coast, Vincent is to receive his 10% commission, $20,000, from the first payment of $65,000 to Cronin. This will give Cronin a fairly even distribution of revenue over the three-year period.

COL.'S INSIDE TRACK ON 'OVER 21' LEGITER

Columbia Pictures is still reported dickering for the screen rights to "Over 21," Max Gordon's legit production, with price said to be around $300,000.

Following reports that Columbia had closed for the screen rights to the piece, Gordon, in response to queries from other major companies, stated last week that no deal had yet been closed with Columbia. Understood, however, that Columbia currently has the inside track on the play and is likely to ink a deal.

20th-Fox, under its deal with Gordon, has a financial interest in the play.

Ad Cost to Red Cross

The money the Motion Picture Alliance for the Preservation of American Ideals would normally have paid for its announcement, appearing on page 22 in this issue, has been donated by the Alliance to the American Red Cross.

RULING MAY HIT STARS IN SERVICE

Stakes which major studios hold via contracts with more than 20 of Hollywood's top male stars, now in the armed forces, an investment estimated as running into millions of dollars in potential film rentals and b.o. receipts, may be jeopardized as a result of the ruling in the case of the seven-year contract between Olivia de Havilland and Warner Bros.

Industry attorneys and production execs in the east are of the opinion that the ruling of Superior Court Judge Charles S. Burnell in California, which in effect prohibits adding the time involved in suspensions to Miss de Havilland's seven-year pact, also applies to male stars now in the armed forces. It is stated that, if such a construction of the law stands up, many of the male stars will be thrown into the open market for bidding by studios other than those to whom they were under contract when they entered the armed forces, when they are mustered out of service.

It might well be argued, according to attorneys in the east, from the language of Judge Burnell's decision, that the time spent in the armed services cannot be added to the life of a contract. Judge Burnell's decision precludes even illness as a factor in extending the term of a contract beyond the California statute of seven years.

It is pointed out that while there is a provision, under the draft regulations, whereby employers are ob-

(Continued on page 43)

Pix Top Antidote, Says Gen. Osborn

Washington, March 21.

Motion pictures are the top antidote for the tension and strain for our soldiers in the Southwest Pacific who have now become "the most avid moviegoers in the world," Major General Frederick H. Osborn reported here Sunday (19). Gen. Osborn, head of the Army Morale Services Division and former chief of Army Special Services, is just back from a 30,000-mile tour of the Pacific. The U. S. claims to operate "the largest motion picture circuit in history" in that war theatre.

"Combat officers," said Osborn, "want their men to relax after they come out of the lines. The movie has proved to be the solution. A screen against a jungle backdrop brings the soldier close to home again. The soldier wants to see pictorial views of streets that remind him of his home town, and of people he might meet on those streets; of women to remind him of his mother, his wife, his sweetheart; of ordinary happenings in which he will again participate.

"This tremendous movie chain's

(Continued on page 47)

Old Tunes Top GI Hit Parade, Says Scottie

Hollywood, March 21.

Songs of home, particularly the old ballads they sang as kids, are liked best by lonely soldiers overseas, according to Ella Logan, songbird who recently returned from a USO tour with Edith Delaney, dancer, and Jerry Shelton, accompanist.

Trio toured South America, Sicily, Italy, Malta, Tunis, England and Scotland.

Salkow Charges K.O.d

Hollywood, March 21.

Charges against Irving Salkow, agent, of violating the Selective Service Act were dismissed today by Judge J. F. T. O'Connor.

Salkow's attorney pointed out that his client is now in the Marine Corps boot camp at San Diego.

Film Engineers Book Cooper, Miner For Television Crystal Ball Act

Unlike the N. Y. Advertising Executives Club's powwows last week on television which was from the viewpoint of the radio broadcasters, the session tonight (Wed.) of the Society of Motion Picture Engineers will examine tele's future from the film and stage production perspective. The virtues of using films, old and new, or of using live actors, will be gone into at length.

Wyllis Cooper, former Hollywood producer-director, now in charge of NBC program development, and Worthington Miner, ex-legit stager, now with CBS video, will be prominent in these discussions.

With television's great preoccupation of thought inside and outside of show business there are certain realistic approaches and limitations. First of all, from the talent perspective, and this must be the fundamental because this new art form of entertainment must perforce be entertaining before it takes hold. There are already discussions about a tentative three-year experimental tele contract for the talent guilds and the crafts unions.

None can foresee how fast video will click. There are too many pros and cons. Hence the idea that, for an exploratory three years, AFRA, Equity, Screen Guild, the labor unions, engineers, et al, acquiesce on an experimental basis.

Breakdown of Factors

By that time there should be resolved these factors:

1—Is it a reality, or still a great come-on for the stock salesman? (A recent letter by Commander Gene McDonald, president of Zenith Radio, to Ashton Stevens, the Chicago columnist, called it the latter in so many words).

2—Will radio be so busy for two or three years post-war in servicing old parts, fixing old radios, merchandising new models (FM and otherwise) that this will perforce retard television?

3—Will radio talent, many of them admittedly not photogenic and mostly given to reading their scripts, create a new problem about personality, makeup and the necessity of becoming letter-perfect in their telecasts. Today's script readers, it must be remembered, will be faced with the problem of memorizing

(Continued on page 47)

Must Be OK for AFL

Hollywood, March 21.

Acting on request of the International Garment Workers, Screen Actors Guild board of directors has voted in favor of asking stars to refrain from modeling clothes made by shops unfair to organized labor.

Henceforth top performers will model only clothes classified as fair to unions.

'Topsy and Eva Time,' Fritz Blocki Package, As Duncan Sis Airer

"Topsy and Eva Time," starring the Duncan Sisters, is being rounded into a half-hour once-weekly radio package by Fritz Blocki, veteran program idea man who recently opened his own agency in N. Y.

Stanza comprises a script idea in which the Duncan Sisters, who are currently featured at the Hotel Sheraton, N. Y., will have dramatic roles interspersed with incidental songs, with parts planned for well-known vaude and radio vets who will be guesters.

CONCERT TOUR SET FOR GRACIE FIELDS

An unusual concert booking deal was set by the William Morris agency for Gracie Fields in that 70 telegrams were dispatched to as many concert managers, and 68 replied by wire confirming the agency's bid at $2,500 per concert, against a 70/30% split of the gross.

English comedienne starts her concert tour pronto.

Dick Courtleigh Killed In Battle of Tarawa

Word has been received by Mrs. Edna Courtleigh in New York that her youngest son, Richard Courtleigh, 19, was killed during the invasion of Tarawa. Young Courtleigh had enlisted in the Marines, with his mother's consent, at 17.

Mrs. Courtleigh's three other sons are also in the armed forces, one of them, Stephen Courtleigh, Broadway legit actor, being in foreign duty in the South Sea Islands. Boys' father was the late William Courtleigh, who starred in many Broadway legit shows, and appeared in vaude in George V. Hobart's skit, "Peaches."

More Talent to London For Camp Show Treks

London, Feb. 24.

They're still coming over for USO-Camp Shows, latest arrivals being White and Manning, replacing Three Nonchalants; Fred and Ann Carroll, Brown and Lavalle, Whippeettes, Dick and Dinah, Edward Steinberg, Sam Keck, Arthur Wheatley and Jan Murray. With GI talent taken out of entertainment field, there's again a shortage of talent. More replacements are expected soon. These are expected to form into one unit, normally five to six acts, with other acts to be added to depleted units.

Will Rolland, formerly with MCA, has joined Bill Dover, head of USO-Camp Shows here, who also has Charlie Maddock assisting him.

Lunts' Illness

London, March 21.

Severe attacks of bronchitis prevented Alfred Lunt and Lynn Fontanne from appearing for two nights last week in their current hit, "There Shall Be No Night."

Aldwych theatre, where it's current, shuttered for both nights.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.

SUBSCRIPTION
Annual......$10 Foreign......$11
Single Copies.......25 Cents

Vol. 154 No. 2

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

LOOK at th

NEW YORK . . . Ahead of year's top grosses at Roxy in third record week!

MILWAUKEE . . . First 4 days' business points to record figure for first week!

INDIANAPOLIS . . . Gross is topping all the biggest 20th Century hits of 1944!

SEATTLE . . . First day is biggest in months . . . second day bigger than first!

for *Darryl F.*

THE PURP

Directed by

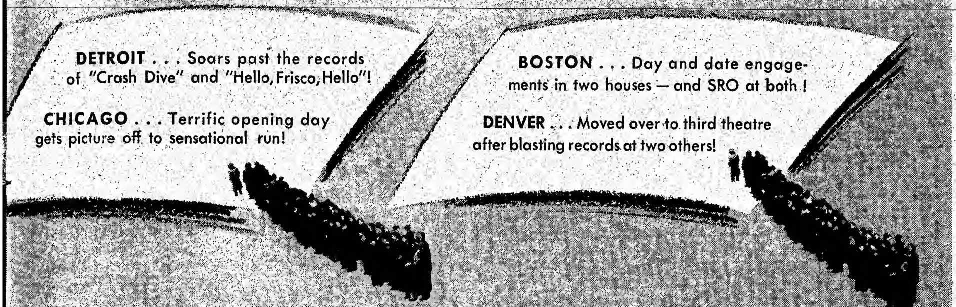
*. . . and LOOK at that whole record-smashing line-up from

20th CENTURY-FOX

FOUR JILLS in a JEEP

The SON

e *line-up...



Zanuck's production of

LE HEART

LEWIS MILESTONE

of BERNADETTE | JANE EYRE | LIFEBOAT | The LODGER | The SULLIVANS

...and more coming!

RED CROSS DRIVE! COLLECT EVERY PERFORMANCE EVERY DAY. MARCH 23rd THROUGH MARCH 29th!

Greatest Mobilization of Theatres Ready for Film Biz Red Cross Drive

Exhibitors and campaign leaders are convinced that their March 23-29 collections will gross at least $10,000,000, and are planning to emphasize the many services embodied in Red Cross—such as blood plasma, canteen service, foreign relief, prisoner-of-war welfare, home service, bundles, mail, hospital service, clubmobiles, movies for soldiers, relief in disasters, etc.

It is also emphasized that show business has always been the quickest in raising funds for Red Cross needs, that in times of sudden disaster show people respond not only with money but also with benefit performances that bring in large sums, theatre collections, radio appeals, and stimulation of public response via newsreels, stage, niteries, etc.

Joseph Bernhard, national chairman for the motion picture industry's Red Cross campaign, stated last week that with 14,560 theatres already pledged for the drive, "We will launch this important home front effort with the greatest mobilization of theatres in the history of the industry.

"In order not to dissipate this remarkable demonstration of the will to do an indispensable job, I now appeal to everybody concerned in this achievement to carry through to an all-time record for collections.

"This requires that all chairmen, all exhibitors and the National Screen office distributing the trailers re-check for the opening gun Thursday (23) morning when most theatres will start their collections.

"With mail and express delays inevitable, every exhibitor should check his booth for receipt of the trailer, chairmen should check their list of pledged theatres with the National Screen exchanges, so that if there are any shortages or miss-outs, we may still have a day or two to replace the shortage.

"The request to collect at every performance, which has become the campaign slogan, is urged upon each participating theatre so that we can turn over to the Red Cross every dollar a generous public is willing to contribute."

Bernhard referred to the spontaneous effort on the part of hundreds of people in the industry who have made it possible to look forward to the opening of the drive with confidence in a record-breaking finish.

Harry M. Kalmine, following return to N. Y. from a series of key city exhibitor rallies in behalf of the drive, said that unified action by all sections of the industry is one of the chief characteristics of this year's campaign.

"With that kind of teamwork," Kalmine said, "we are pretty sure not only to achieve, but possibly surpass our goal in 1944."

Sam Rosen, of the Fabian circuit, has been made chairman of a new accessories committee comprising purchasing agents as part of the industry's corporate gifts committee. Herman Robbins, chairman of the corporate gifts committee announced appointment over the weekend of a committee including Paul Sherman, Al Naroff, M. J. Fessler, Larry Morris, Frank Fowler, Fred Lakeman, Irwin Breuer, Max Seligman, Max Wolf and P. F. Harling. Ed Rugoff has been named chairman of a corporate gifts committee covering all independent circuits in the New York exchange area. Rugoff's group will canvass every theatre owner and all house staffs in the N. Y. area.

This group made an initial pledge of $30,000, promising at least 60% more this year than in 1943. Rugoff will organize his committee in groups to cover the entire sales district and will use branch managers and salesmen to solicit every theatre owner in the district. The same organization will later be extended to include theatre staffs.

Cooperation of the IATSE with the industry's Red Cross drive was announced last week by Louis Krouse, general secretary-treasurer. Krouse promised cooperation wherever the problem of overtime resulted from running the collection trailers and collecting at every performance.

Red Cross theatre collections will extend to the remotest parts of the nation. One pledge has been received from the Craig theatre, Craig, Alaska. Robert J. Peratrovitch, Jr., is also chairman of the Klawock Chapter of the Red Cross. The operators of the theatre travel six miles by boat each day and bring some of their patrons along with them from Klawok.

From northern New Jersey comes a report that 250 Red Cross pledges have been received from an area listing only 241 possibilities. Lou Golding and Clayton G. Eastman, in the Albany sector, promise to deliver at least 200 pledges in an area with a regional quota of 187 theatres.

Golding reports that exhibitors in the Albany territory have come through 100% with their pledges. "Although we are proud of this unanimous response from exhibitors," said Golding, "we are not going to stop at merely getting in the pledges. Beyond the pledges is the task of collections at every performance every day, and in the end the results in money is the thing that really counts. Let's go to work and make good 100% on those pledges."

Amplifying Golding's follow-through orders, Ned E. Depinet, national distributor chairman of the industry's campaign, pointed out that this year it is necessary to collect two and one-half times more than last year, and urged exhibitors not to stop until they achieved that goal. More than 150 exhibitors from the Albany area attended the recent meeting in Albany.

Following Depinet's suggestion, branch managers of the various dis-

(Continued on page 43)

Choice of 'Honored 100' War Loan Drive Winners Under Way

Robert W. Selig has arrived in New York to handle selection of nominees for the "Honored Hundred" contest in the industry's Fourth War Loan campaign. Six state exhibitor chairmen have already sent certified choices to Selig, who turned them over to Lybrand, Ross Bros. & Montgomery, certified public accounties, for audit.

State exhibitor chairmen have until April 1 to report their state selections. Announcement of the 100 winners will likely be made before April 15.

Every theatre manager in the U. S., Alaska and Hawaii who sold at least an "E" bond for every seat during the drive will receive a citation from the U. S. Treasury Dept.

Six hundred houses in metropolitan N. Y. area accounted for sale 285,574 bonds worth $31,971,325 during Fourth war loan, according announcement Edward L. Alperson, drive chairman this sector. He predicts final total of $40,000,000.

STUDIO RED CROSS PUSH SHADE OFF LAST YEAR'S

Hollywood, March 21.

Second week of the Motion Picture Red Cross campaign resulted in 4,172 subscriptions, making a total of 19,283, a little short of last year's returns at a corresponding stage of the drive.

Metro leads the studio list with 3,675, Warners is second with 2,905, 20th-Fox reports 2,800 and Paramount 2,642.

'Hargrove' Screens O'seas Before Showing in U. S.

Hollywood, March 21.

Service men overseas will view "See Here Private Hargrove" before the picture is released for general showing at home.

Metro has turned over 63 16-mm. prints for immediate screening in battle areas. Picture is based on a training camp yarn by Private Hargrove, now a sergeant on overseas duty.

Skouras Theatre Benefit

Greek division of the American Red Cross 1944 campaign, under the honorary chairmanship of His Grace, Archbishop Athenagoras, will hold a benefit show tomorrow (Thursday) at the Skouras Academy of Music, New York.

Entire proceeds will be turned over to Red Cross.

Par's 913G in Dimes

An aggregate of $913,742 was collected during the March of Dimes campaign by theatre partnerships and associates of Paramount, according to advices to the Par homeoffice. This includes theatre circuits directly operated with Par as well as those with which it is indirectly affiliated.

War Dept. Says 99% Of Newsreel Combat Films Reach Theatre Screens

Washington, March 21.

Answering charges that Army censors chop deeply into combat footage made by the newsreel lensers, War Dept. announced Saturday (18) that, since Pearl Harbor, less than 3% has been held up for security and other reasons.

And, of this, about two-thirds is subsequently released when security makes it possible. In addition, the War Dept. stressed the speed with which it clears combat footage made by the reelers, and pointed out the large volume of official government films which are turned over to the reels.

"Of the less than 3% of newsreel film footage withheld by the Film Security Section of the War Department Bureau of Public Relations," a statement declared, "a large proportion is later made available to the newsreels and hence to the public. Eventually almost 90% of all newsreel correspondents' combat film is released. The remaining 1%, which remains permanently deleted, is material which could possibly be of aid or comfort to the enemy in giving them advance information on new developments and weapons or material, of troop movements and installations or other valuable data."

FDR AND GEN. ARNOLD SALVO WYLER'S 'BELLE'

Hollywood, March 21.

Praise from President Roosevelt and General H. H. Arnold was heaped on Lt. Col. William Wyler after the Washington showing of "Memphis Belle," Technicolor four-reeler. Wyler was upped from Major to his present rank, received an air medal and citation for his work on the film which will soon be released through Paramount in all U. S. theatres.

Picture is a factual story of the final bombing mission of a Flying Fortress over Axis territory, with most of Wyler's work being done out of England before any Air Force units were recognized.

"Memphis Belle" Set

"Memphis Belle," OWI four-reeler dealing with a flying fortress which is now in this country after many successful missions, and to be distributed by Paramount on a nonprofit basis, will be made available nationally on April 14.

In order to get wide and fast distribution, Paramount has ordered a record number of 500 Technicolor prints of the four-reeler. Details are being worked out to open the picture in a number of Broadway first-runs day-and-date. Subsequent run houses will get it immediately on top of the end of downtown engagements, all clearance being waived.

Red Cross Film Service For 597 Army Hospitals

Washington, March 21.

An audience of more than 15,000,000 soldiers in army hospitals in U.S. saw motion pictures provided by the American Red Cross last year, with millions more viewing them in hospitals overseas.

Red Cross has announced it now operates a film service in 247 hospital recreation buildings and 416 wards in this country and 350 hospitals overseas. Films are supplied by major studios, with 16 millimeter and 35 mm equipment used. Generally shows run no longer than 80 minutes so as not to tire the patients.

Earl Lieberman Killed In Bomber Crash

Cleveland, March 21.

Earl Lieberman, former Columbia ad man at company's exchange here, first casualty among exchange people of city.

Lieberman was killed in a bomber crash near Phoenix, Ariz., shortly before he was scheduled to go overseas.

Uncle Sam's Callboard

Nell Mountain to WAACS

Nell Mountain, daughter of Earle B. Mountain, vaude actor, has enlisted in WAACS. Undergoing basic training prior to assignment to Will Rogers Air Base, Oklahoma.

Bill Rodgers, Jr., In

William F. Rodgers, Jr., son of Metro's v.p. and general sales manager, at Ft. Monmouth, N. J.

Doug Netter Now Jr. Lieut.

Ensign Douglas Netter, U. S. Navy, son of Leon D. Netter, v.p. of Paramount Theatres Service Corp., promoted to Lt. (j.g.).

He is stationed in Pacific area.

Jay Wren To Navy

Jay Wren, with Walter Reade circuit for years and about six months ago made publicity-advertising director for Adams-Paramount chain in New Jersey, accepted for Navy.

Clara Bow's Bro. a Hero

Washington, March 21.

Pvt. William Bow, brother of ex-film star Clara Bow, has been cited by the Army for an unusual job of capturing two German tanks in Italy. Bow, startled by the approach of the two tanks, threw up his arm like a traffic cop and the tanks stopped. The Germans crawled out, surrendered, and asked to be shown a bazooka. The tanks had been partly disabled by bazookas earlier in the day.

More From Hollywood Called

Hollywood, March 21.

Dave Nowinson, radio scripter, Army.

Bob Goodrich, orchestral trumpeter, Army.

Joe Coopersmith Tagged

Joe Coopersmith, of the Eddie Sherman office, went down to Philadelphia last week to get a passing mark in his pre-induction physical.

George Dinas In

George Dinas, Strand, N. Y., house manager, will be inducted in April.

Texas Jim Robertson, cowboy radio singer, to Navy.

Hy Carnow, member of pressbook department at Warners' homeoffice, has received notice to report to Navy, March 7.

Lee Koken, manager of RKO's 86th St. theatre, N. Y., to Army.

Mulhall, Cahill Lt.-Cols.

Jack Mulhall, former district manager for Warner circuit in Philadelphia area, now in Italy, and Frank E. Cahill, Jr., circuit's director of sound and projection, now in Washington with Signal Corps, have been promoted to lieutenant-colonel.

Both took leaves from Warners' to enter service.

Penn Exhibs Tapped

Pittsburgh, March 21.

Ernest Leiberman, Barnesboro, Pa., exhib, Army.

Bob Post, Blue network salesman, Army.

Cornell Cooper, nitery m.c., Army.

Les Hoyt, of KDKA auditing department, Navy.

Ray Allison, son of Ray Allison, indie circuit exhib, Army.

Harold Berkebile, Vintondale exhib, Army.

Saul Perilman, Monogram salesman, Army.

Milton Lefton, PRC salesman, Navy.

Eddie Moriarty, M-G salesman, Navy.

Don Harris, bandman, Army.

Johnny Mayer, artist at Penn theatre, Army.

Ken Martin, bandman, Navy.

Harold Cohen, Mt. Pleasant theatre manager, Army.

Homer Michaels, Southside theatre manager, Army.

Bea Friedman, of RKO exchanges, WAVES.

Frank Silverman, Col shipper, Navy.

Ben Kirk, KDKA newscaster, Army.

Harry Finley, manager Hollywood, in Johnstown, Army.

First Run Features Hit Overseas Before U. S., Barris Reports

Hollywood, March 21.

Best place to see a new Hollywood picture is somewhere overseas, according to Harry Barris, back from a 63,000-mile entertainment tour during which he worked with Joe E. Brown, George Raft, Louise Albritton, June Clyde, Robert Bain and others in China, Burma, India, Africa and Italy.

Some of the films still new to American audiences, Barris told the Hollywood Victory Committee, have been seen and enjoyed by the boys in jungle and desert camps all over the world.

Visits of film personalities are like healing medicine to wounded soldiers, Frank McHugh told the Hollywood Victory Committee after a two-week tour of Army hospitals in Texas. Medical officers make you feel that you are doing something necessary, and the entertaining part is a cinch. Half the time the boys were entertaining me. Every actor and actress in Hollywood should try it."

RED CROSS FORMING NEW LEGIT DIVISION

American Red Cross is forming a new division to answer the need for representation in the legit field along the lines of the radio and picture groups as industrial entitities. Gertrude Lawrence and Marcus Heiman are co-chairmen of new division.

The activities of legit people have never been coordinated and their contributions as an industry have never been credited as such. To rectify this, the Red Cross will credit contributions of all legit agencies, such as managers, actors, directors, labor unions, Equity, etc., to the industry as a whole.

Even contributions made by legit actors engaged, also in pictures and radio, will be scored for the legit division as long as the actors are essentially legit actors. Each group will have its own chairman, now being lined up via Miss Lawrence. Only sector chairman now set is Bert Lytell, for Equity.

Denis Du-For Leaves USO to Stage Operas

Chicago, March 21.

Denis Du-For, for last two years field supervisor of the fifth, sixth and seventh service commands for USO Camps Shows, Inc., resigned this week to become producer for the Grand Rapids Municipal Opera Company starting April 1.

Company plans a nine-week season opening July 3. Will use the Ramona Park theatre with casts picked mostly from N. Y.

L. A. to N. Y.

Mort Blumenstock.
Irving Briskin.
Katharine Brush.
Dick Chevillat.
Joan Davis.
Sharon Douglas.
Hans Dreier.
Verna Felton.
James R. Grainger.
Jack Haley.
Moss Hart.
Susan Hayward.
William Howard.
Joe Hubbell.
Ben Kalmenson.
Dorothy Lamour.
John Masterson.
Tom McAvity.
Dan Michalove.
Norman Moray.
Boris Morros.
Irving Rapper.
Sam Schneider.
Sol Schwartz.
Si Seadler.
Sam Shain.
Ray Singer.
Mrs. George Skouras.
Mrs. Spyros Skouras.
Herman Starr.
Dave Street.
Donald Thornburgh.
Si Wills.

N.Y. to L.A.

Perry Como.
Joe Frisco.
Alfred Hitchcock.
Barney Josephson.
George Joy.
Nat Karson.
Carl Leserman.
Michael Todd.

MANPOWER CRISIS IN PIC BIZ

Kuykendall Meets With Tom Clark On Last Consent Decree Confab

Washington, March 21.

Ed Kuykendall, MPTOA prexy, and other officials of the organization, met with Tom Clark today (Tues.) in the last meeting which Clark plans to have with any independent groups before making a final decision.

Kuykendall submitted a memorandum in which it was stated that: (1) the consent decree is not working well and exhibitors are opposed to a new one; (2) if a new decree is set, the length of the decree shall not be for more than three years or six months after the war ends, whichever is earlier; (3) there shall be no circuit expansion and wider arbitration; (4) exhibitors, not distributors, shall determine playdates and designate the days of the week to be made available for product.

Clark said he is now actively considering all proposals and hopes to make a decision within the next two or three weeks. He said, "Some impression prevails that we will seek divorcement. I don't know that this will solve all the problems. If we decide to move for divorcement we will also move to break up all circuits. This refers to large independent groups such as Griffith, Crescent and Schine as well."

COL.'S 2-WEEK-PIC AT LOEW'S STATE, 1ST TIME

For the first time, Loew's State, N.Y., key second-run theatre of the metropolitan N.Y. Loew circuit, has made a deal calling for a minimum of two weeks for a picture on a first-run basis. Film is Columbia's "None Shall Escape," which comes into the house April 6 (Easter week).

While this is a departure for the State, which is ordinarily second-run and changes shows weekly, the "Escape" booking may provide a test for the State in direct competition with other Broadway stageshow spots such as the Paramount and Strand. However, at the moment, there is no decision to throw the State permanently into a first-run with holdovers, where justified, as at Par and Strand. It has occasionally held over a show through the years but this has been a rarity regardless of gross.

Impression prevails that with the bulk of business available to downtown N.Y. film theatres, the State, with its 3,450 capacity, might be in a position to directly compete with other first-runs, providing there is sufficient film product available.

House now and then during the past year has played some films first-run but never for more than one week.

Dismisses Suit Vs. WB On Percentage Check

Suit seeking $15,000 damages for alleged breach of oral agreement was dismissed against Warners by Judge Francis G. Caffey last week in N. Y. federal court. Action was brought by Joseph R. Blaine.

Blaine had charged that WB failed to abide by the agreement after he allegedly furnished the company with information showing it was being "defrauded and cheated" out of its share in the earnings of the Mayfair theatre, Newark.

Granet for 'That Girl'

Hollywood, March 21.

Bert Granet's first production job under his new ticket at RKO will be "That Hunter Girl," co-starring Laraine Day and Alan Marshall.

Picture, based on a story by Norman Krasna, will be directed by Richard Wallace.

'Curie' Selling Flat Now

Metro has reallocated "Madame Curie," taking it off the percentage lists to be sold flat to accounts buying pictures ordinarily on that basis.

Greer Garson-Walter Pidgeon starrer has already played a considerable number of key dates.

Fight Films Foster Fight

Los Angeles, March 21.

Henry Sonenshine, owner of fight films, filed a $250,000 damage suit in Superior Court against Martin Lewis and "John Doe" Lesser, named as distributors of "Kings of the Ring," recently shown here and in San Francisco.

Suit is based on the use of scenes from the Dempsey-Sharkey fight in New York and the Dempsey-Tunney battle in Chicago, to which Sonenshine claims ownership.

Film Carriers Mulling Plans on How to Curb Epidemic of Thievery

While not known, due to the fact that no culprits have as yet been caught redhanded, an epidemic of the theft of film from theatres is probably another quirk of juvenile delinquents, in the opinion of Clint Weyer, secretary of the National Film Carriers, Inc., who headquarters in Philadelphia.

Carelessness on the part of projectionists in leaving film cans in the lobby or inner main floor portions of theatres before the show is over, so that it will be ready for pickup by delivery services, is partly responsible for the large number of thefts, Weyer declared last week on visiting N. Y. He stated suggestion has been made to put labels in the film containers warning about this carelessness. Theory is that kid hoodlums are grabbing the cans in the thought they may be able to sell the film for salvage purposes. However, what they don't know is that salvaging of film now for the nitric acid it contains is no longer being done.

Ways and means of curbing the practice of stealing film are expected to be discussed at the annual meeting of the National Film Carriers, to be held in N. Y., May 14-15-16. Meantime, the organization has sent out letters to exhibitors served out of Philadelphia and Washington exchanges asking them not to expose film to theft.

PAR TOPPERS TO O.O. NEW PIX AT STUDIO

Paramount homeoffice executives and several leading theatre partners of the company will convene in Hollywood next week to look over product coming off the assembly line, as well as huddle with Y. Frank Freeman, v.-p. over production, and others on general matters, including current theatre operating problems. According to Leonard H. Goldenson, v.-p. of Par over theatre operations, there is nothing specific on the agenda.

Homeoffice group in addition to Goldenson will include Barney Balaban, president; Sam Dembow, Jr., and Leon Netter, vice-presidents of Paramount Theatres Service Corp.

Partners going west for the sessions, which will probably last the greater part of a week, will include Sam Pinanski, Boston; A. H. Blank, Des Moines; John Balaban, Chicago; Bob Wilby, Atlanta; E. V. Richards, New Orleans, and Karl Hoblitzelle and Bob O'Donnell, Dallas.

Cuts to 19 Reels

Hollywood, March 21.

David O. Selznick's high budget picture, "Since You Went Away," will be released in 19 reels, with running time in excess of three hours. It was originally 26 reels, outfooting "Gone With the Wind" by nearly half an hour. However, Selznick whittled it down to 19 reels.

Length of the picture will naturally confine it to single bill presentation. It will be released on the same roadshow terms as "GWTW."

MAY LOSE 10,000 MORE DURING '44

Most severe drain on manpower so far experienced faces the motion picture industry during 1944. Bottom of the manpower barrel in the film business is likely to be reached before the year is out, with all phases of production (except insofar as male stars, most of whom are already in the army, are concerned) and exhibition already feeling the effects. The manpower situation in distribution has already become critical in most exchange areas.

Film business faces the loss of an additional 10,000 men, according to trade estimates, during 1944 to the armed forces or war industries, as a result of the intensification of the draft of manpower for various phases of the war effort. In all, more than 45,000 from the industry are expected to be in service by the end of the year. Approximately 30,000 men from all branches of show business are currently in the armed forces.

Although the picture industry will lose the preponderantly greatest percentage of those called from show biz, there is no indication of a shakeup of any importance in the talent lists at the studios, since virtually all of those eligible for service are already out of the studios.

Must Up Costs

Further manpower drain, however, will result in continuation of current high production costs and perhaps an increase in costs, since greater inroads on labor and technical departments are likely. Higher costs are predicated not merely on tilted wage scales but on slowing up of production due to frequent delays in waiting for technicians and studio labor not always available on schedule. Less experienced personnel, which also results in a slower rate of production, is another factor.

Labor shortages in film laboratories, distribution and exhibition are becoming more acute as result of the call-up of pre-Pearl Harbor fathers. While raw film stock rationing, which now appears likely to be discontinued in the near future, scarcely interfered with normal operations by either studios or distributors, an increased manpower shortage in film labs would interfere with print supplies.

Exchanges

A single exchange, Metro's in Kansas City, has 15 men in the service. Metro's Oklahoma office has lost 11, Dallas five, St. Louis three. Metro's Denver office will have 100 in service by the end of this month, while there are four from the Metro office in Des Moines. Seven men from Metro's Detroit exchange have been drafted, with four more slated to go in shortly. Two from the Cleveland exchange and three from Philadelphia have been classified 1-A. Four from the Philadelphia exchange are already in. Out of the Atlanta, Memphis and New Orleans exchanges there are 29 in service, with several more scheduled to leave shortly.

According to the latest figures compiled by 20th-Fox, including all subsidiaries, there are now 3,326 employees in the service, including eight called last week, while 17 more have received notices to report for examinations. Most of the latter are married.

Meantime, officials of the War Production Board, the War and Navy Departments are considering needs of film labs and raw film manufacturers with a view to easing the draft of lab technicians which would curtail production not only of regular studio product but of films needed by the armed forces. Raw film stock manufacturers, in particular, are affected.

Slight relief is foreseen, however, since Donald Nelson has already pointed out that even in such a vital industry as steel production there would be a reduction in output as a result of the callup of manpower.

Possibility is that an appeal will be made to the War Manpower Commission to take men out of raw film manufacturing plants gradually instead of suddenly during the next two or three months.

Several Groups Talk Purchase Of W.&V. Circuit But No Deal Set So Far

Profit of $500,000 over the purchase price originally paid for some 20 theatres comprising the Wilmer & Vincent circuit in Pennsylvania and Virginia, was recently turned down by Walter Vincent. Understood that Vincent entered negotiations with a group, including film distribution execs, asking $1,000,000 over the current value of the properties.

This dicker followed negotiations with Warner Bros., which was interested in the chain, but could not see way clear to a deal following the Department of Justice refusal to okay the purchase of the Walter Reade circuit by Loew's.

Another group interested in the purchase of the W. & V. chain, headed by Harry E. Edington film producer and talent agent, has also talked a deal, from accounts, for the Wilmer estate's interest in the circuit.

Damper Put on Selznick

Hollywood, March 21.

Reel 19 of the work print on David O. Selznick's "Since You Went Away" was ruined by water from an automatic sprinkler, started by a small fire in a projection room at the RKO-Pathe studio.

Water also damaged much outgoing mail, including income tax returns of studio workers.

Par's Paula Seligman Stresses More Screen Originals Get Filmed

Citing a marked trend toward originals, with figures showing that in 1940 61.8% of the pictures released that year were based on original stories, while in 1941 it was 63%, in 1942 73.2%, an overall increase over those years of 11.4% and that, pending final compilation of percentages, it will run higher for the 1943-44 season, Paula Seligman of Paramount's N. Y. Artists Booking Office has evolved a plan for an eastern ideas department.

It has been submitted to Paramount in detail, and calls for the establishment of an adjunct to the east and western story departments, with the department specifically geared to the creation of ideas for original stories, which, in Miss Seligman's opinion, would more than balance the lack of fiction now being created. Miss Seligman points out that a larger number of studio script writers than ever before are going into the producing-directing ranks, also that so many younger writers are being taken into the armed forces, and that the large number of authors turning out war literature and propaganda instead of fiction all combine to warrant a special department to work out ideas on which pictures might be based.

Picking out Universal as an example of how originals are climbing, Miss Seligman notes the following: "Universal continues on its way, using original story material with but few exceptions. Of the 55 pictures on its 1943-44 schedule, just a handful can be traced to a recognized source. Universal established a precedent by hiring a man whose sole purpose is to think up picture titles and to get those that stick, to insure the most by way of publicity on each picture. The studio is noted for its boxoffice successes based on titles of popular songs."

COL.'S NET PROFIT, 26 WKS., INCREASES 205G

Columbia Pictures net profit increased $205,000 in the first 26 weeks of company's fiscal year ending last Dec. 25 as compared with corresponding period a year ago. Net profit for these first six months totalled $955,000 as against $750,000 shown for the 26 weeks ending Dec. 26, 1942. Operating profit for the latest 26-week period amounted to $3,065,000 as compared with $2,350,000 a year ago, before estimated federal taxes in both instances.

Columbia set aside $2,110,000 as provision for federal income and excess profits taxes for the 26 weeks ending last Dec. 25, this representing an increase of more than $500,000 over the $1,600,000 written off in corresponding period a year ago.

Company report did not show its gross income.

Drake Draws Oater Trio

Hollywood, March 21.

Oliver Drake, associate producer at Universal, drew three westerns on his shooting slate for the 1944-45 program, starting with "Boss of Boomtown," to be directed by Lewis Collins.

Next two in order will be "Trail to Gunsight" and "Rodeo Cyclone."

Distribs' Test Suit on % Cut

Pittsburgh, March 21.

Seven picture producers and distributors filed civil suits in Federal court here last week against William Finkel, indie exhib, and the Carson Amus. Co., which operates two theatres in Pittsburgh. Complaints allege that Finkel, gen. man. of the houses, made misrepresentations of gross boxoffice receipts on percentage pix.

Each of the suits ask that Finkel be enjoined, pending an audit, from disposing of or altering in any way books, records and papers showing the take on % films licensed to the defendants. The plaintiffs also ask for exemplary and punitive damages. In one of the seven actions, brought by 20th-Fox, H. Finkel, described as controlling the majority of stock of the amusement company, is named a defendant along with William Finkel and the company. The other plaintiffs are WB, Loew's, RKO, Columbia, Universal and Paramount.

RAFTERY TELLS KORDA UA STOCK SALE PLANS

Hollywood, March 21.

Edward C. Raftery, here on routine business as prexy of United Artists, declared Sir Alexander Korda's stock has not been formally tendered to the company for sale. Informally, he said, Korda has expressed his willingness to sell at a fair price, but has not entered into any negotiations.

United Artists, the prexy stated, is not freezing production but is adhering to its old policy of accepting any high quality product.

Scophony Television's Additional Pix Pards?

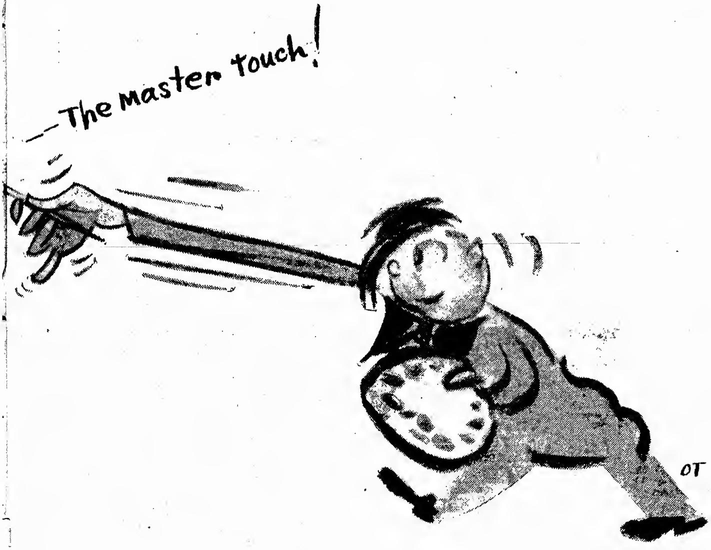
Scophony Corp. of America (television) directorate is slated to meet today (Wednesday) in attempt to arrive at some formula which would permit three additional major picture companies to buy into Scophony. If satisfactory agreement can be made to the satisfaction of directors way would be left open for RKO, Warner Bros. and Metro to acquire Scophony stock.

Arthur Levey, president, has taken the stand that his company's television projectors and equipment should be made available post-war, with certain stipulations, to theatres other than 20th-Fox and Paramount, two major film companies now having a stake in Scophony. Some of directors thus far have opposed this.

METRO'S CHAS. JACKSON

Charles Jackson, author of "The Lost Weekend," story of a drunk and a new bestseller, has been signed by Metro.

Jack L. Warner, *Executive Producer*



Red Cross Drive
Collect Every Performance March 23-29!

Freon Lack for Cooling Systems May Force Some Theatres to Close

Unless patrons can be encouraged to sweat it out, a large number of theatres, especially in the hotter southern, southwestern and midwestern areas, may be forced to close down this summer as result of inability to obtain any more freon which powers the vast majority of cooling plants. This will also hold true for restaurants, night clubs and other places throughout the country.

Complicating the situation is the fact that engineers have found various substitutes on the market such as methyl chloride to be dangerous and are advising against their use, not only because of the dangers involved but also because this and other substitutes have a tendency to corrode the machinery.

Last summer two serious explosions occurred as result of the use of methyl chloride, these being the Peabody, Memphis, an independent operation, and the Highway, at Fairlawn, N. J., a Si Fabian theatre. In addition to the possibility of fires and serious loss of life that may be caused by freon substitutes, pointed out by engineers that insurance problems are involved. Criminal negligence may also be proved.

E. H. Ericsson, head of the Paramount real estate department, has warned all the company's exchanges about the cooling problem and dangerous substitutes, with similar advices probably going out to all the company's theatres.

In a discussion relating to the sensible uses of refrigerants under the emergency now confronting the industry, A. C. Buensod and R. W. Waterfill reported the following, in part, to the Society of Motion Picture Engineers:

"We feel it would be much better to advise the owner of a comfort cooling system, especially in a theatre or a place of public assemblage, that unless he can obtain a safe refrigerant as now permitted in the ASA code (and, of course, if permitted under the Municipal Code in effect), and that unless all the precautions in these codes can be adhered to strictly, he would be better off without any refrigerating effect and to depend on his ventilation by circulating outdoor air."

HABITUAL THEATRE B. O. BANDIT NAILED AGAIN

Pittsburgh, March 21.

Robert Plies, 30, the dapper bandit who terrorized theatre cashiers here five years ago and served two years of a 5-to-10-year sentence in Western Penitentiary, was jailed again last week, charged with holding up the cashier of the Harris-Liberty theatre in East Liberty and escaping with $40 in cash. Detectives nabbed him in a neighborhood saloon.

As in so many crime cases lately, Plies was out on parole when he returned to his old line of work.

U Lot Crowded With 7 Productions Rolling

Hollywood, March 21.

Seven productions will crowd the Universal lot this week, with two starters added to five already before the cameras. Newies are "Song of the Plains" and "Merrily We Sing," both on the musical side.

Still in work from earlier starts are "The Ghost Catchers," "Murder in the Blue Room," "Dead Man's Eyes," "Great Alaskan Mystery" and "Climax."

$640,000 for a Laugh

Hollywood, March 21.

Next producer chore for Walter Colmes at Republic is a screen expansion of radio's $64 questionnaire, titled "Anything for a Laugh."

Story, written by Irving Wallace, is about a wealthy sourpuss who offers $640,000 to anybody who can make him cut loose with an abdominal guffaw.

Goldwyn Aides West

James Mulvey, Samuel Goldwyn's general representative, Sylvan Oestreicher and Harry Archinal are now on the Coast to huddle with Goldwyn.

Oestreicher is a member of Olvaney, Eisner & Donnelly, attorneys for the Goldwyn company. Archinal is N. Y. office manager for Goldwyn.

Det. Exhibs Win Point In Fight Over Marquees

Detroit, March 21.

Looks like they might have to give Detroit's main street back to the Indians. The trouble is brewing over the theatre, dancehall and store marquees that extend into Detroit's Woodward avenue, which has resulted in considerable litigation.

Attorneys for the amusement business and the stores, plaintiffs, tossed this question before Circuit Judge Arthur Webster: "Does the City of Detroit, the Federal Government or the Indians own Woodward avenue?" Plaintiffs seek to have declared invalid a city ordinance, passed in 1931, and since amended by the Common Council, which controls advertising signs and marquees on Woodward.

"There is nothing to show that Woodward ever was dedicated by any record to the City of Detroit," Arthur J. Abbott told the court as evidence the land might go all the way back to the Indians. Court now has to brood over that joker—a possible stopper to enforcement of the ordinance against marquees.

Exchange 'Backrooms' Resent 'B' Classification; Cite Their Importance

Because many exchange employees resent being called "backroom" workers, the Film Exchange Employees Union may try to get away from the "B" classification that goes with the numerals which denote the various locals of the national organization. They claim it isn't fair for them to be referred to as "backroom" aides, and even don't want to be classified as shipping-room workers. They cite their importance exceeds the comparatively insignificance attached to them.

Lou Johnson, president of B-51, Film Exchange Employees Union of N. Y., who is head shipper for Metro and wants the trade to refer to the backrooms as "service departments," cites that when the International Alliance of Theatrical Stage Employees organized these employees, it put "B"s ahead of the local numbers since other locals already had just plain 51, 52, 53, etc. At the same time, however, when front-office workers were organized, it put "F" in front of their local designations. As result, according to Johnson, the impression has grown that "B" stood for backrooms, as, however, they are generally called, and "F" stood for front-office.

TOUGH N. Y. FIRE LAWS MAY FORCE TEST SUIT

Unable to determine on how to live up to the N.Y. Fire Department's stringent order that instead of once weekly, as in the past, N.Y. exchanges must get rid of scrap and junk film twice daily, distributors may rely on a test case and a possible appeal as a solution.

Severe order came through on March 10 and fire inspectors since then have been checking up to see what is being done about it. Since nothing has been done, summonses are likely to be issued at any minute, it is believed, opening the way for a test case.

Meantime the distributors have 30 days from the March 10 date to appeal against the regulation. They did this recently when the N. Y. Fire Dept. ruled against use by Eastman of cardboard boxes as film containers, winning on the appeal.

Jennifer's Loan to 20th Encored for 'Laura' Top

Hollywood, March 21.

David O. Selznick is loaning Jennifer Jones again to 20th-Fox, where she won the Academy Award for her work in "Song of Bernadette." This time it will be the top spot in "Laura."

Picture will be directed by Rouben Mamoulian, Otto Preminger producing.

H'wood Ride-Sharers Up Ranks As Gas Is Slashed

Hollywood, March 21.

Film studios have formed numerous "share-the ride" clubs to get their employees to work, as a result of the cut in "A" and "B" gas rationing which goes into effect tomorrow (Thurs.) in western states. Latest restrictions reduce "A" coupons" to two gallons weekly and "B" books to 400 miles a month.

Industry's transportation committee, swamped with pleas for more gas, is studying plans to solve the problem of production delays. Meanwhile, many of the lone motorists living in distant areas not covered by share-the-ride clubs, are setting their alarm clocks one hour earlier to ride by bus and trolley.

Bioff Figures In SAG-SPU Dispute

Hollywood, March 21.

Testimony about Willie Bioff and a mysterious "little black bag" popped up at hearing of a petition of the Screen Actors Union for recognition as the collective bargaining agency for Class B members of the Screen Actors Guild. Reference to Bioff was made by Mike Jeffers, secretary of SPU, before Board Examiner Charles M. Ryan, who is conducting the hearing for the National Labor Relations Board.

Cross - examined by William Berger, SAG counsel, who was trying to make the witness admit that the Guild had "carried on the fight against Bioff," Jeffers testified:

"Yes, the Guild carried on the fight, and then it made friends again with Bioff. On the night England declared war against Germany, Kenneth Thomson, executive secretary; Ralph Morgan, president, and Red Burger, Guild official, took a little black bag up to Bioff's ranch."

Questioned further, Jeffers admitted that his knowledge of the incident was second-hand, and that he had heard it from Walter Abel, v.p. of the Guild in 1939.

Thomson, who recently resigned from the Guild, laughed when he heard about the "little black bag." He said: "It contained a portable typewriter, used to type an agreement whereby Bioff would stop interfering in the affairs of the actors' unions. We did not make friends with Bioff then, or at any other time."

Previously Jeffers charged that the Guild was "fascistic, dictatorial and associated itself with racketeers."

Hearing will continue several days more.

TODD SELLS 'CABBAGES' FOR A PILE OF LETTUCE

Hollywood, March 21.

Mike Todd sold his musical, "Cabbages and Kings," to Metro at a price quoted at $100,000.

With Todd going into the Navy, it is doubtful if the play will be staged on Broadway, as originally intended.

3-Man WLB Panel Sits On St. L. Grips' 15% Demands

St. Louis, March 21.

A three-man WLB panel behind doors shuttered to the press and public, began a hearing last week on the demand of Stagehands' Union Local No. 6 for a 15% wage hike over the current $75 per week scale, and the hearing will be continued after today's session. Among some of the reasons to be presented by the exhibs in contesting the demand are that the grippers are unnecessary in that no flicker houses present stage shows and do no maintenance work; hence the demand is exhorbitant and that the scale in the St. Louis area is much higher than in several other cities.

The exhibs are presenting testimony that 66 grips are employed in 41 houses and none in 63 others in St. Louis and St. Louis County thus creating an inequitable situation. Russell Hardy, former asst. U. S. attorney-general, D. C., is representing the exhibs, while former Circuit Judge Harry C. Barker is counsel for the grippers. The panel is made up of Ross M. Bristol, the WLB man; K. A. Schrader, representing industry, and George D. Farris representing labor. Bristol said the barring order was made by the WLB in Kansas City to which the panel will make its recommendation.

Inside Stuff—Pictures

Danny Kaye's "Up in Arms" had residents and officials of Staten Island, N. Y., in a dither because of role Kaye plays in film, that of a hypochondriac native of that borough. Borough President Joseph A. Palma, in a letter to the Staten Island Advance, offers the comedian citizenship and a one-family house there, pointing out that only by living on the island can Kaye find that Palma makes no exaggerated claims about the state of mental health of the natives, adding, "Only qualification, of course, is that Mr. Kaye come prepared with enough cash to close the deal." Kaye's answer, "I appreciate the offer, but must wait a while since my counterfeit money printing press has broken down, and I find it impossible to get spare parts."

Recent verbal tussle made wires of the Associated Press and International News Service.

Film producer Harry Joe Brown follows film exec Jack Skirball into successful legit production ranks, assuming that the new John Golden play, "I'll Be Seein' You," by George Seaton, the 20th-Fox scripter, lives up to its out-of-town reports. Brown is in on Golden's play, just as Skirball has clicked with the Theatre Guild's "Jacobowsky and the Colonel."

Seaton, like the Epstein writing twins (Philip and Julius), is on a sabbatical from Hollywood to do this play. The Epsteins, coincidentally, have "Chicken Every Sunday" breaking in in Boston and, while slated for the Henry Miller theatre, N. Y., April 5, they may keep it out a couple of extra weeks beyond Boston. Seaton's play, meantime, is deemed so "ready" that its advent into the 48th St. theatre, on Broadway, may be hastened.

Leonard (now a major) Spigelgass has done what few writers, now in the service, have been able to do, or probably, more specifically, found time to do: that is, write an original for Hollywood. The Army encourages the idea, but somehow the many writers now in the service find their official duties too heavy. Spigelgass just sold an original, "No Place Like Home," to 20th-Fox.

It seems likely that studios will no longer ask for deferments or move up pictures for male leads who are in 1A or slated for that classification. RKO's plea for draft deferment in the case of Norris Goff, so that they could rush start of his new "Lum and Abner" film, was reported to have been rejected by the service board, which advised against any shooting plans.

Jack Foxe of Loew's Columbia, Washington, with a percentage of .342, was the "Lucky Hundred" winner in this area. Prize was a trip to Washington, which will be no novelty for the F street manager. Foxe was recently married and it is suggested that the winner be given a sum of money equal to the prize and let him take a honeymoon trip.

Mervyn Houser, from Paramount's Coast studio, is in Washington to handle the first screening of "The Story of Dr. Wassell." It will be given for the Navy League at Constitution Hall, with the $25,000 receipts going to the Red Cross. Cecil B. De Mille, Gary Cooper and Dr. Wassell will attend the premiere.

Anna Lee relinquished her proposed role as femme lead in "Abroad With Two Yanks" through an amicable agreement with Edward Small, producer. Actress made the deal by phone when she was in Las Vegas but, after reading the script, convinced Small that she was not the type for the part.

Moss Hart is in Washington to give the goldhats a critical gander at the screen script of "Winged Victory." When the official toppers okay the screenplay, Hart will return to 20th-Fox studios to prepare for shooting on the spring schedule.

Universal's "Follow the Boys" and Dave Wolper's forthcoming legit musical, "Follow the Girls," are coincidental titles.

Metro to Buy

Continued from page 1

"Holiday for Strings," if Leeds has a "Shoo-Shoo-Baby," if Shapiro-Bernstein has its galaxy of constant hits, there's no reason, argues Raphael—seconded by the Metro studio toppers—why the Culver City plant shouldn't benefit therefrom. None of these firms has a restricted film studio alliance, and that goes for many another music publisher.

40-60% Non-Pix

Raphael has analyzed that 40% to 60% of the top songs—both as sellers, and as widely plugged tunes—are non-Hollywood affiliates. This must mean only one thing: the picture companies, whether it's Metro or anybody else, don't create enough songhits for their own useage, via their own companies.

Metro tried spotting all its tunes into the Feist catalog, with Harry Link as special exec. Jack Robbins segues some of the 20th-Fox tunes into his firm, or to Miller. And, of course, Robbins' trio of firms (because, after all, he's the directing head, on behalf of the Loew-Metro organization) will continue to service its affiliated picture company to the fullest extent. But, concur Mayer, Sidney, et al., that shouldn't stop Raphael from furthering his proposal.

In short, Raphael will record on a transcription any likely songs he favors, and then ship them on to the Coast so that all the Metro filmusical producers and music dept. execs can audition the most likely new tunes. These will be interpolated into more and more filmusicals, according to present indications. There's a feeling that a cycle of escapist films, as the war progresses, and postwar, will enlist more and more music.

Lou Sidney will be the Coast studio head in charge of handling this phase, in view of his general overall knowledge of every phase of show business, including his past theatre and radio (WHN) background.

The more hits from a picture the more b.o.-potent that picture becomes, argue the Metro executives. Furthermore, by culling from outside writers it gives Metro the greatest variety of material.

Gallup Poll

Continued from page 1

listening to a given program at a given time. The new survey is being made at the instance of several of the outfit's present clients, chiefly pix concerns, who are interested in the use of radio in the plugging of films.

New system is designed to answer the question of which performer attracts what segment of audience. Results of survey will be utilized for comparison with the film market and will enable those who are attempting to plug a picture to determine what time to air such plugs and what form the plug shall take at that particular time. As matters now stand, a picture company may plug a picture on the air and get satisfactory results, but when they plug their next production at the same time in the same way, the second campaign flops. This may be due, it's pointed out, to the fact that the first film appealed to a male audience and the air plugs ran after a sports program, while the second picture appealed to the femmes and a plug at the same time would be ineffective.

Though the survey is prompted by picture interests, radio circles are keenly interested since any survey of this nature which sheds light on radio audiences is easily adaptable for use in programming. The survey would answer the question as to what program appeals to males and at what age group and what income bracket, all grist for the programplanning mill. Expected that the survey will be completed within next few weeks.

Of All Houses Sold By N. Y. Branches 20% Are Now Part of Booking Combos

Gaining a strong foothold in recent years in various parts of the country, especially since decree selling went into effect in 1940 and terms skyrocketed, booking combinations stand to play a very dominant role in future dealings with distributors, in the opinion of leaders in this field and other sources. Even a new decree which may restrict exhibitors on arbitration will not stop booking associations from increasing in size and power in the face of buying benefits that may be realized, it is assured.

A survey of buying groups in N.Y. which make deals for independent exhibs taking product through the N. Y. exchanges of the distributors shows that, with several recent additions, a total of 187 theatres are now hooked up with four different combination outfits. This is close to 20% of the total number of theatres, affiliated and independent, which are served out of the N. Y. branches. It's only around 15% of the total sales possibilities for the average N. Y. exchange.

With recent additions to the rolls, a compilation shows that the Brandt circuit now buys for 115 theatres in the comparatively large area sold by the N. Y. exchanges. The Island Theatre circuit has jumped its buying group to 40, including the Mineola, Mineola, L. I.; Westbury, Westbury, L. I., and the Highland, Highland, N. Y., new additions for it. Frank Moscato, head of Island, recently brought in Jules E. (Sonny) Liggett, formerly in distribution with Universal, as his buying-booking manager.

Associated Theatres of N. J., whose buyer-booker is Jack Meltzer, also formerly in distribution, has 20 theatres, all in New Jersey, on its books, while the Stiefel circuit has added three houses to its list, to bring it up to an even dozen. Headed by Samuel Stiefel, this booking organization has as new additions the Inwood, Forest Hills, L. I., and the Graham and Nassau, both in Brooklyn. It also buys for certain N. Y. City houses, a couple upstate and two in New Jersey.

CROSBY FILM BOUND OVER TO NEXT SEASON

"Going My Way," Bing Crosby starrer, which was tradeshown in February and scheduled for sale as part of a new block of five features, has been withdrawn and probably will be held over until the beginning of the coming season (1944-45), with merchandising plans to be set up given pre-release dates in August.

This step reduces the new block to four pictures, including "The Hitler Gang," originally not a part of the group, which is being tradeshown Friday (24).

Rodgers Awards Bonds, Pins at M-G Chi Meet

Chicago, March 21.

Winding up the five-day Metro business conference at the Blackstone Hotel last week, William F. Rodgers, v.p. and general sales manager, awarded $1,000 bonds to Sam Shirley, midwest district manager; John Allen, Washington branch manger and Leroy Bickle, Dallas manager, for their winning suggestions in connection with the company's activities.

Special pins with two stars on them, in recognition for 20 years or more service with the company, were given to 23 branch and district managers. Recipients were Lou Amacher, W. E. "Doc" Banford, R. Berger, Leroy Bickle, Jack Bowen, James Briant, Frank Downey, Henry Friedel, Foster Gauker, Maury Goldstein, Frank Hensler, George Hickey, Lou Ingram, Jack Kemptgen, Charles Kessnich, Clayton Lynch, Ralph Piclow, Sam Shirley, Frank Willingham, L. C. Wingham, M. N. Wolf, Bob Workman and William Zoellner. Similar pins with one star, denoting 10 years or more of service, were presented to Ben Abner, Burtus Bishop, Jr., E. C. Booth, J. P. Byrne, Tom Donaldson, Sam Gardner, Jack Kennedy, Ralph Maw, Jack Reville, Herman Ripps, Ben Rosenwald, Harry Shumow, Jack Sogg, Morris Saffle and Ralph Stoner.

J. E. Flynn, western sales manager and host to the delegates, was given a gold master key, by Rodgers, inscribed as the the open sesame to every MGM door in the world.

Loew's $12,410,380 In Bonds Via Its Theatres

Loew's theatre circuit reports sale of close to 200,000 "E" bonds, valued at $12,410,380, in Loew houses during the Fourth War Loan campaign. Additional purchases by employees and executives brought the Loew total to $25,214,605. Loew's, Inc., bought $9,590,000 worth of bonds while employees and executives bought $3,214,375.

C. C. Moskowitz and J. R. Vogel, Loew's theatres operating executives, commended the "patriotic, hardworking theatre managers and their staffs."

According to the Loew accounting department report, the circuit averaged sales in excess of 1,100 "E" bonds per theatre.

Philly Exchanges Told 'Locally Essential' No Guarantee on Draft

Washington, March 21.

Th "locally essential" classification set up for exehange workers in the Philadelphia area by the War Manpower Commission should not be accepted as any sort of guarantee of draft exemption, Selective Service officials warn here.

Irrespective of any local classification—picture people are planning to get the "locally essential" status expanded to other parts of the country—the draft boards intend to go out after virtually all men under 26 and many over that age. Fact is that since Congress divorced Selective Service from WMC, the two agencies have been growing steadily apart, and the draft organization will not let WMC stand in the way of getting men for the armed services.

The 543 men covered by the "locally essential" status in the Philadelphia area will have just about the same draft status as they had before the order. However, there will be two advantages for the exchanges.

The classification means that WMC will not move men out of the exchanges into more essential industries and the exchanges will be able to get manpower to fill vacancies through the U. S. Employment Service.

Concern over the manpower situation for the raw film manufacturers resulted in a pow-wow here last Thursday (16) and Friday, to see what could be done to give some draft protection to the workers. Nothing definite was decided or promised at the session which was attended by reps. of the Army, Navy, WPB, WMC, Selective Service and the raw stock people.

DE SYLVA MULLING KAYE DEAL FOR PAR '4-F' PIC

Hollywood, March 21.

B. G. DeSylva is cooking up a deal for the services of Danny Kaye as topper in the forthcoming Paramount production, "Ready, Willing and 4-F," once meant as a starrer for Bob Hope. Understood Kaye has a one-picture-per-year contract with Samuel Goldwyn, permitting him to make outside films.

E. D. Leshin wil produce "Ready," with Robert Lees and Fred Rinaldo doing the screenplay.

K-A-O's Regular Divvy

Keith - Albee - Orpheum directors declared regular quarterly dividend of $1.75 per share on its preferred last week.

Divvy is payable April 1 to stockholders on record, March 27. Payment being made out of operating surplus to cover quarter ending next March 31.

HODIAK GETS 'MAISIE'

Hollywood, March 21.

Next assignment for John Hodiak is in "Maisie Goes to Reno" at Metro, as male lead opposite Ann Sothern.

Harry Beaumont directs and George Haight produces.

INDIE PRODUCER BUYS 'THE SHADOW' FOR FILMS

Hollywood, March 21.

Film rights to the radio mystery serial, "The Shadow," were bought by A. W. Hackel, through the William Morris agency.

Contract calls for three productions per year, with a five-year option, at $5,000 per picture.

M-G British Pic, Which Some Exhibs Cancelled, May Be a Legal Defense

Exhibitors who bought "The Stars Look Down," English-made from Metro during the 1941-42 season and died with it or exercised cancellation privileges then accorded accounts by skipping this one as doubtful, are expected to provide a formidable defense, according to inside, in the unique suit brought against Metro claiming it failed to do a good job selling the film.

Action, filed first by the Grafton Film Co. of England, producers of the picture in N. Y. supreme court but dismissed, and now pending in N. Y. federal court, is based upon allegations that "Stars," under a deal calling for a percentage of profits to Grafton, was not marketed to the full ability of Metro.

"Stars Look Down" was produced from a book by A. J. Cronin, whose "Citadel" Metro also distributed in this country. "Stars" was released by Metro in the summer of 1941 and had its first-run on Broadway at the Criterion.

The purchase by Metro last week of screen rights to a forthcoming Cronin novel, "The Green Years," for $200,000, has no connection with the Grafton suit in which Dr. Cronin himself is in no way involved.

Plunkett's 'Italy' Pic

Joe Plunkett has obtained U. S. rights to "What Price Italy?" built around material shot in Italy, and will release it March 27.

Feature purports to show what it cost the Italians to have joined the Axis.

Legit for Army

Continued from page 1

ble in the past not for warmth, but rather for impersonality.

Important as the film is in visual education, because of its uniformity and its universality, it has one serious defect in relation to the fast-moving warfare of today: its lack of flexibility. A film is finished after a great expenditure of time and money, particularly of time. There is a possibility that when it is shown to the troops it is intended to help train, events and new discoveries will have dated it, and nothing short of a new film on the subject will suffice. Obviously enough, factors even in today's war remain constant to insure a tremendous value for the training film, but some method had to be devised to take up the time lag in instances where this lag might impair the usefulness of the instructional material.

To do this, training authorities in one American camp, which for military reasons shall be nameless, deliberately created a small, yet self-sufficient, theatrical company, made up exclusively of professionals of varied talents and backgrounds, whose function it is to use the stage as a teaching medium. Some of these professionals happened to be in camp already when the group was formed; others were asked for, with care exercised to gather a group capable of assuming any of the theatre's assorted duties as necessity arose.

Heading the group are a captain, a former Broadway actor, and a lieutenant, a former radio announcer and newscaster. Enlisted personnel include five members of Actors Equity with Broadway and Hollywood experience, a director and set designer of international reputation, a writer who has worked in theatre and films, and a university drama instructor who has also directed one of the country's leading community playhouses. Suddenly thrown together, these theatre people quickly learned to integrate their talents, with a minimum of temperament, and with a full regard for the importance of their function, so that actors whose former salaries hit four figures think nothing of shifting scenery or playing bit parts as the occasion demands. And directors paint scenery, gather props and run the switchboard.

Producers Go to Bat With IA Locals Separately After Settling on Some Points Jointly But Rejecting Others

By ROY CHARTIER

Reaching accord on some general points but rejecting certain demands, studio negotiating committee Monday (20) began meetings separately with IATSE locals, numbering 11, with deals to be set up individually with the locals rather than on a joint basis, since such matters as scale and conditions are certain to vary. There has as yet been no indication as to what increases in scale will be sought by the IA locals, though anticipated that each of them will want to be brought to the "Little Steel" total of 15% more than earned Jan. 1, 1942, as was done through granting a 5% boost last week to six other internationals.

When complete details are set up with each of the 11 IA locals, they will be forwarded to the War Labor Board for approval, but understood that if the WLB modifies any of the terms or conditions, the modified agreements must be respected by both sides. It was also agreed that in the event the WLB should go out of existence, then studios would revert, as of date WLB ceases to function, to any original terms or conditions which the WLB had changed.

Studio group agreed that when an IA employee is hired, he must be told what his classification will be instead of leaving that to later decision. IA sought to designate work periods, setting time an employee goes to work. Since there was no agreement on this provision, it will probably be taken up individually with the IA locals. However, as with six other internationals under basic agreement, a six-day week will prevail except on distant location work, with studios to designate the day off.

Golden Time Concession

A concession was also granted the IA with respect to so-called "golden time," which formerly started after 16 hours of consecutive work but under the new deal will be reduced to 14. On distant location, however, golden time will not start until after 16 hours as at present. Where an employee is obliged to ride or travel by truck on near location work he is to be allowed 25c an hour in addition to a minimum of one hour's pay going and returning regardless of time consumed.

Vacations with pay, computed on minimum call, agreed upon for IA on same basis as for other internationals excepting American Federation of Musicians, with which negotiations will come later, being one day for more than 20 hours, two days for over 40 and up to maximum of 12 when over 240 hours have been put in. For daily employees pay will be based on minimum call at straight time, while for weekly workers each day's vacation will be equivalent of one-sixth of the weekly salary. When a Sunday occurs during the vacation period, such Sunday shall not be considered as a vacation day. IA had asked that vacation allowances be based on hours worked during 1943, but this was rejected, being retroactive only to Jan. 1 last, when the old contract expired. No vacation time due will be paid as a bonus. The time must be taken off.

Demands for sick leave were rejected; also the provision which sought to have holiday time start at 6 p.m. instead of from 12 midnight to the following midnight as at present. The IA also battled for triple time on holidays instead of the time-and-a-half for some employees and double time for others. Additionally, IA group wanted a half day off for its members on election day but at pay of two hours, which was turned down.

Questions of penalty time for night work remains to be taken up individually with the IA locals, some of which appear to be satisfied with beginning of the graveyard shift if called in after 8 p.m., while others want it regardless of when the employee starts work. Under agreement with other internationals, anyone working after 8 p.m. gets time-and-a-half. Numerous IA conditions relating to employment considered hazardous also remains to be discussed separately with this international's local unions.

IA won point Friday afternoon (17) when film companies agreed to set up some kind of machinery for the adjustment of complaints and grievances but not indicated what shape such machinery will take.

Television

With respect to the question of jurisdiction over television which involves a tussle between the IA and International Brotherhood of Electrical Workers, company representatives flatly refused to discuss the matter, taking the position this was something for the IA and IBEW themselves to settle.

In addition to vacation schedules, various provisions incorporated in the agreement reached during the past week with the Carpenters, IBEW, Plasterers, Culinary Workers, Teamsters and Laborers, also will apply to the IA. This includes definition of studio zone, which shall be area within a circle of six miles in radius from Fifth and Rossmore streets, Los Angeles, but with the Columbia ranch in Burbank and the Republic studio in North Hollywood to be considered within the zone. Studio rates and working conditions shall prevail for all work performed within the studio zone. If required by the producer, work time shall begin and end at the zone location for newly called employees and for those notified on the previous day prior to their departure from the studio. Otherwise work time shall begin and end at the studio, such work time to include travel time both ways between the studio and the zone location.

When the zone location cannot be reached by common carrier, the studio must furnish transportation or allow mileage of 10c per man per mile, computed to and from the studio and zone location. Travel time to and from RKO, Warner, Paramount ranches shall be considered work time, computed as .5 hour for RKO, .7 for Warners, full hour for Paramount.

Nearby locations are defined as those outside of studio zone on which employees are not lodged overnight but return to the studio or home at the end of the work day, with travel time to and from locations considered work time. Producers, however, must furnish transportation to and from such locations.

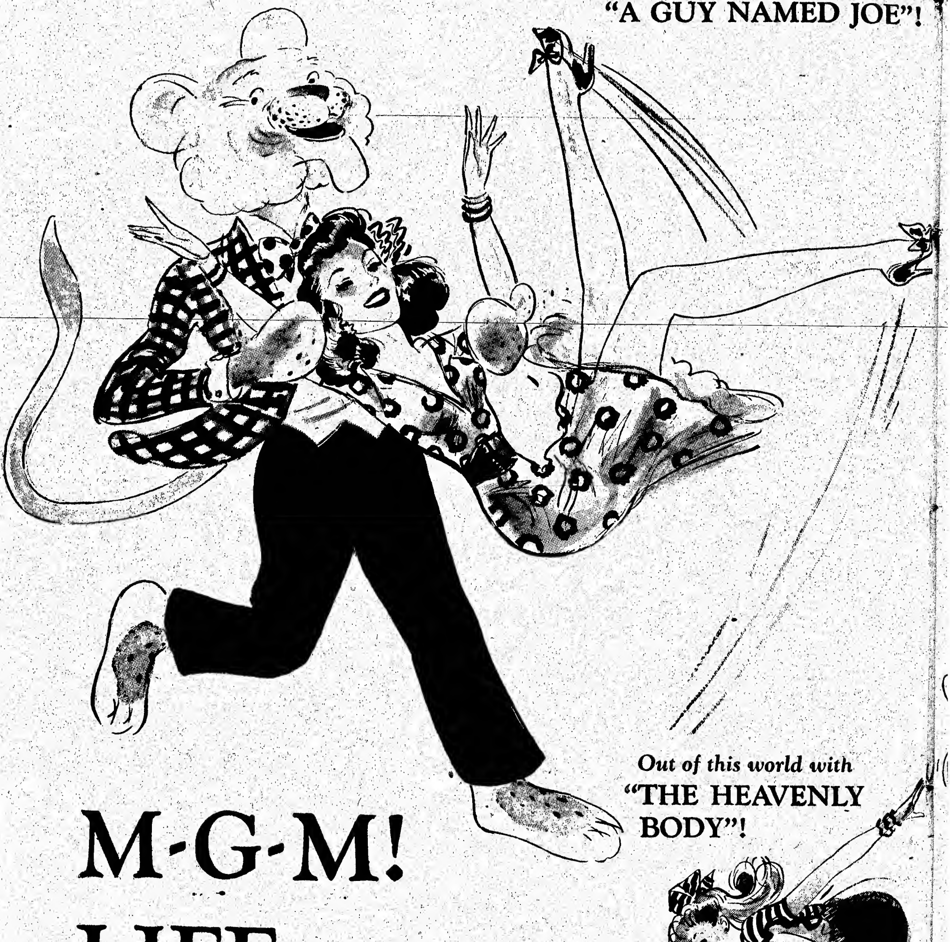
Meal Period Provisions

Meal periods for so-called "on" production employees, deductible from work time, shall be no less than half hour nor more than one hour, but no more than one meal period shall be deducted from work time during a minimum call. First meal period shall be called not later than six hours after reporting for work, the second within the next six hours. However, when computing the employee's day's work, or overlapping shift, the last meal interval may be extended one-half hour without penalty. The penalty for delayed meals shall be straight time allowance at the scheduled weekday hourly rate for the length of the delay, with the minimum allowance one-half hour. Minimum guarantee of work after each meal shall be one hour, except that this does not apply to a midnight meal if the employee is dismissed prior to the meal. Midnight meals are to be furnished by the producer to all employees assigned to production units. When the producer furnishes meals to a shooting unit, where meal facilities are lacking, and an off-production crew is working on the same site at the same time, the studio likewise will furnish meals to the off-production crew. Also, time must be taken out for meals.

Sessions with the six international unions were described as very harmonious with no trouble encountered such as with the AFM and the IATSE. Representing the internationals were W. L. Hutchinson, president of the Carpenters; Ed Floreys, president of the Culinary Workers; Ed Brown, president of the International Brotherhood of Electrical Workers; M. Martin Rooney, president of the Plasterers; David Beck, v.p. of Teamsters, and Joe Marshall, v.p. of the Laborers, plus numerous union aides.

With respect to studio-wide group insurance, also asked for by the AFM and IA, but over which it is feared difficulties are involved, the studio negotiating committee agreed that the situation will be taken under study to see what can be worked out.

In the groove with
"A GUY NAMED JOE"!



Out of this world with
"THE HEAVENLY BODY"!

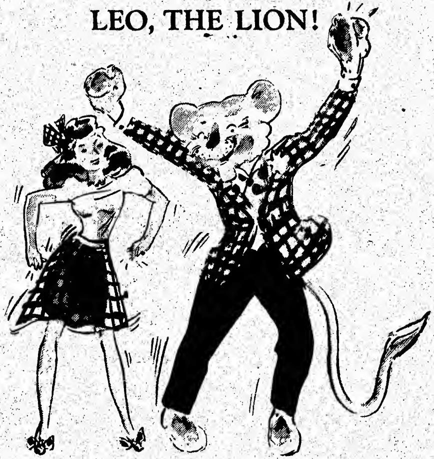
M-G-M! LIFE OF THE PARTY!

Stepping out with
"SEE HERE, PRIVATE HARGROVE"!

Flying right with
"BROADWAY RHYTHM"!

Riding high with uproarious
"RATIONING"!

And NON-STOP *with*
LEO, THE LION!



"Red Cross Drive! Collect Every Performance Every Day, March 23rd Through March 29th."

L. A. Still Forte; 'Guy Joe' Terrif $71,500, 4 Spots, 'Passage' Bangup 44½G, 'Lodger' 28G, Both in 3, H.O.s

Los Angeles, March 21.

With holdovers in all except three of 19 firstruns and moveovers here currently, town's top newcomer is "Guy Named Joe," which is piling up a record total in four houses. Looks like colossal $71,500, which is top business for these West Coast ace day-daters. "Passage to Marseille" is holding up to bangup $44,500 in second week in three theatres, after great upsurge in initial stanza that shot up total to nearly $70,000 over original estimates.

"Up In Arms" is heading for solid $39,000 in its third week in two spots, and stays a fourth. Registered two great sessions ahead. "Lady in Dark" finishes run at two Paramount houses with excellent $23,000 for sixth week. "The Lodger" still is stout at $28,000 in three houses for second session.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 45-90)—"Guy Named Joe" (M-G). Strong $11,000. Last week, "Purple Heart" (20th), fair $5,600.

Chinese (Grauman-WC) (2,034; 45-90)—"Guy Named Joe" (M-G). Socko $16,000. Last week, "Purple Heart" (20th), disappointing $10,500.

Downtown (WB) (1,800; 45-90)—"Passage Marseille" (WB) (2d wk). Fancy $19,000. Last week, soared far above estimates to smash $25,200.

Egyptian (F-WC) (1,535; 45-90)—"Lodger" (20th) and "Calling Dr. Death" (U) (2d wk). Fine $7,000. Last week, strong $13,000.

Four Star (UA-WC) (900; 85-$1.10)—"Bernadette" (20th) (6th wk). Okay $3,500. Last week, excellent $4,400.

Hawaii (G&S) (1,100; 40-85)—"Women in Bondage" (Mono) and "Hot Rhythm" (Mono) (3d wk). Good $5,000. Last week, nifty $6,200.

Hollywood (WB) (2,756; 45-90)—"Passage Marseille" (WB) (2d wk). Brisk $14,500. Last week, great $20,600, considerably above estimate.

Los Angeles (D'town-WC) (2,200; 45-90)—"Lodger" (20th) and "Calling Dr. Death" (U) (2d wk). Lush $14,500. Last week, solid $26,600.

Orpheum (D'town) (2,200; 45-85)—"Saint Meets Tiger" (Rep), with Andy Kirk orch, Dorothy Donegan, Golden Gate Quartette on stage. Hefty $23,000. Last week, "Sultan's Daughter" (Mono) and Harry Howard's "Gay Nighties" unit on stage, excellent $20,800.

Pantages (Pan) (2,812; 45-90)—"Up in Arms" (RKO) and "Nine Girls" (Col) (3d wk). Holding well at big $18,000. Last week, great $20,000.

Paramount (F&M) (3,389; 45-90)—"Lady in Dark" (Par) (6th wk). Stout $14,500. Last week, still healthy at $17,000.

Paramount Hollywood (F&M) (1,451; 45-90)—'Lady in Dark" (Par) (6th wk). Good $8,500. Last week, nifty $9,500.

RKO Hillstreet (RKO) (2,890; 45-90)—"Up in Arms" (RKO) and "Nine Girls" (Col) (3d wk). Steady at fancy $21,000 after last week's rousing $23,000.

Ritz (F-WC) (1,372; 45-90)—"Lodger" (20th) and "Calling Dr. Death" (U) (2d wk). Nice $6,500. Last week, stout $9,900.

State (Loew's-WC) (2,204; 45-90)—"Guy Named Joe" (M-G). Wham $33,000. Last week, "Purple Heart" (20th), below estimate, but still big at $28,600.

United Artists (UA-WC) (2,100; 85-1.10)—"Bernadette" (20th) (13th wk, 5 days). Strong $6,000, ending run here tomorrow (Wednesday). Last week, fancy $9,500.

Uptown (F-WC) (1,715; 45-90)—"Guy Named Joe" (M-G). Big $11,500. Last week, "Purple Heart" (20th), okay $7,500.

Wilshire (F-WC) (2,296; 45-90)—"Purple Heart" (20th). Slow $5,000. Last week, "Lost Angel" (M-G) and "Rationing" (M-G), good $7,300.

Wiltern (WB) (2,500; 45-90)—"Passage Marseille" (WB) (2d wk). Trim $11,000. Last week, socko $18,900.

Cincy Off But 'Rookie' And Long Lush $27,000; 'Time' 10G, 'Bridge' 9G, N. S. H.

Cincinnati, March 21.

Final rumble from income tax filings and a heavy sleet Sunday (19) bogged downtown biz in first half. Only one house has a gain over last week; the Shubert with moveover of "Up in Arms." Combo Albee remains in winning stride and above par with "Hey Rookie" and Johnny Long band.

Estimates for This Week

Albee (RKO) (3,100; 50-85)—"Hey Rookie" (Col) and Johnny Long orch, others, on stage. Fancy $27,000. Last week, "Phantom Lady" (U) olus Woody Herman orch topping vaude, big $30,000.

Capitol (RKO) (2,000; 35-65)—"Bridge San Luis Rey" (UA). Slow

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Broadway Grosses

Estimated Total Gross
This Week..........$561,500
(Based on 14 theatres)
Total Gross Same Week
Last Year..........$390,800
(Based on 13 theatres)

'Marseille' Fast 20G Leads Buff.

Buffalo, March 21.

Biz is considerably off recent fast pace for this week. Despite this, "Passage to Marseille" is great at the Buffalo, and "Song of Bernadette" looks big on third session at the Lakes.

Estimates for This Week

Buffalo (Shea) (3,500; 35-65)—"Passage to Marseille" (WB). Lofty $20,000. Last week, "Bridge San Luis Rey" (UA) "After Midnight Blackie" (Col), bright $16,500.

Great Lakes (Shea) (3,000; 70-$1.10)—"Bernadette" (20th) (3d wk). Impressive $16,000. Last week, potent $24,500.

Hipp (Shea) (2,100; 35-65)—"Purple Heart" (20th) (2d wk). Oke $8,500. Last week, robust $14,000.

Lafayette (Basil) (3,300; 35-65)—"Hey Rookie" (Col) and "Nine Girls" (Col). Staunch $14,500. Last week, "Butler's Sister" (U) (2d wk) and "Cowboy Canteen" (Col), great $13,500 for second session.

20th Century (Ind) (3,000; 35-65)—"Woman of Town" (UA) and "Casanova Burlesque" (Rep). Pleasing $9,000. Last week, "Tender Comrade" (RKO) (2d wk) and "Melody Parade" (Mono), strong $14,000.

'Eyre' Smooth $26,000, B'klyn; 'Russia' 22G

Brooklyn, March 21.

"Jane Eyre" at RKO Albee is tops in downtown sector. Runner up is "Song of Russia" at Loew's Metropolitan.

Estimates for This Week

Albee (RKO) (3,274; 35-75)—"Jane Eyre" (20th) and "Chan Chinese Cat" (Mono). Nifty $26,000. Last week, "North Star" (RKO) and "Never Dull Moment" (U) (2d wk), good $17,000.

Fox (Fabian) (4,023; 35-75)—"Standing Room Only" (Par) and "Two-Man Submarine" (Par). Opened yesterday (Mon.). Second and final week of "Where Are Children?" (Mono) and "Timber Queen" (Par), nice $14,000.

Metropolitan (Loew's) (3,618; 35-75)—"Song Russia" (M-G) and "Woman of Town" (UA). Strong $22,000. Last week, "Guy Named Joe" (M-G) and "Beautiful But Broke" (Col) (2d wk), hefty $17,000.

Paramount (Fabian) (4,020; 35-75)—"In Our Time" (WB) and "Aldrich, Boy Scout" (Par) (2d wk). Okay $17,000. Last week, attractive $24,000. "Shine On Harvest Moon" (WB) opens tomorrow (Wed.).

Strand (WB) (2,952; 35-75)—"Uninvited" (Par) and "Sailor's Holiday" (Col) (2d wk). Fine $8,000. Last week, about same.

'Timber'-Andrews Sis, Ayres Wow 26G, Newark

Newark, March 21.

Business on upgrade again after a slight dip last week. "Uninvited," at Paramount, is going strong in second stanza. "Song of Russia" is doing well enough at State to warrant holdover.

Estimates for This Week

Adams (Adams-Par) (1,940; 35-99)—"Timber Queen" (Par) with Andrews Sisters and Mitch Ayres orch on stage. Topflight $26,000. Last week "Cowboy Canteen" (Col) with Sonny Dunham orch, neat $17,000, but under estimate.

Branford (WB) (2,800; 20-90)—"Passage Marseille" (WB) opens tomorrow (Wed.). "Phantom Lady" (U) and "Crazy House" (U). Hefty $18,500. Last week "Gung Ho" (U) and "Sing Jingle" (U) fancy $21,000 and over hopes.

Paramount (Adams-Par) (2,000; 35-85)—"Uninvited" (Par) and "Boy Scout" (Par) (2d wk). Gratifying $17,000 and may hold. Last week nifty $20,000.

Proctor's (RKO) (3,400; 35-$1.10)—"Lifeboat" (20th) and "Men on Mind" (20th) open tomorrow (Wed.). "Jane Eyre" and "Falcon Out West" (RKO) good $20,000.

State (Loew's) (2,600; 35-85)—"Song Russia" (M-G) and "Woman of Town" (UA). Protfiable $18,000 and may stay a second sesh. Last week "Madame Curie" (M-G), dismal $16,000.

'Miracle' Huge $17,000 In Seattle; 'Heart' 14G, 'London' 10½G, Both Fine

Seattle, March 21.

New bills at all deluxe houses, and helping swell overall total. "Morgan's Creek" is way out in front at the Paramount. "Jack London" also looks solid at Liberty.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—"No Time Love" (Par) (4th wk). Good $5,500. Last week, swell $7,000.

Fifth Avenue (H-E) (2,349; 40-75)—"Purple Heart" (20th). Great $14,000 in eight days. Last week, "Cry Havoc" (M-G), strong $13,400.

Liberty (J&vH) (1,650; 40-65)—"Jack London" (UA). Solid $10,500, and holds. Last week, "None Shall Escape" (Col), fair $6,700.

Music Box (H-E) (850; 40-75)—"Cry Havoc" (M-G) (2d wk). From Fifth Avenue. Okay $6,000 in eight days. Last week, "Lifeboat" (20th) (3d wk), nice $5,300 in six days.

Music Hall (H-E) (2,200; 40-75)—"Chip Off Old Block" (U) and "Hatcheck Honey" (U) (2d wk). Trim $7,000. Last week, wonderful $11,800.

Orpheum (H-E) (2,600; 40-75)—"In Our Time" (WB). Grand $12,000 in eight days. Last week, "Ali Baba" (U) (2d wk); sock $9,800 for six days holdover.

Palomar (Sterling) (1,350; 30-75)—"Men On Mind" (PRC) plus Rubinoff, in person, heading stage show. Stage layout responsible for bangup $11,000. Last week, "Women in Bondage" (Mono) and stage, fat $9,200.

Paramount (H-E) (3,039; 40-75)—"Miracle Morgan's Creek" (Par). Smash $17,000. Last week, "The Sullivans" (20th), mild $8,500.

Roosevelt (Sterling) (800; 40-75)—"Ali Baba" (U) (3d wk). From Orpheum. Fine $4,500. Last week, "Desert Song" (WB) (4th wk), sweet $5,000.

Winter Garden (Sterling) (800; 15-30)—"Gang's Here" (20th) and "Happy Land" (20th) (3d run). Fair $4,000. Last week, "Northern Pursuit" (WB) and "Top Man" (U) (3d run), good $4,300.

'Lady in Dark' New High at $29,000, Det.; 'Sullivans'-'Weird' Great 34G

Detroit, March 21.

Mid-Lent finds no slackening of biz in Detroit. While Fox will take over the leadership with "The Sullivans" and "Weird Woman," the smaller United Artists is heading for a new house record with "Lady in the Dark" and "Rookies in Burma." "Desert Song" and "Unknown Guest" is standout among holdovers at the Michigan.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—"None Shall Escape" (Col) (2d wk) and "Ghost Walks Alone" (Col). Former moved from Fox; brisk $10,500. Last week, "Purple Heart" (20th) and "Hat Check Honey" (U) (2d wk), prime $12,000.

Broadway-Capitol (United Detroit) (2,800; 55-75)—"Souls at Sea" (Par) (reissue) and "The Kansan" (UA). Tidy $14,000. Last week, "Govt. Girl" (RKO) (3d wk) and "Women Bondage" (Mono) (2d wk), moveovers, fair $9,000.

Fox (Fox-Michigan) (5,000; 55-75)—"Sullivans" (20th) and "Weird Woman" (U). Great $34,000. Last week, "None Shall Escape" (Col) and "Hi, Good-Lookin" (U), strong $32,000.

Madison (United Detroit) (1,800; 55-75)—"Lady Takes Chance" (RKO) and "Corvette K-225" (U). Back in loop at nice $5,100. Last week, "Salute Marines" (M-G) and "Heat's On" (20th), so-so $4,700.

Michigan (United Detroit) (4,000; 55-75)—"Desert Song" (WB) and "Unknown Guest" (Mono) (2d wk). Fine $22,000 behind last week's stout $29,000.

Palm-State (United Detroit) (3,000; 55-75)—"Fighting Seabees" (Rep) and "Casanova Burlesque" (Rep) (2d wk). Should tuck a choice $17,000 behind last week's robust $24,000.

United Artists (United Detroit) (2,000; 55-75)—"Lady in Dark" (Par) and "Rookies Burma" (RKO). Moving toward $29,000, and new house record. Last week, "Girl Crazy" (M-G) and "Man Down Under" (M-G) (3d wk), skidded down to okay $9,000.

'Heart' Fine $30,000, Frisco; 'Miracle' Snappy 28G, 'Holiday' Sturdy 13G

Key City Grosses

Estimated Total Gross
This Week..........$2,789,300
(Based on 24 cities, 188 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year..........$2,511,000
(Based on 26 cities, 194 theatres)

'Lassie' Lively $20,000 in Mpls.

Minneapolis, March 21.

Recently opened Radio City again has edge this week, "Lassie Come Home" being far out in front. Only other big newcomer is "Johnny Come Lately" at Orpheum. "Lady in the Dark" is strong on first week of run at Century after sock session to reopen Radio City.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—"Career Girl" (PRC) and "Isle Forgotten Sin" (PRC). Four days, satisfactory $2,000. Last week, "Voodoo Man" (Col) and "Darling Clementine" (Rep) split with "Texas Kid" (Mono) and "Whispering Footsteps" (Rep), strong $2,600 in eight days.

Century (P-S) (1,000; 40-55)—"Lady in Dark" (Par) (2d wk). Moved here after nine wham days at Radio City. Looks like fancy $7,000. Last week, "Lifeboat" (20th) (2d wk), light $4,000 after fair $10,000 initial canto at State.

Gopher (P-S) (1,000; 35)—"Woman of Town" (UA). Mild $3,000. Last week, "Rookies Burma" (RKO), mild $3,500.

Lyric (P-S) (1,100; 40-55)—"Miracle Morgan's Creek" (Par) (4th wk). Good $5,000. Last week, fine $6,800.

Orpheum (P-S) (2,800; 40-55)—"Johnny Come Lately" (UA). Forte $9,000. Last week, "Lodger" (20th) with Tommy Tucker orch, Virginia Weidler, etc., on stage (40-65), brisk $20,000.

Radio City (P-S) (4,000; 40-55)—"Lassie Come Home" (M-G). This "sleeper" has everybody gasping in astonishment at its boxoffice prowess. May reach terrific $20,000. Last week, "Lady in Dark" (Par), nine days, boff $22,500.

State (P-S) (2,300; 40-55)—"Desert Song" (WB) (2d wk). Pace still hot at $8,000 or near. Last week, corking $12,000.

Uptown (Par) (1,100; 30-40)—"No Time Love" (Par). First neighborhood showing. Okay $3,000. Last week, "Gang's Here" (20th), ditto.

World (Par-Steffes) (350; 40-75)—"3 Russian Girls" (UA). Mild $2,000. Last week, "Private Life Henry VIII" (UA) (reissue), fair $1,800.

'HEART' FAST $12,000, L'VILLE; BEERY 10½G

Louisville, March 21.

Rainy weekend hurt grosses in downtown deluxers. "Purple Heart" single billed at the Rialto, is getting a nice play to lead the straight filmers. George White's "Scandals" unit at the National is tilting "Men on Her Mind" to nice session.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 30-50)—"Miracle Morgan's Creek" (Par) and "Timber Queen" (Par). Moveover dandy $4,000, Last week "Fighting Seabees" (Rep), good $3,500 on m.o.

Kentucky (Switow) (1,200; 15-25)—"Thousands Cheer" (M-G) and "Fired Wife" (U). Mild $1,500. Last week "Princess O'Rourke" (WB) and "Northern Pursuit" (WB), ditto.

Loew's State (Loew's) (3,300; 30-50)—"Rationing" (M-G) and "Nine Girls" (Col). Medium $10,500 on Wallace Beery's "Rationing." Last week "None Shall Escape" (Col) and "Ghost Walks Alone" (Col), smart radio campaign helping get solid $12,000.

Mary Anderson (People's Theatres) (1,000; 30-50)—"In Our Time" (WB) (2d wk). Fairish $3,000. Last week $3,500.

National (Standard Theatres) (2,400; 50-75)—"Men on Her Mind" (Mono) and George White's "Scandals" unit on stage. Again it's the stage layout. Healthy $13,000. Last week "What a Man" (Mono) plus Ink Spots, others, on stage. Negro vocal combo boosted to wham $19,300.

Rialto (Fourth Avenue) (3,400; 30-50)—"Purple Heart" (20th). Critics gave this one fairish reviews. Looks like tops among straight filmers, strong $12,000. Last week "Miracle Morgan's Creek" (Par) and "Timber Queen" (Par), stout $14,000 and moveover.

Strand (Fourth Avenue) (1,400; 30-

San Francisco, March 21.

Spring fever weather and top flight films at the deluxers make the biz picture look good this week. "Knickerbocker Holiday," "Purple Heart" and "Miracle of Morgan's Creek" look outstanding.

Estimates for This Week

Fox (FWC) (5,000; 55-75)—"Purple Heart" (20th) and "Rosie Riveter" (Rep). Fine $30,000. Last week "Lady in Dark" (Par) and "Coastal Command" (RKO), tremendous $38,000 to lead town.

Paramount (FWC) (2,470; 55-75)—"Miracle Morgan's Creek" (Par) and "Hot Rhythm" (Mono). Solid $28,000. Last week "Bernadette" (20th) (2d wk), terrific $33,000.

St. Francis (FWC) (1,475; 55-75)—"Bernadette" (20th). Smash $20,000 for this small house. Last week "Sullivans" (20th) and "Gildersleeve Broadway" (3d wk). Fair $12,000.

Warfield (FWC) (2,650; 55-75)—"Wild Bill Hickok Rides" (WB) (reissue) with stage show "Hi-Diddle Diddle," with Buster Shaver and Olive, others, on stage. Mild $22,500. Last week "Cry Havoc" (M-G) with stage show "Startime Follies," excellent $29,000.

State (FWC) (2,160; 55-75)—"Lady in Dark" (Par) and "Coastal Command" (RKO) (2d wk). Sock $18,000 on extended run here. Last week "Fighting Seabees" (Rep) and "My Best Gal" (Rep), nice $15,500.

Golden Gate (RKO) (2,850; 55-75)—"Up in Arms" (RKO) with stage show featuring Merry Macs, Ada Leonard orch (3d wk). Stout $20,000 for six days. Last week, satisfactory $26,000.

Orpheum (Blumenfeld) (2,400; 60-75)—"Ladies Courageous" (U) and "Hi Good-Lookin'" (U). Trim $14,000. Last week "Hey Rookie" (Col) and "Nine Girls" (Col), $13,000.

United Artists (Blumenfeld) (1,100; 60-75) — "Knickerbocker Holiday" (UA) and "Men on Mind" (PRC). Sturdy $13,000 for small-seater. Last week "Bridge San Luis Rey" (UA) (5th wk), a good $7,800.

'Desert' Loud $15,500, Leader in K. C.; 'Bridge' Tall 15G, 'Heart' 14G

Kansas City, March 21.

Combo of uncertain weather and Lent is holding biz down. Strongest newcomer appears to be "Desert Song" at the Newman. "Bridge of San Luis Rey," at the Midland, opened briskly. "Purple Heart," which is single-billed day-date at Esquire, Uptown and Fairway, looks strong.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820; 2,043 and 700; 40-60)—"Purple Heart" (20th). Lusty $14,000. Last week "Song Bernadette" (20th), great $20,000, but under expectations at upped scale.

Midland (Loew's (3,500; 35-55)—"Bridge San Luis Rey" (UA) and "Klondike Kate" (Col). Healthy $15,000. Last week "Rationing" (M-G) and "Woman of Town" (UA), so-so $12,500, and under hopes.

Newman (Paramount) (1,900; 40-60)—"Desert Song" (WB). Sliek $15,500. Last week "Miracle Morgan's Creek" (Par) (3d wk), steady $8,500.

Orpheum (RKO) (1,500; 40-60)—"Tender Comrade" (RKO) and "Rookies Burma" (RKO) (3d wk). Nice $8,000 after total of $25,000 for first two rounds.

Tower (Fox-Joffee) (2,100; 35-50)—"Casanova Burlesque" (Rep) and "Sultan's Daughter" (Mono) with vaude. Fair $9,000. Last week "Nabonga" (PRC) and "Tiger Fangs" (PRC) with stage revue, okay $9,500.

'GUNG HO' HOTSY $14,000 PORT.; 'CURIE' BRISK 10G

Portland, Ore., March 21.

"Madame Curie" is packing the small United Artists currently but "Gung Ho" is standout at the Broadway. "Jane Eyre" also looks strong at Orpheum.

Estimates for This Week

Broadway (J. J. Parker) (1,900; 40-75)—"Gung Ho" (U) and "Weekend Pass" (U). Terrific $14,000. Last week, "Rationing" (M-G) and "Lost Angel" (M-G) (2d wk), strong $11,500.

United Artists (Parker) (900; 40-75)—"Madame Curie" (M-G). Dandy $10,000. Last week, "Butler's Sister" (U) and "Spider Woman" (U) (3d wk), solid $7,500.

Orpheum (Hamrick - Evergreen) (1,800; 40-75)—"Jane Eyre" (20th). Good $14,000. Last week, "No Time

(Continued on page 18)

50)—"Woman of Town" (UA) and "Three Russian Girls" (UA). Looks just fair at $4,000. Last week "Lodger" (20th) and "Casanova Burlesque" (Rep), $3,700.

'Fever'-Gray, Big $50,000, Paces Chi; 'Kid'-Garber Hot 32G, 'Heart' Wow 26G

Chicago, March 21.

Lent and income taxes have had little effect on Loop boxoffices and business continues close to normal with one or two houses doing above average biz. "Purple Heart" is expected to garner near excellent $26,000 in opening week at Roosevelt. Horror combo of "Crime Doctor's Strangest Case" and "Return of Vampire" at small Garrick looks fine $13,000. Oriental, with "Frisco Kid" reissue and Jan Garber's orchestra on stage, is headed for solid $32,000. "Song of Bernadette" is holding up to around $38,000 at the State-Lake and "Jane Eyre" goes into its second week at the United Artists with bright $20,000 in sight.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—"Rationing" (M-G) and "Aldrich, Boy Scout" (Par) (2d wk). Fair $7,000. Last week good $11,000.

Chicago (B&K) (3,900; 50-85)—"Swing Fever" (M-G) and Glen Gray orch on stage. Big $50,000. Last week "What a Woman" (Col) (2d wk) and stage show headed by Patricia Morison, swell $42,000.

Garrick (B&K) (900; 50-85)—"Crime Doctor's Case" (Col) and "Return Vampire" (Col). Fine $13,000. Last week "None Shall Escape" (Col), 5 days, and "Strangest Case" (Col) and "Return Vampire" (Col), 2 days, smart $11,000.

Grand (RKO) (1,150; 40-85)—"Gung Ho" (U) and "Swingtime Johnny" (U) (4th week in Loop). Snug $8,000. Last week neat $8,700.

Oriental (Iroquois) (3,200; 40-85)—"Frisco Kid" (WB) (reissue) and Jan Garber orch on stage. Solid $32,000. Last week "Weekend Pass" (U) and Earl Carroll's "Vanities" on stage, the same.

Palace (RKO) (2,500; 40-85)—"Govt. Girl" (RKO) and "Escape Danger" (RKO) (2d wk). Very good $18,000. Last week sturdy $23,000.

Roosevelt (B&K) (1,500; 50-85)—"Purple Heart" (20th). Excellent $26,000. Last week "Desert Song" (WB) (4th wk), slick $16,500.

State-Lake (B&K) (2,700; 75-$1.10)—"Bernadette" (20th) (3d wk). Corking $38,000. Last week robust $39,000.

United Artists (B&K) (1,700; 50-85)—"Jane Eyre" (20th) (2d wk). Brisk $20,000. Last week brilliant $24,000.

Woods (Essaness) (1,200; 50-85)—"Lady and Monster" (Rep). Nice $13,000. Last week "Crime School" (WB) and "Girls Probation" (WB) (reissues), 5 days, and "Lady Monster" (Rep), 2 days, pleasing $11,000.

'Comrade' Forte $18,500 In Pitt.; 'Standing Room' Brisk 17G, 'Bondage' 9G

Pittsburgh, March 21.

Biz looks pretty fair enough this week, considering Lent, snowstorms and income tax depressiveness. Penn's banging out the strongest session with "Tender Comrade," but Stanley is not far off pace with "Standing Room Only." "Women in Bondage" looks a money-maker at the Fulton. "Purple Heart" is holding up well in second week at the Harris.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—"Women in Bondage" (Mono). Got the razz from crix but public's going for it. Looks okay $9,000. Last week, third of "Jane Eyre" (20th), under $3,000 in three days.

Harris (Harris) (2,100; 30-60)—"Purple Heart" (20th) (2d wk). Doing very well at $8,500. May stay extra three days, which would hold up "Chip Off Old Block" (U) until Saturday (25). Last week, nice $14,000.

Penn (Loew's-UA) (3,300; 30-60)—"Tender Comrade" (RKO). Notices on this one varied but the dames will push it to $18,500, excellent. Last week, "Song of Russia" (M-G), n.s.h. $13,000.

Ritz (WB) (800; 30-60)—"Song of Russia" (M-G) (2d wk). Moved from Penn. Still mild at $2,000. Last week, "Guy Named Joe" (M-G) (4th wk), healthy $3,000.

Senator (Harris) (1,750; 30-60)—"Two-Man Submarine" (Col) and "Swing Out Blues" (Col). Fine $3,000. Last week, "Made for Each Other" (UA) and "Star Is Born" (UA) (reissues), stout $3,500.

Stanley (WB) (3,800; 30-60)—"Standing Room Only" (Par). Bang-up $17,000, maybe a bit more. WB deluxer returns to flesh on April 7 with Lionel Hampton's band. Last week, "Passage to Marseilles" (WB), sturdy $17,500.

Warner (WB) (2,000; 30-60)—"Passage to Marseilles" (WB) (2d wk). Moveover, nice $7,000. House closes tomorrow night (Wed.) for extensive remodeling job, reopening in two weeks. Last week, "No Time Love" (Par) on moveover from Penn, big $8,000.

'Lodger'-'Jingle' Wham $13,000, Pacing Omaha

Omaha, March 21.

"The Lodger" is smash surprise at Orpheum this week. Brandeis, with "Around the World" plus "Women in Bondage" also is fancy. "Standing Room Only," moved to Omaha for second week, is nearly as big as on first sesh at Paramount.

Estimates for This Week

Orpheum (Tristates) (3,000; 15-55)—"Lodger" (20th) and "Sing a Jingle" (U). Big $13,000 or near. Last week (20-65), "Cross Lorraine" (M-G) with Glen Gray orch, others, on stage, okay $17,800.

Brandeis (Mort Singer) (1,500; 15-55)—"Around World" (RKO) and "Women in Bondage" (Mono). Trim $7,000. Last week, "Fighting Seabees" (Rep) and "Career Girl" (PRC), $7,300.

Omaha (Tristates) (2,000; 15-55)—"Standing Room Only" (Par). Snappy $9,000. Last week, "Gung Ho" (U), smash $9,700.

Paramount (Tristates) (3,000; 15-55)—"Rationing" (M-G). Okay $8,500. Last week, "Standing Room Only" (Par), nice $9,500.

'Passage' Swift $39,000, Philly

Philadelphia, March 21.

Despite the unseasonable blizzard Sunday and plethora of holdovers, biz continues strong. "Passage to Marseille" is getting a bangup welcome on bow-in here, being only major opening. Holdovers of "Song of Bernadette," "Guy Named Joe" and "The Lodger," are keeping up torrid pace.

Estimates for This Week

Aldine (WB) (1,303; 75-$1.10)—"Bernadette" (20th) (4th wk). Whammo $24,000. Last week, smash $25,300 for third canto.

Arcadia (Sablosky) (600; 35-75)—"Where Are Children" (Mono) (2d run). Pulling surprising $3,800. Last week, "Desert Song" (WB), grand $6,500 for second run.

Boyd (WB) (2,500; 35-75)—"Song Russia" (M-G) (2d wk). Dropping to fairish $16,000 after neat $23,500 last week plus husky $4,500 for Sabbath showing at Earle.

Earle (WB) (2,760; 35-85)—"Phantom Lady" (U) with Blue Barron orch, Jack Durant and Mary Beth Hughes on stage. Profitable $22,500. Last week, "Swing Fever" (M-G), D'Artega orch and Bill Robinson on stage, great $24,800.

Fox (WB) (2,245; 35-75)—"Gung Ho" (U) (2d wk). Dipping to so-so $15,500 after bangup $26,500 for opening week.

Karlton (Goldman) (1,000; 35-75)—"Ali Baba" (U) (2d run). Still catching the escapist trade at nice $7,000. Last week, "Lost Angel" (M-G) proved a sleeper with swift $8,500 for second run.

Keith's (Goldman) (2,220; 35-75)—"Lifeboat" (20th) (2d run). Disappointing $6,000. Last week, "Jack London" (UA) pulled after five days of second run at poor $3,000.

Mastbaum (WB) (4,692; 35-75)—"Passage Marseille" (WB). Superb $35,000 plus hefty $4,000 for one-day stand at Earle, Sunday. Last week, "In Our Time" (WB) wound up five days of third week at mild $17,500.

Stanley (WB) (2,915; 35-75)—"Guy Named Joe" (M-G) (3d wk). Still bringing 'em in to tune of $19,500 after hardy $23,600 for second sesh.

Stanton (WB) (1,475; 35-75)—"Lodger" (20th) (3d wk). Pulling sleeper is excellent $11,500 after big $13,800 for second week.

'STANDING ROOM' IS SRO $17,000, DENVER

Denver, March 21.

"Standing Room Only" is smash at Denham, even topping combined total of "Passage to Marseille" at Denver and Esquire. "Tender Comrade" fell off badly on second week at the big Orpheum.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—"Purple Heart" (20th) and "Weekend Pass" (U), after day-date at Denver, Esquire. Fair $5,000. Last week "Bernadette" (20th), moveover, big $11,000.

Broadway (Fox) (1,040; 30-65)—"Curie" (M-G) (2d wk), from Orpheum. Nice $4,000. Last week big $6,000.

Denham (Cockrill) (1,750; 30-60)—"Standing Room Only" (Par). Smash $17,000. Holds. Last week "Miracle Morgan's Creek" (Par) (4th wk) and "Timber Queen" (2d wk), fine $10,000.

Denver (Fox) (2,525; 30-65)—"Passage Marseille" (WB) and "Hat Check Honey" (U), day-date with Esquire. Nice $13,500. Last week "Purple Heart" (20th) and "Weekend Pass" (U), also Esquire, nice $13,000.

Esquire (Fox) (742; 30-65)—"Passage Marseille" (WB) and "Hat Check Honey" (U), also Denver. Okay $3,000. Last week "Purple Heart" (20th) and "Weekend Pass" (U), also Denver, ditto.

Orpheum (RKO) (2,600; 30-65)—"Tender Comrade" (RKO) and "Men on Mind" (PRC) (2d wk). Sad $8,500. Last week big $16,500.

Paramount (Fox) (2,200; 30-50)—"Crime School" (WB) and "Girls on Probation" (WB) (reissues). Good $9,000. Last week "Gung Ho" (U) and "Chan Secret Service" (Mono) (2d wk), good $8,000.

Rialto (Fox) (878; 30-65)—"Gung Ho" (U) and "Chan Secret Service" (Mono), after two weeks at Paramount. Nice $3,500. Last week "Ali Baba" (U) and "Casanova Burlesque" (Rep), via Denver, Esquire, Aladdin, $4,000.

'ESCAPE'-VAUDE 18G, BALTO

Baltimore, March 21.

"None Shall Escape," coupled to a strong stage layout at the combo Hipp, looks standout. "The Sullivans" tapered off badly after rather good weekend trade at Loew's Century.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—"Sullivans" (20th). Slow getaway, fairish $14,000 in prospect. Last week "Bridge of San Luis Rey" (UA), failed to jell at $11,700.

Hippodrome (Rappaport) (2,240; 17-66)—"None Shall Escape" (Col) plus vaude, headed by Edith Fellows. Leading parade with rousing $18,000. Last week "Rookies Burma" (RKO) plus Martha Raye in p.a. near record at resounding $22,300.

Keith's (Schanberger) (2,460; 17-55)—"Uninvited" (Par) (2d wk). Steady $12,000 after rousing initial sesh at $17,200.

Maryland (Hicks) (1,240; 25-50)—"Calling Dr. Death" (U). Drawing mild $3,500. Last week "Swing Blues" (Col), average $3,800.

Mayfair (Hicks) (980; 25-50)—"Hey Rookie" (Col). Nice $5,000. Last week, second round of "Frisco Kid" (WB) (reissue), mild $3,700.

New (Mechanic) (1,680; 55-$1.10)—"Bernadette" (20th) (5th wk). Started fifth sesh yesterday (Mon.) after good $10,200 in fourth session.

Stanley (WB) (3,280; 20-60)—"Miracle Morgan's Creek" (Par) (2d wk). Holding in solid style at wham $16,000 after great $21,300 initial stanza.

Valencia (Loew's-UA) (1,480; 17-55)—"Guy Named Joe" (M-G) (moveover) (2d wk). Maintaining good pace at $4,000 after a fine $6,600 on previous week.

Prov. Okay; 'Sullivans' Solid $17,000, Beery 19G

Providence, March 21.

State's "Rationing" and Majestic's "The Sullivans" are plenty big hereabouts. Strand opened "Cover Girl" Monday. "Miracle of Morgan's Creek" got socko second week.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—"Tender Comrade" (RKO) and "Rookies Burma" (RKO) (3d wk). Still strong at $7,500. Last week, big $11,000.

Carlton (Fay-Loew) (1,400; 30-50)—"Jane Eyre" (20th) and "Hat Check Honey" (U) (2d run). Steady $3,500. Last week, "Gung Ho" (U) and "Hi, Good-Looking" (U) (2d run), ditto.

Fay's (Fay) (2,000; 30-50)—"Lady in Death House" (PRC) and vaude headed by Sleepy Hollow Gang. Steady $6,800. Last week, "Texas Masquerade" (Rep) and vaude, good $7,000.

Majestic (Fay) (2,200; 30-50)—"Sullivans" (20th). Solid $17,000. Last week, "Jane Eyre" (20th) and "Hat Check Honey" (U), neat $15,000.

Metropolitan (Snider) (3,200; 36-59)—"Million Dollar Kid" (Mono) and Sonny Dunham orch heading stage show. Three-day weekend run, snappy $7,000. Last week, "Voodoo Man" (Mono) and Mary Beth Hughes heading stage show, mild $5,500.

State (Loew) (3,200; 30-50)—"Rationing" (M-G). Wallace Beery opus okay. Looks stout $19,000 or near. Last week, "Bridge San Luis Rey" (UA) and "Ghost Walks Alone" (Col), swell $15,000.

Strand (Silverman) (2,000; 30-50)—"Cover Girl" (Col). Opened Monday (20). Last week, "Miracle Morgan's Creek" (Par) (2d wk), strong $12,000.

Storm Slows B'way Albeit 'Ali Baba' Strong $35,000, 'Voice Wind' Big 16G; 'Seabees' Hot 23G, 'Ladies' N.S.H. 15G

Although the snowstorm Sunday night (19) and all day Monday (20) thinned the total amount of trade in downtown N. Y. area, some of stronger shows withstood weather surprisingly well. However, the gross figure for all first-run houses does not add up so big in view of number of openings during past week.

Three pictures finished their first weeks last night (Tues.). "Ali Baba and 40 Thieves," among these, is getting the Palace a much stronger play than it has had in sometime, initial seven days hitting stout $35,000. "Voice in Wind," which finished its first week at small Victoria also last night (Tues.) knocked out a sock $16,000; but "Ladies Courageous," at Criterion, is disappointing at $15,000 and will be held only three additional days. "The Imposter" moves into Crit. Saturday (25).

The Capitol, which retained its stageshow for third week, but brought in a new picture, "Chip Off Old Block," last Thursday (16), looks short of $40,000, light. Picture was a one-week booking, "Heavenly Body" being slated for tomorrow (Thurs.), with Jimmy Durante, Bonita Granville, Raye and Naldi and Sonny Dunham band on stage.

A strong though not outstanding $23,000 is sighted for "Fighting Seabees," which entered the Globe Saturday (18), and will hold. Rialto's new one, "Falcon Out West," isn't doing well and will be lucky to reach mild $8,000, and won't hold.

Major opening today (Wed.) is "See Here, Private Hargrove," which begins a continuous run at Astor, following a special preem last night for benefit of Red Cross.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—"Private Hargrove" (M-G) starts regular run here today (Wed.), following special opening last night (Tues.) for benefit Red Cross. Final five days on 10th week of "Lifeboat" (20th), good profit-getter here, was under $10,000, okay.

Capitol (Loew's) (4,820; 55-$1.10)—"Chip Off Old Block" (U) (one week only) and Will Osborne orch, Larry Adler and Four King Sisters (3d-final wk). Switched pictures not helping, with less than $40,000 seen, light. Last week, second for stageshow and "Bridge San Luis Rey" (UA), short of $44,000, disappointing.

Criterion (Loew's) (1,700; 35-$1.25)—"Ladies Courageous" (U) (2d-final wk). On initial seven days through last night (Tues.) not hot at $15,000 and goes only three more, with "Imposter" (U) opening Saturday (25). Final eight days on third week of "Standing Room Only" (Par), $23,000, good.

Globe (Brandt) (1,410; 35-85)—"Fighting Seabees" (Rep). Strong albeit not terrific at $23,000, and holds. Last week, fourth for "Uninvited" (Par), $19,700, very strong.

Hollywood (WB) (1,499; 44-$1.25)—"Passage Marseille" (WB) (6th wk). Holding to recent pace, fifth week ending last night (Tues.) at $20,500, while fourth was near $23,000. Remains on.

Palace (RKO) (1,700; 35-$1.10)—"Ali Baba" (U). Off to a strong start, looking $35,000, and holds. Final six days on second week of "Jack London" (UA), weak $15,000.

Paramount (Par) (3,664; 55-$1.25)—"Lady Dark" (Par), plus Xavier Cugat band, Dean Murphy, others, on stage (5th wk). Getting back to Wednesday opening and calculating the weeks from that date now, because on past seven days got close to $90,000, big, while third week was $95,000. A 10-week run is planned, stageshow being tied up for that long.

Radio City Music Hall (Rockefellers) (5,945; 55-$1.65)—"Up in Arms" (RKO) and stageshow (3d wk). Remains amazingly consistent on draw, this week (2d) appearing very robust $108,000, despite bad weather. Holds further. Last week, terrific $115,000.

Rialto (Mayer) (594; 28-65)—"Falcon Out West" (RKO). Not doing well at $8,000. Last week, "Curse Cat People" (RKO) (2d wk), under $8,000, okay. "Tunisian Victory," official war picture distributed by Metro, opens Friday (24).

Rivoli (UA-Par) (2,092; 75-$1.65)—"Bernadette" (20th) (9th wk). Maintains very steady and strong gait at $49,000 and continues on; last week (7th), $51,000.

Roxy (20th) (5,886; 55-$1.10)—"Purple Heart" (20th) plus Count Basie orch, Carol Bruce and Zero Mostel, others, on stage (3d wk). Affected somewhat by weather but still strong at $80,000 on second week ended last night (Tues.); first was socko $101,000.

State (Loew's) (3,450; 35-$1.10)—"Riding High" (Par) (2d run) and, on stage, Molly Picon and Stardusters. Going lower than average this week at $23,000 tops, while last week was good at $30,000 with "Song Russia" (M-G) (2d run), Walter O'Keefe, Ray Eberle, others in person.

Strand (WB) (2,756; 35-$1.10)—"Harvest Moon" (WB) and Russ Morgan orch (2d wk). Should get around $47,000, nice, on first holdover session. Teeoff week, smash $54,400.

Victoria (Maurer) (720; 55-$1.10)—"Voice in Wind" (UA). Big business-getter for this small-seater, initial week, concluded last night (Tues.), pushing to excellent $16,000. Windup six days on second week of "No Greater Love" (Artkino) was $7,500, good.

Hub OK Despite H.O.s; 'Ali Baba' Oke $21,500, 'Lady in Dark' Socko 30G, 2d

Boston, March 21.

Holdovers are the rule in the Hub this week, but biz is good. "Lady in the Dark" remains a winner in its second week at the Met, touching $30,000, which is smash. "Purple Heart," "Ali Baba" and "Guy Named Joe" still are holding up for profitable takes. New bill is "Cry Havoc," at Loew's State, which looks big. Martha Raye, topping vaude at the RKO Boston, with "Nine Girls" has stout week.

Estimates for This Week

Boston (RKO) (3,200; 44-90)—"Nine Girls" (U) plus Martha Raye, Condos Brothers, Three Swifts, others, on stage. Raye drawing well, fancy $29,000. Last week, "3 Russian Girls" (UA) plus Duke Ellington orch, others, big $30,000.

Fenway (M-P) (1,373; 35-65)—"Purple Heart" (20th) and "Best Gal" (Rep) (2d wk). Holding up for good $6,300. Last week, great $8,000.

Memorial (RKO) (2,900; 44-75)—"Ali Baba" (U) and "Hat Check" (U) (2d wk). Rates average at $21,500. First four days, great $17,000.

Metropolitan (M-P) (4,367; 35-65)—"Lady in Dark" (Par) and "Casanova" (Rep) (2d wk). Wow $30,000, or near. First, smash $35,000.

Orpheum (Loew) (2,900; 44-65)—"Guy Named Joe" (M-G) (3d wk). Sagging to $20,000, but no complaints. Second session was dandy $27,000.

Paramount (M-P) (1,700; 35-65)—"Purple Heart" (20th) plus "Best Gal" (Rep) (2d wk). Fine $14,000. Last week, dandy $17,200.

State (Loew) (3,200; 44-65)—"Cry Havoc" (M-G) and "Strangest Case" (Col). Split bill with Orpheum this week, big $13,000 in prospect. Last week, "Guy Named Joe" (M-G) (2d wk), great $13,500.

Translux (Translux) (900; 28-65)—"Mad Monster" (Mono) and "Ghost and Guest" (Mono). Dual horror bill click at $7,500. Last week, "Women Bondage" (Mono) and "What a Man" (Mono), fine $6,500.

'Bridge'-Vaude $22,000 in Wash.

Washington, March 21.

Holdovers will cut into grosses this week, with "Bridge of San Luis Rey" and "Higher and Higher" splitting the new first-run money. Both helped by vaudeville, with "Bridge" likely to get top coin.

Estimates for This Week

Capitol (Loew) (3,434; 30-65)—"Bridge San Luis Rey" (UA), with vaude. Headed for good $22,000. Last week, "Rationing" (M-G) plus vaude, nice $24,000 on Wally Beery draw.

Columbia (Loew) (1,234; 30-66)—"Jane Eyre" (20th). Good $7,000. Last week, "Song Russia" (M-G), fine $7,500.

Earle (WB) (2,240; 30-90)—"Higher Higher" (RKO), with vaude. Good $21,500. Last week, "In Our Time" (WB) (2d wk), nice $16,500.

Keith's (RKO) (1,800; 40-65)—"Gung Ho" (U) (2d wk). Sagged to mild $8,500 on h.o. Last week, firm $15,000.

Metropolitan (WB) (1,800; 30-55)—"Our Time" (WB). Only fair $6,000. Last week, "Desert Song" (WB), mild $6,500.

Palace (Loew) (2,242; 30-66)—"Guy Named Joe" (M-G) (2d wk). Will exit to fine $14,000 after second session at stout $19,000.

Curtiz's Russell Starrer

Hollywood, March 21.

Next director chore for Michael Curtiz at Warners, "Roughly Speaking," slated to start early in April.

Henry Blanke produces, with Rosalind Russell starring.

COVER GIRL
YOU SOLD ME, HONEY!
Rita HAYWORTH Gene KELLY Cover Girl
What you've been waiting for!
THE MOST BRILLIANT MUSICAL OF OUR TIME!
Rita HAYWORTH
GENE KELLY
Cover Girl
In TECHNICOLOR
Music by JEROME KERN
Lyrics by IRA GERSHWIN
THE COVER GIRLS
15 of America's Most Beautiful Women
with LEE BOWMAN
PHIL SILVERS
JINX FALKENBURG
Screen Play by VIRGINIA VAN UPP
Directed by CHARLES VIDOR
A COLUMBIA PICTURE
Each ad is a ticket-selling honey
And there are 26 other equally good

HAYWORTH
ENE KELLY
ver Girl
TECHNICOLOR
man · Phil Silvers · Jinx Falkenburg
IRGINIA VAN UPP · Directed by CHARLES VIDOR
COLUMBIA PICTURE
MUSIC BY
Jerome KERN
LYRICS BY
Ira GERSHWIN
THE
COVER GIRLS
15 OF AMERICA'S MOST BEAUTIFUL WOMEN
IT'S THE "10 BEST" MUSICALS OF THE YEAR ROLLED INTO ONE!
Rita
HAYWORTH
GENE KELLY
Cover Girl
in TECHNICOLOR
A new joy, a new delight in memorable entertainment!
with
LEE BOWMAN
PHIL SILVERS
JINX FALKENBURG
Screen Play by VIRGINIA VAN UPP
Directed by CHARLES VIDOR
A COLUMBIA PICTURE
KERN
SHWIN
R GIRLS
newspaper ads where they came from ...
COLUMBIA PICTURES
"RED CROSS DRIVE! COLLECT EVERY PERFORMANCE EVERY DAY, MARCH 23rd THRU 29th."

It Happened Tomorrow

Hollywood, March 18.

United Artists release of Arnold Pressburger production. Stars Dick Powell, Linda Darnell and Jack Oakie. Directed by Rene Clair. Screenplay and adaptation, Dudley Nichols and Rene Clair; based on originals by Lord Dunsany, Hugh Wedlock and Howard Snyder, and ideas of Lewis R. Foster; added dialog, Helene Fraenkel; camera, Archie Stout; editor, Fred Pressburger. Previewed at Egyptian, March 17, '44. Running time, **84 MINS.**

Larry Stevens....................Dick Powell
Sylvia....................Linda Darnell
Cigolini....................Jack Oakie
Inspector Mulrooney....................Edgar Kennedy
Pop Benson....................John Philliber
Jake Schomberg....................Edward Brophy
Mr. Gordon....................George Cleveland
Mr. Beckstein....................Sig Ruman
Shep....................Paul Guilfoyle
Bob....................George Chandler
Jim....................Eddie Acuff
Nurse....................Marion Martin
Reporter....................Jack Gardner
Sweeney....................Eddie Coke
Mulcahey....................Robert Homans
Mrs. Keever....................Emma Dunn

"It Happened Tomorrow" poses a novel premise on which to spin a comedy-drama—what happens when a cub reporter gets a copy of tomorrow's newspaper. Screen results provide diverting escapist entertainment for all audiences, with many sparkling moments and episodes along the line. Picture will catch nominal billtopping dates in the first runs, but best spot is bill-sharing with film of similar rating.

Although there are numerous broadly sketched sequences aimed for laugh reaction, picture carries undercurrent of Continental directing technique of Rene Clair. The welding is more than passably successful, but main credit for picture's status can be handed to script by Clair and Dudley Nichols; it picks up every chance for a chuckle or laugh in both dialog and situation.

Powell, cub on the sheet, is befriended by the rag's veteran librarian who, after death, hands the youth copies of the next day's paper for three successive days. First day, he's on hand to witness a holdup he's anticipated, on second he expects capture at a bank; he figures quick cleanup at races for third day by getting advance gander at race results, but the third sheet also headlines his death in a hotel lobby.

Interweaved is his meeting and quick romance with Linda Darnell, medium and niece of mindreader Jack Oakie. Complications result in Oakie insisting on shotgun marriage route; trio head for the race track to parlay five straight winners, but are robbed en route home. Powell tries to duck the inevitable prediction of the newspaper yarn, but inadvertently winds up in the hotel lobby. But the victim of shooting is the holdup gent, who lifted his wallet, this breaking the hex.

Powell lightly handles the reporter spot to good effect; Miss Darnell is okay as the girl, while Oakie gives out with broad comedy with blustering characterizations. Edgar Kennedy is a bewildered police inspector. Others in brief supporting spots are well cast.

Three-minute prolog displays 50th wedding anniversary of Powell and Darnell for flashback unfolding of the strange tale, and gives audience inkling of final outcome for better reaction. Photography by Archie Stout is excellent throughout.

Walt.

Up in Mabel's Room

United Artists release of Edward Small production. Features Marjorie Reynolds, Dennis O'Keefe, Gail Patrick, Mischa Auer, Charlotte Greenwood. Directed by Allan Dwan. Screen adaptation, Tom Reed; based on stage play by Otto Harbach and Wilson Collison; camera, Charles Lawton; editor, Grant Whytock. Previewed at Loew's Sheridan theatre, New York, March 20, '44. Running time, **76 MINS.**

Geraldine Ainsworth....Marjorie Reynolds
Gary Ainsworth....................Dennis O'Keefe
Mabel Essington....................Gail Patrick
Boris....................Mischa Auer
Martha....................Charlotte Greenwood
Arthur Weldon....................Lee Bowman
Jimmy Larchmont....................John Hubbard
Alicia Larchmont....................Binnie Barnes
Priscilla....................Janet Lambert
Johnny....................Fred Kohler, Jr.
Justice of the Peace....................Harry Hayden

"Up in Mabel's Room," conventional bedroom farce of a pattern which was much in vogue in the 1920s and earlier, should hold up pretty well in the neighborhoods as the top feature and fill in satisfactorily on dual bills in first-run situations, exclusive of de luxers.

Some 17 years have elapsed since the Otto Harbach-Wilson Collison play was produced and, of course, much of the dialog, as well as situations and other comedy business are rather dated and familiar. Despite the obvious formula, where punches are telegraphed way ahead of developments and minimize elements of surprise and suspense, it appears likely to fare moderately well.

Some of the timeworn gagging and other tepid material still retains potency and will ring up a substantial laugh score. In addition it's a commercial title, and while the cast holds no outstanding names, there are several who are exploitable.

Yarn is about a bespectacled, newly-wedded Caspar Milquetoast, played by Dennis O'Keefe, who in a pre-marital moment of weakness bestowed an autographed slip upon a girl (Gail Patrick) to whom his business partner (Lee Bowman) is to be married.

O'Keefe's young wife (Marjorie Reynolds) suspects him of more serious indiscretions and one of those mixups which defeat all attempts at a solution until the last moment, further adds to the confusion during a weekend party.

Much of the comedy revolves about the double entendre relating to the object which O'Keefe is supposed to have slipped the "other woman" in Mexico. Series of compromising situations, in which two gals are involved, serves as basis for climaxers.

O'Keefe registers favorably in his comedy interpretation. Miss Reynolds photographs interestingly as the petulant wife, and Mischa Auer plays the waiter, whose mission it is to recover the incriminating lingerie, for laughs. Charlotte Greenwood is okay in a subordinate role.

Mori.

Ladies Courageous

Hollywood, March 16.

Universal release of Walter Wanger production. Stars Loretta Young and Geraldine Fitzgerald. Directed by John Rawlins. Story and screenplay by Norman Reilly Raine and Doris Gilbert; suggested by book, "Looking for Trouble," by Virginia Spencer Cowles; camera, Hal Mohr; editor, Philip Cahn; dialog director, Harold Tarshis; asst. director, William Tummel; special photog., John P. Fulton. Previewed at Pantages March 15, '44. Running time, **85 MINS.**

Roberta Harper....................Loretta Young
Virgie Alford....................Geraldine Fitzgerald
Nadine....................Diana Barrymore
Gerry Vail....................Anne Gwynne
Wilhelmina....................Evelyn Ankers
Tommy Harper....................Phillip Terry
Frank Garrison....................David Bruce
Jill....................Lois Collier
Mary Frances....................June Vincent
Brig. General Wade....Samuel S. Hinds
Colonel Brennan....................Richard Fraser
Snapper....................Frank Jenks
Bee Jay....................Janet Shaw
Alex Anderson....................Kane Richmond

Exploits of the WAFS (Women's Auxiliary Ferrying Squadron) provides basis for this over-theatricalized drama of the early femme ferry pilots who argued and pouted to be taken into regular Army service. Wandering, and at times confusing, continuity fails to generate much punch for audience attention, and picture will have to depend on heavy exploitation to carry through regular runs for more than nominal biz.

Intermingled among the serious air queens are a few who allow personal emotions and jealousies to interfere with their work—and to dull the cinema accomplishments of the entire group. Over-dialoged script hops aimlessly between girls' quarters at the airfield, takeoffs and landings, and several flashbacks to give onlookers an idea of previous events that projected several of the girls into the service. In continually slipping off the direct beam, picture unrolls at an uneven and yawning pace.

Loretta Young is the serious executive officer of the original two dozen WAFS, determined that the girls who ferry ships overseas should get recognition from Army brasshats. Her main job is to keep her charges in line and their minds on responsibilities at hand. Geraldine Fitzgerald is her publicity-seeking sister who nearly washes out the entire group after cracking up a plane. Aside from this pair, the other girls wander in and out of the proceedings for brief and extended sequences of minor importance. Frank Jenks provides snatches of broad comedy, while Richard Fraser is commanding officer of the flying field. Phillip Terry, David Bruce and Kane Richmond are each in a few shots for inconsequential romantic tieups.

Picture has been given adequate production mounting around the ferrying airfield. Direction by John Rawlins is handicapped by the loosely knit and over-dialoged script.

Walt.

The Lady and Monster

Hollywood, March 15.

Republic release of George Sherman production. Stars Vera Hruba Ralston. Features Richard Arlen and Erich von Stroheim. Directed by Sherman. Screenplay, Dane Lussier and Frederick Kohner; from story, "Donovan's Brain," by Curt Siodmak; camera, John Alton; editor, Arthur Roberts. Previewed in RCA projection room, March 14, '44. Running time, **86 MINS.**

Janice Farrell....................Vera Hruba Ralston
Prof. Franz Mueller....Erich Von Stroheim
Patrick Cory....................Richard Arlen
Mrs. Fame....................Mary Nash
Eugene Fuller....................Sidney Blackmer
Chloe Donovan....................Helen Vinson
Collins....................William Henry
Grimes....................Charles Kane
Mary Lou....................Juanita Quigley
Dr. Martin....................Harry Hayden
The Husky Man....................Jack Kirk
Antonio Triana and Lola Montes

Although title directly implies that this is a thrill-chill melodrama, and tag will catch plenty of customers in spots where such fare is accepted, picture is more of a clinical adventure. Picture's b.o. success will be in direct proportion to exploitation of the title in each individual situation, but at best it's a dual supporter for the regular runs.

Erich von Stroheim plays a scientist conducting research on keeping the brain alive after death. Vera Hruba Ralston and Richard Arlen are his two assistants in an Arizona desert castle.

Miss Hruba, former iceskating star, makes bid for dramatic buildup here, but is handicapped by role. Arlen is okay while Von Stroheim is most prominent.

Story unfolds at a stolid pace, with too few suspenseful episodes. Production shows substantial expenditure.

Walt.

Miniature Reviews

"**It Happened Tomorrow**" (UA). Escapist comedy-drama; good audience reaction.

"**Up In Mabel's Room**" (UA). Should fare well in duals.

"**Ladies Courageous**" (U). Cinema dramatics of femme ferry pilots needs exploitation hypo to catch nominal biz.

"**The Lady and the Monster**" (Rep). More clinical research than horror in so-so meller. Needs plenty of exploitation.

"**The Memphis Belle**" (WAC-Par). Fine documentary.

"**Westward Bound**" (Mono). Okay dual stagecoacher featuring Ken Maynard, Hoot Gibson and Bob Steele.

"**Heroes Are Made**" (Artkino). Dramatic, Soviet-made portrayal of a youthful revolutionary's development; moderate b.o.

Memphis Belle

(DOCUMENTARY)

"Memphis Belle" is a timely dedication to the U. S. Army Eighth Air Force, 41 minutes of thrilling film that will bring home to the nation's audiences exactly what our flyers are up against on European bombing missions.

Details of these missions, namely their planning by army strategists and the actual flights over Germany itself, are all vividly, excitingly documented in color, and it has an impact that is equally compelling. Footage was taken by a camera crew of three Air Force officers headed by Lt. Col. William Wyler and including Major William C. Clothier and the late Lt. Harold Tannenbaum. Latter, a veteran of the last war, joined up in this one at the age of 47 and lost his life while on a flight taking films incorporated in this picture.

Titled after a Flying Fortress which returned from 25 missions over Europe, "Memphis Belle" has two climaxes: one, an explanation by narrator Ed Kern, of the OWI, with the use of a map, of how six different flights are sent out from English bases to divide up Nazi defenses and lessen the risk of the mission; the other, films of the planes and their crews after they return from one of the raids, with many crewmen hurt and many of the planes shot up so badly it is surprising they returned at all.

Paramount will distribute the picture, starting in April, to the nation's film houses through the War Activities Committee.

Sten.

Westward Bound

Monogram release of Robert Tansey production. Stars Ken Maynard, Hoot Gibson and Bob Steele. Directed by Robert Tansey. Story and screenplay, Frances Kavanaugh; camera, Marcel Le Picard; editor, John C. Fuller. At New York theatre, N. Y., week of March 14, '44, dual. Running time, **54 MINS.**

Ken....................Ken Maynard
Hoot....................Hoot Gibson
Bob....................Bob Steele
Enid Barrett....................Betty Miles
Ira Phillips....................John Bridges
Roger Caldwell....................Harry Woods
Henry Wagner....................Karl Hackett
Albert Lane....................Weldon Heyburn
Jasper Tuttle....................Hal Price
Will....................Roy Brent
Judd....................Frank Ellis
Monte....................Curly Dresden

Featuring Ken Maynard, Hoot Gibson and Bob Steele, "Westward Bound" is a fast mustanger for duals.

Yarn concerns the efforts of the Trail Blazers (Steele, Gibson, Maynard) to cope with desperadoes trying to victimize ranchers of their property. But, as usual, Maynard, Gibson and Steele beat them to the draw.

Script, direotion and camera work are par for this type of fare.

On Approval

(BRITISH-MADE)

London, Feb. 26.

Gaumont-British production and release. Stars Clive Brook, Beatrice Lillie. Directed by Clive Brook. Adapted from Frederick Lonsdale's play by Clive Brook. Camera, C. Friese-Greene. At Leicester Square theatre, London. Running time, **80 MINS.**

George, Duke of Bristol....Clive Brook
Maria Wislack....................Beatrice Lillie
Helen Hale....................Googie Withers
Richard Halton....................Roland Culver
Dr. Graham....................O. B. Clarence
Parkes....................Lawrence Hanray
Mrs. McCosh....................Elliot Mason
Landlord....................Hay Petrie
Cook....................Marjories
Jeannie....................Molly Munks

Cleverest thing about this film is a trick opening sequence and an equally unconventional finish. Otherwise, the Frederick Lonsdale play not only does not lend itself to the screen, but it has too much chatter between the four principals. When Clive Brook as Duke of Bristol is not playing the silly ass with Roland Culver, his bachelor pal, Beatrice Lillie is engaging in Victorian misbehavior with Googie Withers, her rich American girl friend. Presence of Clive Brook and Beatrice Lillie may help put this over in U. S., but even then only for very mild returns.

"On Approval" was not only produced and directed by Brook, but he made the screen adaptation. So he gets any kudos attached to the smart opening. There's also novel treatment of the story, but it is doubtful if any director could make this outdated tale convincing to 1944 audiences. By the same token not one of the principals is able to bring reality to their roles. Admittedly "daring" for end of last century, it is patently dull today. And it is not even fuuny.

After the drawn-out plot development, the final pungent wise cracks only serve to emphasize the dullness of what has goue before.

Heroes Are Made

(SOVIET-MADE)

Artkino release of Mark Donskoy production. Stars V. Perist-Petrenko, D. Sagal, I. Fedotova; features V. Bubnov, V. Krasnovitsky, A. Dunaysky, A. Khvilia, B. Runghe, V. Balashov. Directed by Mark Donskoy. Screenplay, Mark Donskoy, based on novel by Nikolai Ostrovsky; music, L. Schwartz; camera, B. Monastirsky; English titles, Charles Clement. At Stanley theatre, N. Y., March 10, '44. Running time, **76 MINS.**

Pavel Korchagin....................V. Perist-Petrenko
Sailor....................D. Sagal
Tonia....................I. Fedotova
Artem Korchagin....................V. Bubnov
German Officer....................V. Krasnovitsky
Ukrainian Interpreter....................A. Dunaysky
Dolinnik....................A. Khvilia
Seryozha....................B. Runghe
Victor Leschinsky....................V. Balashov

Filming of a 14-year-old's revolutionary development provides intense drama hampered by technical deficiencies. Film's appeal will be restricted to those who avidly follow the Soviet releases.

Yarn deals with a young kitchen boy in a railroad buffet who, through the example of a partisan sailor leader, turns to active opposition of German occupation, 1918 vintage. Boy organizes a youthful underground but is forced to leave his friends when he helps the sailor to escape the police. He joins the Red Army and takes part in the rescue of these same friends who are caught in the interim and sentenced to be hanged. Adolescent love affair which develops into the real thing with growing maturity, provides the romantic relief.

Turo.

Candlelight in Algeria

(BRITISH-MADE)

London, March 1.

British Lion production and release. Stars James Mason, Carla Lehmann, Walter Rilla. Directed by George King. Screenplay by Brock Williams, Katherine Strueby from story by Dorothy Hope; camera, Otto Heller, Gus Drisse, Patrick Guy. At Regal, London, starting Feb. 18. Running time, **85 MINS.**

Alan Thurston....................James Mason
Susan Ann Foster....................Carla Lehmann
Von Alven....................Raymond Lovell
Maritza....................Enid Stamp-Taylor
Doktor Muller....................Walter Rilla
Yvette....................Pamela Stirling
Henri de Lange....................Leslie Bradley
Police Commissioner....................Michel Morel
General Mark Clark....................Bart Norman

Events move so quickly in wartime that so-called big events become quickly outdated. That's what has happened with this film. The hush-hush activities and spy intrigues leading up to General Mark Clark's secret disembarkation from a British submarine to a meeting of allied chiefs on the deserted North African coast prior to the Anglo-American invasion there form the basic plot.

A year ago that would have made a timely theme, but not today. Despite the theme, its chances in U. S. appear slim even on duals, the all-British cast being an obvious handicap. This is more melodrama than a war story about an outstanding event in the North African invasion.

Carla Lehmann is efficient as the unwilling accomplice of the Britisher (James Mason). Nice role is played by Pamela Stirling as French grisette, who gives her life more for love of the hero than love of France. Walter Rilla also scores, while Mason is okay, if a bit dour as the British officer. Backgrounds are adequate, but not outstanding.

Clem.

Fitzgerald Out on Bail After Collision Death

Los Angeles, March 21.

Barry Fitzgerald, screen actor, was freed on $2,000 bail following his arrest after a motor accident in which Mrs. Mary A. Farrar, 87, was killed.

Fitzgerald was charged with negligence, but was not under the influence of liquor, according to the police.

Kazan Starts 'Tree' Chore

Hollywood, March 21.

Elia Kazan checked in at 20th-Fox to start preliminary work on "A Tree Grows in Brooklyn," his first chore under his new contract as director.

Picture, based on the best-selling novel, will be produced by Louis D. Lighton.

ALBANY MGR. AVERTS PANIC

Albany, March 21.

Quick work by Leo Rosen, manager of Strand here, last week prevented a possible panic when smoke filled the theatre from a fire offstage. While 1,200 were watching a wartime melodrama, smoke began filtering into auditorium.

The lights went on, and Manager Rosen announced from the stage that a slight fire backstage caused the smoke and asked them to file out quietly.

Indpls. Hit By Taxes; 'Bernadette' N.S.G. At 18G, 'Heart' OK 12½G

Indianapolis, March 21.

The tax collector has put a damper on film trade here this week. Hardest hit is "Song of Bernadette," which opened weakly at advanced prices at Circle. "Purple Heart" is sturdy at Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 75-1.10)—"Bernadette" (20th). Opened slowly for probable $18,000, far below hopes. Last week, "In Our Time" (WB) and "Swing Time Johnny" (U) at 55c top, fair $10,700.

Indiana (Katz-Dolle) (3,300; 30-50)—"Purple Heart" (20th) and "My Best Gal" (Rep). Oke $12,500. Last week, "Jane Eyre" (20th) and "Hatcheck Honey" (RKO), strong $14,000.

Keith's (Indie) (1,200; 30-55)—"Going Spanish" (Indie) and vaude. Solid $5,500 in four-day run. Last week, "Iraq" (WB) and vaude, nice $5,000 for same time.

Loew's (Loew's) (2,450; 30-50)—"Bridge San Luis Rey" (UA) and "Yanks Ahoy" (UA). Fair $10,500. Last week, "None Shall Escape" (Col) and "Klondike Kate" (Col), fine $12,000.

Lyric (Katz-Dolle) (1,600; 30-50)—"Frisco Kid" (WB) (reissue) and "Coastal Command" (WB). Sturdy $8,500. Last week, "Gung Ho" (U) and "Moonlight Vermont" (U), dandy $5,400 for moveover.

'Lifeboat' $9,500 Tops Mont'l; 'Lodger' Big 7½G

Montreal, March 21.

"Lifeboat," at Capitol, looks ace new entry, but "The Lodger" is not far off pace at the smaller Princess.

Estimates for This Week

Palace (CT) (2,700; 30-62)—"Northern Pursuit" (RKO) (2d wk). Pointing to smart $7,500 after smash $10,000 opener.

Capitol (CT) (2,700; 30-62)—"Lifeboat" (20th) and "Weekend Pass" (U). Snappy $9,500. Last week, "Crazy House" (U) and "Timber Queen" (Par), fine $8,500.

Loew's (CT) (2,800; 35-67)—"Curie" (M-G) (3d wk). Great $9,000 after smash $11,000 second stanza.

Princess (CT) (2,300; 30-52)—"Lodger" (20th) and "Good Fellows" (Par). Okay $7,500 ahead. Last week, "Calling Dr. Death" (U) and "Lucky Fellow, Mr. Smith" (Par), good $6,500.

Strand (United Amusements) (713; 35-45)—"Sweethearts U.S.A." (Mono) and "Secret Service" (Mono). Neat $3,800. Last week, "Paper Bullets" (PRC) and "Queen Broadway" (PRC), trim $4,000.

Orpheum (CT) (1,100; 30-60)—"Intermezzo" (UA) (reissue) and "Sailor's Holiday" (Col). Nifty $3,500. Last week, repeat "Old Oklahoma" (Rep) and "Swing Time Johnny" (U), big $2,800.

St. Denis (France-Film) (2,500; 30-40)—"L'Immigrante" and "Sur le Planoher des Vaches." Averagc $4,000 ahead. Last week, "Le Quai des Brumes" and "Le Grand Elan," nice $4,500.

Picture Grosses

Continued from page 14

CINCINNATI

$9,000. Last week, "Bernadette" (20th) (4th wk), eight days (75-$1.10), good $11,000.

Family (RKO) (1,000; 25-35)—"Drifter" (PRC) and "Lady in Distress" (Indie) split with "Sailor's Holiday" (Col) and "Escape to Danger" (RKO). Average $2,600. Same last week on "Swing Out Blues" (Col) and "Return Strangers" (Col) divided with "Voodoo Man" (Mono) and "Riders Deadline" (UA).

Grand (RKO) (1,430; 35-65)—"Ali Baba" (U) (2d wk). Modest $6,000 after hefty $11,500 first week.

Keith's (United) (1,500; 35-65)—"Guy Named Joe" (M-G). Holding for second week on moveover. All right $5,000 after tall $7,500 for third sesh.

Lyric (RKO) (1,400; 35-65)—"None Shall Escape" (Col) (2d wk). No complaints at $5,000 on heels of fine $10,000 kickoff.

Palace (RKO) (2,600; 35-65)—"In Our Time" (WB). Mild $10,000. Last week, "Up in Arms" (RKO); swell $15,500.

Shubert (RKO) (2,100; 35-65)—"Up in Arms" (RKO). Moveover. Hotsy $8,500. Last week, "Jane Eyre" (20th) (2d run), fair $5,000.

PORTLAND, ORE.

Love" (Par) and "Racket Man" (Col) (2d wk), nice $10,000 in six days.

Paramount (H-E) (3,000; 40-75)—"Lifeboat" (20th) and "Career Girl" (PRC). Average $12,000. Last week (75-$1.10) "Bell Tolls" (Par), fancy $15,000 in four days of second week.

Oriental (H-E) (2,040; 40-75)—"Lifeboat" (20th) and "Career Girl" (PRC). Good $5,200. Last week, "No Time Love" (Par) and "Racket Man" (Col), oke $3,500 in five days of second week.

Playhouse (H-E) (1,200; 40-75)—"Where Are Children?" (Mono) and "Chan Secret Service" (Mono) (3d wk). Okay $3,500. Last week, brisk $7.500.

Pardon us for pointing...

Variety: Rousing escapist musical geared for top grosses in all situations . . . gaiety and songs in a fast-moving pic that will find a ready audience of all ages!

Film Daily: Loaded with comedy and romance . . . gets away from routine . . . good entertainment for all!

Motion Picture Daily: Gay, tuneful and entertaining . . . should provide film audiences with satisfactory escapist entertainment and do well at the box office!

Motion Picture Herald: A highly amusing film! At all times the music is delightful and well sung! Unique among current screen offerings!

Showmen's Trade Review: The music and sly humor will entertain and delight! Plenty of laughs run through the audience . . . should be a marquee draw in most situations!

Daily Variety: Smartly tailored to meet the popular audience demand for escapist entertainment . . . has the substance to compete with the best light screen diversion anywhere in the land!

Hollywood Reporter: Hit musical satire . . . for brilliantly launching a new production group with unlimited possibilities. Producers Corporation of America deserve the accolades of the industry!

The Independent: Full of high spirits and done with tongue in the cheek, the initial production of PCA is a gay bit of tomfoolery that gives out with plenty of laughs! Has strong popular appeal!

KNICKERBOCKER HOLIDAY

from good old United Artists

House Reviews

State, N. Y.

Molly Picon, Peg Leg Bates, Rey Kehoe (8), Gautier's Steeplechase, Gene Baylos, Stardusters with June Hutton (4), Ruby Zwerling House Orch; "Riding High" (Par), reviewed in "Variety" Nov. 10, '43.

Rather mild unit here currently, indifferent at best and disappointing at its worst. Molly Picon fares well with her tailor-made singing impressions of Manhattan sidelights. Unimpressive material in the obvious sidewalks of New York idiom registered nicely with a generous audience. She encores with another interpretative piece about hands.

Peg Leg Bates, familiar to vaude audiences through frequent bookings in the N. Y. sector, is as always a solid click. He remains a better terper with his single leg than many hoofers using both. His standard, swift-paced taps and acrobatics, cleverly using the peg leg as a lever and balancer, are surefire.

Gautier's animal act in the opening spot, including both dogs and ponies, is also a long-time standard turn, okay in that department.

Three of the six turns on the bill are new to local audiences and are reviewed separately under New Acts, though Reg Kehoe and his marimba band and Gene Baylos, comedian, look as if they have been around. The Stardusters, vocal quartet with June Hutton, have been in radio.

Mori.

Capitol, Wash.

Washington, March 16.

Mary Raye & Naldi, Wally West, Francisco & Dolores, Sam Jack Kaufman's House Orch, Lynn Allison; "Bridge of San Luis Rey," (UA).

An okay prelude to the show is provided by Sam Jack Kaufman's musicians who open with "Holiday for Strings," which gives the violin section a chance to shine, also Lynn Allison's Jerome Kern vocal with clarinet dressing by Lee Hardesty.

Trailers part to disclose Francisco and Dolores with balancing feats on a perch. Tricks are nicely sold by a curvaceous gal in revealing costumes. Wally West, new here, sells his vocal pyrotechnics and imitations which cover the range from Jimmy Stewart to Major Bowes. For an encore a satire on a sweepstakes winner talking for the newsreels. Took four bows.

Gene Ford's set dresses the stage neatly for Raye & Naldi. Stately columns give the team an air of class before they begin to step. They further accentuate the impression of class with a combination of fast and slow motion terps. Do three numbers and could remain longer.

Arke.

Tower, K. C.

Kansas City, March 17.

Radcliffe & Jenkins, Wally Overman, Joe Franklin, Do-Re's (2), Tower Orch with Jack Parks & Marilyn Ballinger; "Casanova in Burlesque" (Rep) and "Sultan's Daughter" (Mono).

Current Tower bill opens with the house orch's "Couldn't Sleep a Wink Last Night," with Marilyn Ballinger on the vocal to warm up the crowd. Wally Overman, chalk artist, doubles as m.c.

First on are the Do-Re's, who open with a medley on squeeze box and sax. The girls click with standards and pops on a multitude of instruments. Joe Franklin works with three small, well-trained pooches for big response.

Am contest winners, Helen and Gloria Niess, tapsters, step out with a fast hoofing routine.

Next-to-closing goes to Wally Overman, who uses colored chalk to produce quick landscapes and caricatures.

Radcliffe & Jenkins, mixed sepia duo, combine pop music with comedy biz effectively. They open with "There Goes My Heart" and close with "Paper Doll." Woman is good on the ivories, while the man has plenty of volume in his vocals. Voice changes are smooth.

Nice houses opening day.

Earl.

Orpheum, L. A.

Andy Kirk Orch (16), with June Richmond, Tony Jenkins; Golden Gate Quartet, Dorothy Donegan, Douglas Bros; "Saint Meets Tiger" (Rep).

Talent on Orpheum stage this week is all solid jive. Andy Kirk's orchestra (16) sets the beat and sells his rhythms for big rewards. Band uses sharp arrangements and has strong brass backing for prominently used reeds. Rhythm section also is stout in holding beat together. Orch's halfway number, "Gater's Serenade," is a sock piece of tune merchandizing, spotting of the tenor saxes, of J. D. King, Eddie Loving and Jimmy Forrest, helps the tune's solid grooving. Another clicker is "Mr. McGhee Special," written and trumpeted by sideman Howard McGhee.

Standout of bill is buxom June Richmond, orch's femme vocalist. Gal has good pipes but adds gestures and grimaces to help sell her stint and had to beg off after three encores at show caught. She opens with "Embraceable You" and follows with "Hey Lordy, Mama." Encores are a comic bit about an opera star, "Darktown Strutters' Ball" and "47th Street Jive." Male vocals are given lukewarm treatment by Tony Jenkins, singing "Couldn't Sleep a Wink" and "Star Eyes."

Dorothy Donegan, classical swing pianist, is a free-wheeling driver on the keyboard. Her boogie woogie touch on the classics is something audiences like, and her swing touch to the body also sells itself. Turn is well liked.

Golden Gate Quartet switches the jive rhythms, using "Shoo Shoo Baby," "Do Nothing Till You Hear From Me," "Old Time Religion" and "Blind Barnabas" to please. Douglas Bros., jive hoofers, complete bill. Knockabout antics and comic phases of stint drew big response and encores.

Brog.

Keith's, Indpls.

Indianapolis, March 18.

Beebe's Bears, 3 Pretenders, Earl Morgan, Wilkie & Dare, LaForm Sisters, Bob Rollins; "Going Spanish" (Indie).

Keith's is making the best of a tough break that came when one of Stanley Beebe's bears took a bite out of Beebe's leg and sent that trainer to the hospital just before the opening. The act goes on without him or the bears. Instead, Rose Kress (Mrs. Beebe) gives a lecture on the care and feeding of the pets and tells of recent experiences on location with Hope and Crosby in "Road to Utopia." Bob Rollins, emcee, takes up the slack in running time by staging a fashion show in which three men lured from the audience model ladies' hats for laughs.

LaForm Sisters get a hand for their swell tricks on the high trapeze, catching plenty of kudos in their spectacular windmill finale. Earl Morgan keeps the customers pleasantly occupied with slick palming of lighted cigarettes, ping pong balls and scarfs. His smoothness registers nicely. Wilkie and Dare click with comedy tumbling and terps. Rollins, in his own turn, sings "Beguine" and does acceptable imitations of name bands. Pretenders, male trio, do well with zany imitations of the Andrews Sisters, Merry Macs to the music of an off-stage phonograph. Show up best click in miming Danny Kaye's "Dinah."

Biz average when caught.

Corb.

Earle, Wash.

Washington, March 17.

Dave Apollon, Jerry Lewis, Orantos, Eileen Ritter, Roxyettes, Jo Lombardi's House Orchestra; "Higher and Higher," (RKO).

This was a jitterbug audience of Sinatra fans, opening show. Jo Lombardi's band is moved up on the stage with orchestra pit covered to bring acts nearer the audience. Eileen Ritter opens with a rah-rah number, girls in college get-ups and carrying megaphones. Roxyettes are swell steppers and this routine draws heavy applause. Girls introduce Jerry Lewis, who gives a smart satire on an opera singer, and encores with a burlesque of Frank Sinatra. Followers of "The Voice" heartily applauded routine.

Dave Apollon, working with three musicians, is a wizard at timing, scatters his jokes to the best effect, with his three aides working nicely into his comedy. In between they mix in some fine melody using mandolin, guitar and bass viol. A solid hit.

The Orantos are introduced in a circus atmosphere, with a number of nifty acro tricks. Roxyettes return as "Ring Masters" to go through a circus routine. This is 45 minutes of tabloid revue, well lighted and staged.

Arke.

RKO, Boston

Boston, March 17.

Martha Raye, Roy Smeck, Winter Sisters (3), Swifts, Condos Brothers; Larry Flint's Orch; "Nine Girls" (U).

A bit plumper but otherwise not appearing the worse for wear (although she's still troubled with tropical fever, contracted while abroad), Martha Raye still wows her following with her strenuous brand of comedy, singing and mugging, and as the featured item on a list of straight vaude here, is dragging in plenty of biz.

The RKO gives this show some semblance of a band show idea by dressing up Larry Flint's pit band, augmenting it with a few extra hands and putting it up on the stage. Band acquits itself nobly with a good hot prelude and very substantial musical support for the acts.

Show opens with familiar Winter Sister's tumbling routine, always good lively stuff. Follows with Roy Smeck in a banjo, guitar and ukulele layout, novelty sound effects catching nice reception. Electric guitar failed to work at opener, but Smeck carried it off in showmanly fashion.

Three Swifts toss Indian clubs and gags at each other in tasty juggling sesh to curry plenty favor, and Condos brothers tap out a suitably brisk entre for the star. Miss Raye does "Shoo Shoo," "Mr. Paganini" and other faves, replete with asides, gags and postures. She tastefully refrains from laying on the overseas stuff, and what she does say has in consequence all the more impact. Audience goes big for her.

Elie.

Oriental, Chi

Chicago, March 18.

Jan Garber Orch (16) with Liz Tilton, Bob Davis; Jackie Green, Blair & Dean, West & Lexing; "Frisco Kid" (WB).

With his style switch, Jan Garber bowed to the will of the bobby-soxers and has built a neat swing outfit that can hand it out hot or sweet. However it's hot most of the time, opener being "Dogpatch," a noisy concoction, other numbers being cut to fit running time. Bob Davis and Liz Tilton, band vocalists, Dean Sayre, sax; Maurice Winters, trombone, and Bill Kleeb, trumpet, share spots in the other orch offerings. This group is heard in "My Heart Tells Me" and "Stormy Weather." The harmonizing sounds okay. Davis, an acceptable baritone, garners a good mitt for his efforts. Liz Tilton gives out with "San Fernando Valley" and "Do Nothin'" for click effects.

Blair and Dean and Jackie Green, just out of the Rio Cabana, repeat their night club successes. Their three numbers, a waltz, a musical comedy number and a polka are highly relished by the customers. Team has a classy appearance and execute nifty dance patterns with ease and precision. Jackie Green tees off with a few stories before getting into his line of impressions which include Jolson, Cantor, a burlesque on Mr. Anthony, Ink Spots doing "If I Didn't Care" and topping it with a sock Jimmy Durante. Had to beg off.

West and Lexing register with their line of chatter and burly comedy. Tall West straighting for short baldheaded Lexing in a combination of talk, song and funny pieces of buniness, has the customers laughing all the way. Big at the exit.

Morg.

Adams, Newark

Newark, March 17.

Andrews Sisters (3), Mitch Ayres Orch (16) Eleanor Teeman, Wally Ward; "Timber Queen" (Par).

At the Adams this week patrons are plentiful and plenty satisfied. There's little doubt but that the Andrews Sisters deserve major credit for the boffo boxoffice totals but Mitch Ayres' musical crew merits kudoes for its share in making the stage menu a strictly appetizing affair.

Laverne, Maxene and Patty, looking nice in striking pink costumes with checked tops, give out with "Boogie Woogie Bugle Boy," "Pistol Packin' Mama," "Shoo Shoo Baby" and a medley, exiting while those out front clamor for more. This potent trio has had imitators here by the score. That's probably one reason why the mccoy gets such joyous response from the audience.

The Ayres layout pleases and wins particularly warm recognition with "My Ideal." Band has a femme trumpeter, Estelle Slavin, who is introduced by Ayres as his probable successor if and when he trades baton for a gun a few weeks hence. Mitch brings her forward to lead crew in "Body and Soul" and she does a neat job of selling.

Combo carries two vocalists, Dick Dyer and Ruth McCullough. The juve crooner gets a healthy quota of squeals with "Speak Low" and "My Heart Tells Me" while the attractive Miss McCullough chirps "No Lovin', No Nothin'" and "Besame Mucho," to draw audience admiration.

Eleanor Teeman displays talented taps to make a worthwhile single for any bill.

Wally Ward keeps the house merry with his clowning and pleases them with his piano playing. He's forte with the black and white, making one wish he'd lay off the risibles a trifle more in favor of providing additional ear appeal.

Ring.

FIRE RULES JAZZ UP LOEW AND RKO IN HUB

Stringent enforcement of new fire regulations governing picture theatres in Boston may force Loew's and RKO to spend in the neighborhood of $325,000 in remodelling circuit houses there. Understood that appeals by circuit reps for some modification of new fire regulations have again been turned down.

In case of Loew's, additional land would have to be purchased if new fire exits are to be built to conform with the demands of the municipal authorities. Some doubt, however, that Loew's will be able to purchase any adjoining property needed for this purpose.

Night Club Reviews

Wedgwood Room, N. Y.

(WALDORF-ASTORIA)

Corinna Mura, Paul Draper, Leo Reisman and Mischa Borr Bands; $2 couvert.

When Paul Draper gets down to his Templeton-in-taps medley, i.e., an audience-participation, ranging from "Mairzy Doats" to Ravel's "Bolero," he really gets to his customers, especially on a cafe floor. Up to that point he is very concertesque with his taps to tunes like Lecuona's "Malaguena" and excerpts from Brahms and Mozkowski. A hoofer to longhair music is good showmanship before the platform customers—and Draper has done very well in that field, partnered with Larry Adler on the harmonica—but in a saloon like the Waldorf's Wedgwood it comes off better when he gets down to "Surrey With the Fringe" and the al fresco medley.

Draper, of course, is a good-humored virtuoso of his specialized type of terps. He does his stuff with unction and grace, and his manner of announcing—which, as almost everybody knows by now, has also been the means of curing his stuttering — marks him well for the showman that he is.

Corinna Mura, doubling from "Mexican Hayride," gets to 'em when she goes into her standard self-guitaring specialty. The opening tune, from the Mike Todd production, doesn't tee her off too strongly, but the "Siboney," "Babalu" and the samba stuff, matching her odd-looking coiff with the wild Afro-Cubano tempos, commends her anew for any cafe floor. Per usual, of course, Leo Reisman's dansapation and accomps for the show are solid-Jackson, Reisman making his contribution stand up for showmanly values. Mischa Borr's ensemble relief band likewise goes with the Waldorf lease when it comes to the waltz and tango sets.

Abel.

Slapsy Maxie's, L. A.

Los Angeles, March 14.

Joe E. Lewis, Patti Moore, Benny Lessy, Sid Tomack, Carlos & Fernando, Elaine Barton, Whitney Sisters, Swifts (2), Phil Harris Orch (17); minimums, $2.50, $3.

Joe E. Lewis' opening brought out a prize turnout of Hollywood names which resembled a typical big picture preem with curbstone idol worshippers out in force and the 700 chairs groaning with the great and near-great. This town has always been a pushover for Lewis' non-too-prissy songs and quips. He gives them what they want, has them rolling and rocking and leaves them pleading for more.

His routines are well known to sun dodgers. All in the wow order are his "The Simple Little Things," "Can't Get the Merchandise," "Poor Little February" and "Man in the Moon." More to the fact, whatever the guy sings or says is right down the smart side. Lewis is here for four weeks, with an option for four more and could stand 'em for 44.

Incidental and preliminary to the main event are the rolling-skating Swifts; Elaine Barton, torchy and torrid on the jive run; Carlos and Fernando, Spanish dancers; Whitney Sisters, colonial dancers, and the zaney trio of Patti Moore, Benny Lessy and Sid Tomack, who take care of the blackouts upstairs over the band. Phil Harris airs his larynx when he isn't beating time and if he isn't careful they'll be calling him the new Bert Williams.

Entrepreneur Sam Lewis hasn't effected tails or a white tie yet but it must be coming. The awning out front now carries a coat of arms and the menu lists such entries as poulet de dande aux giblets, pommes de terre a la neige, petit pois francaise and filet de sole fritt a l'anglaise. Slapsy's has come a long way since they broke down the wall of a Chinese laundry to put in more tables.

Helm.

Le Ruban Bleu, N. Y.

Peters Sisters (3), Bernie West, Imogene Coca, Maxine Sullivan, Julius Monk, Herman Chittison; $2-$3 minimum.

Imogene Coca has been one of those "coming" comediennes who somehow never quite made the grade. She finally delivers here. Her bizarre and unique sense of comedy values register best in an intimate boite of the Ruban Bleu's calibre, and she seems to have found herself as she runs the gamut of stuff which she did before in intimate revues, and which for one reason or another (usually in Leonard Sillman-type of shows) never lasted. She reprises "Black Magic" and the diseuse hokum; the I. J. Fox satire (including that furrier's signature song), and a burlesque on the East Indian dancers (Jack Cole, Chandra-Kaly, Kraft Sisters); and for the "Mairzy Doats" topper, with Tagore variations, she chalks up a solid score.

Julius Monk, who conferenciers the talent on behalf of Anthony Mele's establishment, first introduces the hefty Peters Sisters (3) who never showed to better advantage than here with "Shoo-Shoo-Baby," "Why Do You Pass Me By" (in French, with Harlemesque rhythm variations, of course), a touch of Gilbert & Sullivan via "Poor Little Buttercup." The heftiest of the trio is a particularly good comedy foil.

Bernie West, doubling from "Early to Bed," is another nitery novelty with his satirical burlesques of the femme torchers, "Invitation to a Dance," Macdonald-Eddy, medley of old jokes, etc. West resurrects a Durantean technique of enlisting a busboy for comedy stoogeing, and he gets a lot out of it. Maxine Sullivan toplines and boffs, per usual. She's been here on a marathon run and seemingly rates as a perennial fave with her own style of sweet-swing vocalizing.

Abel.

Jack Lynch's, Philly

(WALTON ROOF)

Philadelphia, March 18.

Henny Youngman, Cantu, Hilda, Andrew Sisters, Neil (Sonny) Fontaine; Eddie DeLuca Orch (7), Vincent Rizzo Orch (4), Bubbles Shelby; no cover, dinners, $1.75 up.

The "glamour girl" line, once the trademark of Jack Lynch's shows, has been eliminated in the current Walton Roof layout. Chief reason is difficulty in obtaining lookers who can dance. Lent and the stringent enforcement of the 2 a.m. curfew have also brought a drop in business so no line for the moment.

Henny Youngman currently tops the show, performing in his characteristic fashion—replete with battered straw hat and violin.

He has added a wad of new material to his stint which is fresh and guffaw-getting. He is still a master at squelching hecklers as evidenced by his trigger quick ad libs which quieted noisy ringsiders when caught.

New here is Hilda, pert, expert juggler, who formerly worked as assistant to her well-known sister, Trixie. Hilda, a comely brunette, has taken a few tricks out of her sister's bag and added a couple of her own. Most spectacular is her tossing of lighted torches.

Cantu, the magician, is a holdover. His mystifying act of finding doves in the most unexpected places is still good for laughs no matter how many times one has seen it.

The blonde Andrew Sisters, hoofers par excellence, are also familiar to the Philly nitery scene and have added some new dance routines to their already diversified repertoire.

Neil Fontaine, fixture at the Roof, m.c.'s the show in adroit fashion as well as handling the vocal department. Fontaine's mike technique, his one fault, has improved somewhat, but could stand further coaching. The guy has a pleasing voice and manner.

Eddie DeLuca's orchestra and Vincent Rizzo's quartet of instrumentalists divvy up the musical chores while plump Bubbles Shelby does the vocals during the lulls and in the cocktail lounge.

Business was almost capacity at show caught (Saturday midnight).

Shal.

Havana-Madrid, N. Y.

Raul & Eva Rayes, Nestor Chayres, Padilla Sisters (2), Line (8), Jose Curbelo Orch (10), Cojito Orch (8); minimum, $2.50-$3.50.

Latest layout at this Broadway Latin oasis is mainly holdover, only new act in show being the Raul & Eva Rayes terp duo. Latter are doubling from Mike Todd's "Mexican Hayride" and provide the high-water mark in the half-hour revue. Nestor Chayres, Mex singing importation, and the Padilla Sisters, ranchero vocalists, are the holdovers along with the musical ensembles.

The Rayes pair warm up with a conventional rhumba routine, but hit on all cylinders with a take-off on a Model T Ford complete with sound effects and terpsichorean twitchings. Routine is sock and additional business of gal mussing hair of middle-aged ringsider added to the comedy.

Chayres' chirping bears out promise of his first appearance at the club some three months ago but he still has not erased the Smithfield attempt at expressiveness by facial contortions. Voice is of sufficient caliber to stand up on its own without the mugging. He's okay for sound but not for sight which is proved by his click radio appearances.

Padilla Sisters are standards by now with their close harmony interpretations of such Latin standbys as "Guarda La Cara" and "Caramba." Gals accompany themselves on the guitars and display a set of lusty pipes. Line routines act as spacers with the bullfight routine seemingly a fixture in this Gringo translation of Hispanic entertainment. Curbelo rhumba outfit provides swell backing for show while the Cojito group are more than adequate for the clientele hoofing.

Turo.

Setting the Public Straight on Motion Picture Industry's Contribution to Overseas Morale:

Publishers of True Confessions, Movie Story and Motion Picture take large advertising space Coast-to-Coast in 19 Big City Newspapers and Trade Magazines, To Reveal How Armed Forces Abroad See New Hollywood Productions—Often Ahead of Broadway

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A Message To You About Your Boy Overseas:

In thinking about him, you wonder what movies he sees. Does he see only "old pictures?" The ones you saw together before Pearl Harbor? We can now tell you: No matter where he is, he is seeing the same pictures you see at your local theatre—occasionally even a world première. The Army's overseas Motion Picture Service, which chooses the films from all Hollywood's products, sees to that. So relax. Your boy overseas is getting the best of the movie bill of fare, and probably sees more pictures than you.

FACTS ABOUT HIS MORALE:

- 630,000 overseas men in uniform see latest Hollywood movies each night, admission free!
- Example: On Oct. 1, 1943, 1269 shows were presented in Army camps around the globe, 62 on Guadalcanal alone.
- Movies were shown on Bougainville 7 days after the beachhead.
- The 10,000th free film of the picture industry's gift to the War Department was delivered to Lt. General Somervell February 1944.
- Of the original 1000 films rented by the Army as an emergency measure just after Pearl Harbor, 300 are still in circulation abroad—commanding officers insist the boys want to keep them.
- Surveys prove mail and movies the 2 leading morale-builders. When Americans move into former Axis areas, available pictures are carried in and shown as soon as possible, pending arrival of latest Hollywood releases.

P.S. You see, he's well taken care of. In all probability, the new picture you saw last night is one he is seeing too. There *is* a war on, and global distribution isn't always perfect. The motion picture industry turns the films over to the Army in New York and from there they are rushed to your boy—wherever he is!

What Happened on Guadalcanal on The Night of October 1, 1943?

On this hot black night, 62 movie shows were presented on Guadalcanal alone. And 7 days after the beachhead on Bougainville was made, the men who took those bloody beaches saw a recent Hollywood production.

THE above advertising, to tell the public what the Motion Picture Industry and the Army Overseas Motion Picture Service are doing "behind the scenes," is appearing during March in the following publications:

Boston Globe, N. Y. Times, N. Y. Herald Tribune, Wall Street Journal, St. Louis Globe Democrat, San Francisco Chronicle, Cincinnati Inquirer, Washington D. C. Post, Philadelphia Inquirer, Los Angeles Examiner, Chicago Sun, Chicago Daily News; Printers' Ink, Advertising and Selling, Advertising Age, Tide, Sales Management, Western Advertising, The Advertiser.

* * *

FAWCETT PUBLICATIONS, INC.

Paramount Building, N. Y.

True Confessions, Motion Picture, Movie Story, Life Story, Mechanix Illustrated, Fawcett Magazine Comics, True, Startling Detective.

REPUDIATION OF A SMEAR

I have faith in the common people —tell the people the truth, and the nation will be saved.

LINCOLN

THE Motion Picture Alliance for the Preservation of American Ideals has had no communication in any form with United States Senator Robert Rice Reynolds, nor with any other member of Congress.

The Motion Picture Alliance never has authorized the writing of any letter to Senator Reynolds.

The Motion Picture Alliance has no knowledge of who may have written to Senator Reynolds.

Any statements made, or any letters written by the Alliance have been and will be signed by the members of its Executive Committee.

In the American system, there is no place for anonymous charges.

AFFIRMATION OF PURPOSES

The constitution which at any time exists till changed by an explicit and authentic act of the whole people is sacredly obligatory on all.

WASHINGTON

OUR purposes are to uphold the American way of life, on the screen and among screen workers; to educate, not to smear.

We seek to make a rallying place for the vast, silent majority of our fellow workers; to give voice to their unwavering loyalty to democratic forms and so to drown out the highly vocal, lunatic fringe of dissidents; to present to our fellow countrymen the vision of a great American industry united in upholding the American faith.

These are our purposes. We have no others.

MOTION PICTURE ALLIANCE FOR THE PRESERVATION OF AMERICAN IDEALS

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KING VIDOR
ROBERT M. W. VOGEL
GEORGE WAGGNER

WPB Okays New Phoenix 800-Seater; Briefs of Theatres and Exchanges

Phoenix, Ariz., March 21.
War Production Board okayed construction of a new 800-seater by Walter Gregg, operator of the Rex theatre.
House will be the second new one in Phoenix since the war started. Fox-West Coast recently drew permission to build a 700-seater for use as a move-over for its Fox de luxe theatre.

Silverman's New House
Los Angeles, March 21.
Saul Silverman bought the Majestic, 600-seat first run house in Santa Monica, from Mrs. Christine Armour at an undisclosed price. Silverman also holds a partnership in the Crenshaw theatre, L. A.

Johnstown's Mgrs. Ass'n
Johnstown, Pa., March 21.
Managers of town's 14 theatres met last week and organized the Johnstown Theatre Managers Ass'n, the purpose of which is the coordination of public service of all community show houses. Association intends to play an active part in such projects as war loan drives, Red Cross and similar undertakings.
Leo M. Conrad, manager of the Embassy, was elected president, and Harry Finley, manager of the Hollywood, secretary-treasurer.

Metro's Six Femme Managers
Due to manpower shortage, Metro has pressed six women into service as exchange office managers, latest appointment being Lila Goodin, who's been attached to San Francisco exchange several years.
Other femme managers previously set are Mrs. Amy Sinclair, Kansas City; Miss M. M. Ryan, Buffalo; Mrs. Blanche Carr, Charlotte; Mrs. E. Mitchell, Memphis, and Mrs. Hazel Anderson, Omaha.

Republic Renews Sheffield
Republic Pictures has renewed franchise agreement with J. T. Sheffield, covering Seattle, Portland, Salt Lake City and Denver.
George Gomperts, 20th-Fox exploiteer in Philadelphia, has been moved to N. Y. homeoffice to head pressbook department for company. He supplants Christy Wilbert, who goes into Navy, March 13.
Mike Weiss has been named by Rodney Bush, 20th exploitation manager, to take over the Philly spot formerly held by Gomperts.

Murphy Upped at U.
James H. Murphy, formerly assistant to F. T. Murray, manager Universal branch operations, elevated to post of personnel director in N. Y.

Classics Cashing In
Cashing in on Academy Award to Paul Lukas, Film Classics is releasing "Lady Vanishes," in reissue. This stars Lukas. RKO already has booked the picture to play its Brooklyn houses starting this week.

O'Donnell's New Berth
Philadelphia, March 21.
Vincent O'Donnell, RKO office manager here, named company New Jersey salesman. Replaces Jack Engel, who recently resigned to head Film Classics exchange here. Addie Gottschalk is new RKO office manager.
Charles Zagrans, RKO branch manager, appointed distributor chairman for War Activities Committee this area. Replaces Robert Lynch, Metro boss.
Edward Emanuel is new booker for the Jay Emanuel theatres. Goes in for Dave Melen, due to be inducted.

New House for Pitt
Pittsburgh, March 21.
WPB has approved construction plans for new theatre in Greenville, Pa., by Blatt Brothers. House, to be 1,200-seater, would be near Camp Reynolds.
Walter Kessler, manager of Loew's in Canton, O., discharged from Army because of eye infection and back with Loew's.

Femme Manager in Waterloo
Waterloo, Ia., March 21.
Miss Bea Reisner of Waterloo new manager Palace here; succeeds William S. Collier. She's Waterloo's first femme theatre manager.
Len Freid, new manager Paramount here, replaces Maurice Crew, now in Army. Fried formerly managed Time theatre, Rochester, Minn.

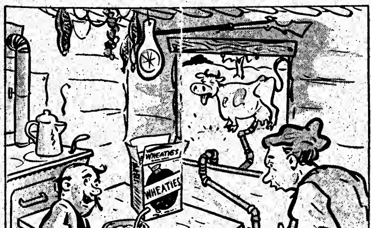
Campbell Sells Out
Handley, Texas, March 21.
The Gem here purchased by Charles B. Terry, local merchant, from P. L. Campbell. Campbell about to enter the service, which prompted the sale.

Gehring Again Heads Club
William C. Gehring, 20th-Fox western sales manager, reelected president of the Fox Family Club. Other officers of the home office club include Tom Connors, first vice-president; Lew Lehr, second v.p.; Jack Sichelman, third v.p.; Harry Reinhardt, treasurer, and Elsie Boland Collins, secretary.
Following the elections 16 war bonds were awarded to members of the club, with Stella Sidel, secretary to Andy Smith, Jr., receiving one for $500 on basis of the balloting.

Argentina

Continued from page 1

by Caesor Marcos, acting secretary-general of De Especiaculos Publicos, the bureau of the government having jurisdiction over films and other amusements.
Unknown what reaction among U. S. companies will be, but it had been felt that there would be gradual easing of censorship regulations following the Argentinian break with the Axis in January and that so-called pro-democratic pictures would be allowed in their entirety.
However, with Marcos now in full control of censorship, he has indicated his office is especially interested in production of war subjects dealing with political or ideological subjects, inasmuch as he is entrusted to prevent any declarations or manifestations which might affect cordial relations with friendly nations or wound the susceptibilities or national pride of foreign communities living in the country.
While not permitting any anti-dictator material in pictures, order also prohibits anything favorable to the Soviet since Argentina does not recognize Russia.



"Now, ain't this better than chasin' that cow all over the pasture?"

Help, aid and succor in getting breakfast . . . that's what Wheaties give you. Good whole wheat nourishment direct from package to you. These famous whole wheat flakes are all ready-to-eat. *P. S. Wheaties, "Breakfast of Champions," are second-helping good, too.*

Here, Kitty, Kitty

Hollywood, March 21.
Monogram's masterminds who solved various mysteries in "Detective Kitty O'Day" are up against another mystery—what became of Kitty? All wrapped up in celluloid, the play left the studio for a preview at a local theatre but never arrived, while 40 film critics waited.
At last reports the studio sleuths were still wondering about the what, where and how of Kitty. It may wind up as another film story, "The Disappearing Detective."

SKOURAS' STODDARD, BRANDTS' N. Y. LEASED

The two-story building at Broadway and 90th St., N. Y., which houses the Stoddard, one of the most profitable film houses on the upper west side, has been sold to Bernard Zimetbaum, who, with partners, operates the Yorktown nearby on Broadway as well as the Midtown and Dale, also in N. Y.
Property, assessed at $540,000, is under lease to the Skouras Theatre Corp. until 1950. Presumption is that after that date the Zimetbaum interests will take over operation of the Stoddard.
Involved in another major real estate deal of the past week is the New York theatre, operated by the Brandt circuit. It's part of a taxpayer in the heart of Times Square which has been purchased by Dario L. Toffenetti, who has a restaurant in the building.

Fizdale to Flack For International in East

Hollywood, March 21.
Tom Fizdale closed a deal to handle eastern ballyhoo for future product for Spitz-Goetz International Pictures.
Campaign starts off with exploitation of "Casanova Brown" and "Belle of the Yukon."

EVELOVE'S NEW AIDE
Hollywood, March 21.
New assistant to Alex Evelove, Warners studio publicity director, is D. D. Durr, Los Angeles Newspaper Publishers Assn. chairman for the last five and one-half years.
Durr, whose resignation from the press group takes effect April 1, succeeds Cameron Shipp, who recently left the Warner lot.

B'way Legit

Continued from page 1

just as it has consistently had more shows playing since Labor Day.
During the season of 1942-43 there was a total of 55 new productions. Current period of 1943-44 has already seen 54 fresh shows. For the season of 1941-42 there were 66 new shows, same as expected this season. Revivals are not included in the present reckoning although, again, the boards have several which are up in the big money.
Number of new shows last season established a low in moderate stage annals but the percentage of successes was exceptionally high. Broadway had been steadily slipping in the number of productions for a number of seasons but the ebb has evidently been passed.
This season will doubtless show as high a percentage of hits as last year, when the final count is registered. Popularity of last year's clicks has hardly slackened, and that should apply also to this season's product. Last fall there was an idea that even mediocrities would make money because of the theatre surge but it proved fallacious in nearly all instances.
Premieres have been sparse for the past month or so but spring production has spurted and there will be 11 or more arrivals during April, first week of that month being scheduled to see four first-nights and Easter week scheduled to see an equal number. Next week will bring "Mrs. January and Mr. X" to the Belasco. Week of April 2: "Chicken Every Sunday," Miller; "Follow the Girls," Century (formerly Jolson's); "Only the Heart," Bijou; "Public Relations," Mansfield. April 9 (Easter week); "Poor Little Parlor" (house to be named); "I'll Be Seein' You," 48th Street; "The Searching Wind," Fulton; "Allah Be Praised" (house not selected). April 16; "Sheppey," Playhouse. April 23; "Helen Goes to Troy," Alvin, and "Highland Fling" (Plymouth, mentioned).

Det. Dailies Cut Ads But Pictures Get News Break; Rated Good Morale

Detroit, March 21.
Drastic reduction in amusement business advertising here is bringing many changes in newspaper setup as pertains to theatres. While numerous papers in U. S. have slashed editorial copy to the bone to make room for amusement advertising, Detroit dailies have worked on a different angle, preserving a proportionate amount of editorial copy in relation to slashed advertising.
As one leading film advertiser here put it: "We're satisfied with this arrangement as compared to cities getting about two inches of news content and the rest solid advertising."
While reduced, Detroit amusement pages have cleared off ads to continue with most major columnists, reviewers and regular pix art. Process seems to have reconciled the theatres to a maximum of 140 lines a day on Times and Free Press for any theatre. The News works on a quota basis, using a reduction according to last year's space. The new limited space is causing theatres, unable to splash big campaigns, to use maximum linage for heavier advance campaigns, frequently taking most of the 140 lines for a seven-day plugging of bills before their opening. Continued strong business here seems to bolster the idea of the longer build-up before openings, with bill, once opened, held to a straight mention.
Theatres here have fared well as compared with the niteries, now cut out entirely on some days and apt to be cleared off a page without warning. Theatres are getting the prime recognition as essential to home morale—based also on larger audiences they serve as well as the war role they play—with a nod to them as old advertisers as compared to niteries.
Nabe houses too continue to get recognition over niteries. While restricted to four lines of type and no double-ads, the three-column spread of the nabe listings has been preserved by the Detroit press on the same theory of public service by the movies.

9-State 'Buffalo Bill' Premiere By 20th-Fox

"Buffalo Bill," 20th-Fox Technicolor opus on Bill Cody's life, will be given a nine-state preem in some 145 theatres of Utah, Nevada, Montana, Idaho, Oregon, Wyoming, New Mexico, Nebraska and Colorado, starting April 10.
Key preems will center on big theatres of West Coast chain in Denver and outstanding Interstate circuit houses in New Mexico.

Joe Shea's Emergency Op

Joe Shea, N. Y. rep for William Cagney Productions, was rushed to a midtown N. Y. hospital Saturday (18) and operated on for congestion in one lung. Reported doing nicely following hurried operation, but cannot receive any phone calls or visitors as yet.
Shea had been suffering from flu and severe pains in the back for several weeks.

New York Theatres

20TH CENTURY-FOX
Presents
"SONG OF BERNADETTE"
Continuous Performance
Doors Open 9:30 A.M.
RIVOLI B'way & 49th St.

Ann SHERIDAN - Dennis MORGAN - Jack CARSON
Irene MANNING
In Warner Bros. Hit!
'Shine On Harvest Moon'
In Person
RUSS MORGAN and Orch
EXTRA
BORRAH MINEVITCH'S
ORIGINAL HARMONICA RASCALS
Plus
BARBARA BLAINE
B'way & 47th St. STRAND

Humphrey Bogart
In Warner Bros. Hit!
"Passage to Marseille"
with
Claude RAINS ● Michele MORGAN
Philip DORN ● Sydney GREENSTREET
Helmut DANTINE ● Peter LORRE
George TOBIAS
HOLLYWOOD
Continuous - Opens 10 A.M. - B'way & 51st St.

SEE HERE, PRIVATE HARGROVE
M-G-M Hit
ASTOR
B'WAY & 45th ST.
CONTINUOUS
DOORS OPEN 10 A.M.
POPULAR PRICES!

DARRYL ZANUCK'S
"THE PURPLE HEART"
A 20th Century-Fox Picture
PLUS STAGE SHOW
Plus A Big Stage Show ROXY 7th Ave. & 50th St.

RADIO CITY MUSIC HALL
"UP IN ARMS"
Spectacular Stage Productions

RKO PALACE B'WAY & 47th St.
Maria MONTEZ - Jon HALL - Turhan BEY
"ALI BABA AND THE FORTY THIEVES"

AFTER VICTORY—WHAT?
POST-WAR JOBS?
LATEST MARCH OF TIME
RADIO CITY MUSIC HALL

LOEW'S STATE
Thurs., Mar. 23
ON SCREEN
RED SKELTON •
The Brooklyn Dodgers
'Whistling in Brooklyn'
In Person
WILL Osborne and Orchestra
Other Big Acts

CAPITOL B'way & 51st St.
William Powell
Hedy Lamarr
in M-G-M's
'The HEAVENLY BODY'
with James Craig
OPEN 10 A.M.
In Person
Jimmy DURANTE
Bonita Granville
Mary Raye & Naldi
Extra Added
Sonny Dunham and Orch.

"LADY IN THE DARK"
(In Technicolor)
In Person
XAVIER CUGAT
And His Orchestra
PARAMOUNT Times Square—Midnight Feature Nitely
BUY MORE WAR BONDS

VICTORIA THEATRE
Broadway at 46th Street
United Artists Presents
"VOICE IN THE WIND"
A Ripley-Monter Production
Starring Francis Lederer

Everybody in Show

At the stroke of midnight, Monday, March 27th, the walls of the Palace Theatre... sweetheart of all show business... will shake with sentiment and delight. For that night UNIVERSAL PICTURES pays tribute to the Grand Old Lady of Vaudeville Days with a special gala preview of the Charles K. Feldman Production

Follow the Boys

The first picture to demonstrate the heroic job that has been accomplished by the motion picture and all other branches of show business on behalf of the war effort.

Follow the Boys

Show Business' Own Tribute to Show Business ... a truly great event in the history of the movies with special significance at this time.

In addition to the extraordinary cast in the picture itself, a nostalgic touch will be added by the appearance of many former stars whose names, and vaudeville, are indelibly linked together. The atmosphere of the old Palace will be re-created in many ways. Celebs from many branches of show business and the literary world will also be there. A gala night for a gala occasion.

UNIVERSAL PICTURES

"RED CROSS DRIVE! COLLECT AT EVERY PERFORMANCE EVERY DAY. MARCH 23 THROUGH 29."

Business will be there!

UNIVERSAL

extends congratulations to Charles K. Feldman for his production of "Follow The Boys." The story behind this production, in our opinion, far exceeds in importance the fact that it will undoubtedly be Universal's most glowing financial success.

We have tried to cover everybody by formal invitation but this is a big industry and a big job. So if you seem to have been overlooked please forgive . . . and come anyway. Your occupation in show business is all the admission card you need.

Follow the Boys . . . to the Palace Theatre . . . New York . . . Monday, March 27th at the stroke of midnight . . . *Follow the Boys*

CHARLES K. FELDMAN *presents*

Follow the Boys

Starring GEORGE RAFT * VERA ZORINA

Guest stars in order of their appearance: JEANETTE MacDONALD * ORSON WELLES' MERCURY WONDER SHOW * MARLENE DIETRICH * DINAH SHORE * DONALD O'CONNOR * PEGGY RYAN * W. C. FIELDS THE ANDREWS SISTERS * ARTUR RUBINSTEIN * CARMEN AMAYA AND HER COMPANY * SOPHIE TUCKER DELTA RHYTHM BOYS * LEONARD GAUTIER'S BRICKLAYERS

These famous bands TED LEWIS AND HIS BAND * FREDDIE SLACK AND HIS ORCHESTRA CHARLIE SPIVAK AND HIS ORCHESTRA * LOUIS JORDAN AND HIS ORCHESTRA

with Grace McDonald * Charles Butterworth * Martha O'Driscoll * Charley Grapewin * Elizabeth Patterson Maxie Rosenbloom * Regis Toomey

Directed by EDDIE SUTHERLAND * *Produced by* CHARLES K. FELDMAN * *Associate Producer* ALBERT L. ROCKETT

A UNIVERSAL PICTURE

Science Finds an Explanation For 'Fluffing,' But How About a Remedy?

Schenectady, March 21.

A scientific explanation of "fluffing," bane of every announcer, performer and commentator, except the few guys who are quick on the uptake, was at last forthcoming last week. The problem was discussed for the first time on the air, via General Electric's "Science Forum" over WGY. When an Albany listener asked for an explanation, GE's Science Laboratories were asked for a definition. Its learned personnel, however, did not know just what "fluffing" meant. When the trade slang was "interpreted" the GE Laboratories sent letters to psychologists and scientists in various parts of the country.

Dr. Matthew Luckiesch, director of the GE Lightning Research Laboratory at Mcla Park (outside Cleveland), came up with the answer. He informed James Cornell, Answer Man on "Science Forum," that it's a complex matter and difficult to clarify. However, here is his explanation: It happens that when one reads a line of print he sees this in steps. In other words, he "gulps" a line of print, usually in three to seven gulps. Seeing an entire line of print is like drinking a glass of water, which is done in a series of swallows. One might see enough letters in one step, or "gulp," to encompass two words. This sensation goes through the rather intricate process to the brain and back, and it's easy to transpose two syllables from two words, respectively.

"In a sense, as we look at a line of print we see portions of that line, one after another, in a very small fraction of a second. This is all telegraphed to the brain and telegraphed back to the muscles controlling speech. It's very easy to transpose two syllables, which result in an amusing error. As a matter of fact, this is not the only kind of error, for a syllable may be dropped or any other kind of error may result in this complex course from seeing the line of print to speaking the line of print."

Timple, s'aint it?

Remote Control

Bruce Elliot, announcer who spiels the opening and closing commercials on the Gabriel Heatter newscasts over Mutual, has never met Heatter.

The latter does his stint each night from his home in Freeport, L. I., or wherever else he may be, while Elliot works from the WOR studios in N. Y.

CBS Donates Laff Show to Treasury

Hollywood, March 21.

CBS has gifted the Treasury Dept. with a half hour comedy show which will run 13 weeks, starting April 16. Entertainers will perform gratis, as will Phil Rapp, who has dreamed it up and will produce and direct the spot.

Constant laugh staff on the new government demi-hour will be Bert Lahr, Reginald Gardiner and Hanley Stafford. Three comedians will be augmented by guestars each week, with a high probability that Danny Kaye will be visitor number one.

Chief function of the program, which is to be utilized by both Treasury Dept. and OWI, will be to plug War Bond sales and other functions of government agencies.

Network costs for the program are estimated at $10,000 weekly.

Tele Producers Organize in N. Y.

Television producers and others actively engaged in the video field have formed the Television Producers' Assn., the asserted purpose of which is advancement of production in tele programs. Organization will hold its first monthly meeting at the Hotel Pennsylvania, N.Y., on March 30.

Membership will be limited to those actively engaged in television or with past experience in the medium, with organization sub-divided into committees which will study and report on video effect, production and technical background.

Acting officers include Bud Gamble, chairman; Edward Woodruff, vice-chairman; Jay Strong, secretary, and Roger Coelos, treasurer. Advisory board members are Allen B. DuMont, Tom Hutchinson, Walter Swenson, Sam Cuff, Eddie Dowling and Douglas Allen.

CHI THEATRE OF AIR'S 5-FOOT SHELF SERIES

Chicago, March 21.

New approach in broadcasting great works of literature is skedded by WGN, when a third show in the group presented under the banner of the "Chicago Theatre of the Air" is launched sometime in April. New series, to be known as "Chicago Theatre of the Air Dramas," will be broadcast from the WGN studios on Tuesday nights from 8:30 to 9.

Sherman H. Dryer, who recently resigned as radio director of the University of Chicago to join WGN production staff, will direct the series.

FITZGERALD JOINS D-F-S

Edward J. Fitzgerald, former v.p. at Erwin, Wasey and Donahue & Coe, has joined Dancer-Fitzgerald-Sample as an exec on the American Home Products account.

From 1936 to 1938 he was director of the National Assn. of Broadcasters in Washington.

'Aldrich' Audition Plan To Develop New Air Talent Gets AFRA Nix

Practice of the "Aldrich Family" cast and writers of getting together about a week before each show and holding a preliminary reading with new actors written into the script has been discontinued by an AFRA ruling that such sessions were rehearsals and as such required payment of full salaries to all involved.

As practice worked, the new actor was given an opportunity to read the part with the rest of the cast and if not satisfactory, the role was written out and the actor was paid $12.50. If found satisfactory, the actor went on, newcomers thus getting chance to break into radio. AFRA edict, however, makes continuance impractical and practice is being dropped. "Aldrich" was the only commercial airer that followed such a plan.

GOTTLIEB'S CHI.-N. Y. GOODWILL COMMUTING

Chicago, March 21.

Following policy inaugurated by him several weeks ago, Lester Gottlieb, MBS publicity chief, spent several days here last week calling on account execs, agency omcials, and sponsors for the purpose of ascertaining their likes and dislikes as they affect relations with Mutual.

Gottlieb plans on coming here every six or seven weeks for personal contacts. It's believed the first time a national network publicity head has travelled regularly between New York and Chicago for the purpose of building up goodwill. Mutual does not maintain a publicity branch here, all MBS press work in this area being handled through Dale O'Brien out of WGN.

N. Y. Indie Will Preem Series of Musical Tests

WNEW, N. Y., will attempt something new in radio sessions with a series of musical tests tabbed, "How Musical Are You?" starting early in April. Fifteen-minute stanzas will be headed by Doron K. Antrim and will be either projections of recognized tests of musical ability for non-musicians.

Each session will test a different musical talent, such as sense of rhythm, pitch, memory, etc., and give listeners opportunity to test their natural talents as regards music.

Writers Board Script To Show Up 'Gemutlich' Frau' As Menace, Too

Writers War Board is readying a script for presentation by one of the nets and for subsequent transcription broadcasts over local outlets with a new approach to the problem of German enemies.

All previous efforts along these lines have been directed towards showing the cruel nature of the Nazis that motivates the atrocities commonly associated with them. New script will deviate from this approach by showing the non-military Germans for what they are. Idea will be to show, for instance, the "gemutlich" German housewife who keeps her floors spotless but goes out marketing and berates any non-"Aryan" she passes on the way. It's expected that such a series might give an idea as to the postwar attitude it may be necessary to adopt towards the German nation as defined apart from the Nazi regulated state.

Church Mapping Drive on Radio Wine, Beer Adv.

Albany, March 21.

Elimination of wine and beer advertising on the radio is part of a vigorous three-point program which the New York State Council of Protestant Churches will launch in the near future. A Syracuse group of the Baptist Missionary Convention initiated the movement and invited the State Council to send a representative to a meeting in Utica last week. Gathering went thoroughly into the subject of control of the traffic in alcoholic beverages; of advertising on the air and in print, and of a temperance campaign in which the State and public schools would join.

The elimination of wine and beer advertising from radio and all liquor ads in the press had been advocated by the State Council before, but no definite campaign has heretofore been undertaken. State Council of Churches has been severely critical of the liquor industry, including the brewery interests, claiming it's sabotaging the American war effort via the plethora of drinking.

In the new campaign, it's probable that the State Council of Churches will have the support of the influential New York State Parent-Teachers Congress and affiliates. Congress, at recent meeting in Albany, went on record in favor of knocking out such ads on the radio, as well as for the elimination of blind buying and block booking of motion pictures.

It's believed that the State Council or affiliates will strongly protest several programs broadcast on Albany area stations. One to which ministers and Protestant church workers probably will object is a news program sponsored by a brewing company and in which emphasis is placed upon race results and betting odds.

Frankie Carle Orch To Replace Sammy Kaye On Old Gold CBS Show

Frankie Carle's orchestra will replace Sammy Kaye on the Old Gold account (CBS) April 5. Alan Jones may also join the show at that time. Carle's new combo, in existence about six weeks, is down for a minimum of eight weeks on the show and may go longer. Kaye will return when he opens at the Astor hoel, N. Y., late in June, if he's not in the Army bu then. He's 1-A.

Kaye's temporary exit from the Old Gold time is based on the agency's decision not to pick up the band during its forthcoming tour of theatres and one-nighters, on its way east from California. Band closed at the Palladium Ballroom, Hollywood, Sunday (19).

Fort Wayne.—Red Bicknell, emcee of the Blackhawk Valley Boys, heard with the WOWO "Famous Hoosier Hop" Saturday evenings, has been inducted into the armed forces.

From the Production Centres

IN NEW YORK CITY . . .

Robert S. Keller, formerly with NBC and A. M. P., licensing division, has joined N. Y. office of Burn-Smith Co., station reps....Ernst Noth, head of the German section, NBC's International Division, has left NBC to join the Navy. Noth was announcer, writer and producer, in addition to his administrative duties....Merle Kendrick's orch, the Glenn Miller Modernaires, and Paula Kelly, join the Joan Davis-NBC airer tomorrow (23) for the show's four-week stay in the East....Larry Adler marked his sixth successive week guesting on radio sessions when he appeared on Sunday's (19) stanza of the Philco-"Variety" "Hall of Fame." He shows up this Sunday (26) on the Fitch bandwagon....Nathan Rudich, named dramatic director this week of WNYC. He was formerly with WINS and the New School for Social Research dramatic workshop. He succeeds George Asness, who signed a Warner Bros.' writing contract.

Milton Berle has five writers working on his new commercial, "Let Yourself Go," for Eversharp, which preemed last night (Tues.) on the Blue....Maria Jeannetta White has resigned as media director of the Grey agency effective April 1....Ora Hope has quit as scripter at World Broadcasting March 31 to freelance....Presentation of the Army-Navy "E" award to DuMont labs in Passaic yesterday (21) received a dual rebroadcast job several hours later. WOR aired a platter and DuMont's W2XWV videoed the ceremonies via a Par newsreel clip.

Lindsey MacHarrie, who left Blue production to go with the American Red Cross in England at the start of the war, has returned to his post at the network....John McKay, NBC publicity chief, back from a southern and western trip....His assistant, Syd Eiges, is in 1-A....Joan Brooks replaces Kay Armen for one shot on the Bourjois show tomorrow night (23) on CBS....Television Broadcasting Ass'n to hold formal opening of its new offices at 500 Fifth Ave., April 1, with Will Baltin, secretary, in charge....Carol Davis has left NBC press dept. to join Tom Fizdale....Dorian St. George handling announcing chores on Dorothy Thompson show for Tri-Mount Clothes over the Blue Sunday nights....

ZaSu Pitts guests on the Louis Sobol "Bright Lights" WOR show on March 27, with Bonita Granville doing a guest shot on April 3....Ed Churchill, of Donahue & Coe, Florida vacationing for a month....Ben Kagan, who recently resigned a radio scripting job with the OWI, has joined the NBC writing staff....Frank Stanton, CBS veepee, last week received a 1-A classification.

IN CHICAGO . . .

Craig Maudsley has resigned as sales manager of WAIT and leaves the station at the end of the month....Helen Hinckley, formerly with Kenyon & Eckhardt, has joined the J. Walter Thompson agency as radio copywriter ....Vera Lane, who was featured on the Aunt Jemima shows before they left the air, packed up bag and baggage abruptly last week and announced she was bound for Sioux City to marry Lt. Lowell Sund, of the Army Air Forces....Paul Brentson, WMMB announcer and newscaster, is back from a month's vacation in Mexico....Dudley Faust, CBS network salesman, is slated to join the Marines....Lou Harrington, Wrigley building favorite, is in the Chicago Memorial Hospital recuperating from a recent operation ....Paul R. Fry of KBON, Omaha, was in town....Russ David, of KSD, St. Louis, is making musical arrangements for the Roy Shields programs heard over NBC....Doris Keane, general manager of WHIP, left for Washington in connection with obtaining new license from FCC to reopen the station....Florence Warner, WBBM educational head, to New York for a week on educational programming....Nancy Martin, heard on the "Breakfast Club" and "Hello, Sweetheart," Blue programs, leaves shortly for a New York vacation....Eddie Freckman has succeeded Eddie Simmons as producer of the Quiz Kids' program. Simmons was inducted into the Army last week....The Coronet Storyteller and Coronet Quick Quiz shows are now heard over 133 Blue outlets, 61 additional stations having been added to the original lineup of 72 stations last week....Everett Mitchell, NBC's Voice of the Dairy Farmer, addressed members of the Racine Dairymen's Cooperative Assn. at the organization's annual meeting at Racine last Saturday (18).

Sherman Marks, former WBBM-CBS producer and now in the Army, is working with Les Weinrott in the preparation of several scripts for Wrigleys' "America In the Air" shows dealing with the Air Command....Joe Spadea, former station rep and now a sergeant in the Air Corps at Wright Field, Dayton, was in town renewing acquaintances with old radio buddies ....James L. Billings, for many years a dramatic stock leading man, has joined the Blue production staff here....While Kleve Kirby vacations in Florida his announcing chores are being handled by Franklyn MacCormack and Dick Noble.

IN HOLLYWOOD . . .

This is birthday week at NBC. Freeman Gosden and Charles Correll crossed their 16th milestone as "Amos 'n' Andy" and Carlton Morse started "One Man's Family" on its 13th year....Don Thornburgh east for meeting of CBS station managers....Hay McClinton looking in on N. W. Ayer's show and then off to the desert for a few days' sunning....Nan Wynn pencilled for the canary's cage on "Duffy's Tavern" when the show moves here early next month....Louella Parsons hopes to start a run on her autobiog, "The Gay Illiterate," when she and Jack Benny toss around the plugs on March 26 broadcast....George Marek in from the east to set the scene for Joe E. Brown's "Stop or Go" quizzeroo for McKesson & Robbins on the Blue....Jerry King has opened New York offices of Standard Radio (transcription outfit)....Hubbell Robinson in from the east for a few weeks of lining up summer shows for Young & Rubicam....Eddie Cantor moves his "Smilers" to New York April 13, if train reservations can be made. He'll finish the season back east....Silver Theatre switches to New York for two or three originations next month. Cornelia Otis Skinner and Roland Young break in their full length version of "William and Mary" on the April 9 show....Jack Benny will lead his troupe through Canadian camps for two weeks while he is in the dominion for the War Bond drive.

Niles Trammell broke bread with the film biggies and gave them an accurate picture of television's status quo....Danny Danker will be in New York next week for parleys at J. Walter Thompson hdq and will have the company of John U. Reber on his return to the Coast....Sid Goodwin now producing for the Blue on a move from KFI-KECA....Joan Davis and her Sealtesters off for a month of broadcasting from the other seaboard....Danny O'Neil said to have the inside track for Dennis Day's berth on the Jack Benny opus. Day goes into the Navy April 15 as an ensign....Mark Breneman's "Sunny Side of the Street" strips for Turco Products on KNX.

Kerr, Barnett 1-A

Hollywood, March 21.

J. Walter Thompson agency has been threatened with additional draft inroads, the latest to be tagged 1-A being Harry Kerr and Sandy Barnett.

Both are writers on the Lux Radio Theatre show, which the agency produces for Lever Bros.

W. E.'S 50c DIVVY

Western Electric declared 50c dividend on common last week.

Divvy is payable March 31 to stock on record March 24.

PALL MALL DROPPING RIPLEY'S MBS SHOW

Jack Benny's switch in sponsorship has cued the cancellation of the Bob Ripley across-the-board Mutual stanza. Pall Mall (American Cigarette and Cigar), Benny's sponsor starting this fall, also sponsors the Ripley airer and feels that it doesn't want to carry on with the "Believe It Or Not" program. Ripley goes off April 14.

Ruthrauff & Ryan is the agency on the account.

TECHNIQUE'S 4-F SETBACK

Loss of Cresta Blanca, Revlon, Strips Weintraub of Top Airers

Cresta Blanca "Carnival," Alec Templeton - Morton Gould CBS-er heard Wednesday nights, is leaving the Weintraub agency on June 1. BBD&O is slated to take over the account. Show recently was renewed on its 71-station net through Weintraub effective April 12.

Loss of "Carnival" plus demise (26) of Gertrude Lawrence's Revlon stanza reduces Weintraub's network shows to four: "Pick and Pat" for Helbros, Xavier Cugat for Dubonnet wine, Anchor Hocking Glass' "Corliss Archer," and "Green Valley" sponsored by Emerson Radio. Revlon and Cresta Blanca productions represented biggest budgeters.

Switching of the Templeton-Gould show to BBD&O represents a straining of policy lines at this agency, as it is well known that the outfit refuses to handle liquor accounts for any medium. It's felt, however, that recent promotional campaigns by vinters to establish their product as a table beverage for home consumption has accomplished the purpose of separating the grape from grog in the public mind. Fact that BBD&O is including Cresta Blanca outside the liquor category bears out this contention.

Agency switch, the industry believes, is tied in with expected reorganization of Schenley Distillers to set up a new West Coast division to handle Cresta Blanca, Dubonnet and Coronet brandy, now marketed by Schenley's import division. Feeling is that wine outfit wants close cooperation with its ad agency, which BBD&O, with a strong West Coast branch, can supply when the new Schenley California division is operating.

Also to be expected, close observers opine, is launching of spot campaign highlighting Cresta Blanca's catchy musical trademark used on the web half-hour shots. BBD&O, one of the biggest spot placers in the industry, will make a pitch with the sponsor to separate this feature for recordings to be placed with smaller local outlets, it's predicted.

Sponsors Probe Inability to Win Day Audiences

Sponsors who have been manifesting some interest in breaking the daytime "monopoly" on serials and trying to inject some suggestion of a nighttime pattern into afternoon programs are calling upon the agencies to determine the "whys and wherefores" of their inability to gain a sizable segment of the afternoon listening audience.

For one thing, the sponsors appear no little peeved over the fact that crusading women's federations, and other femme organizations that break out into print "deploring" the firm hold of soap opera in daytime radio, actually are doing nothing in concrete terms to support their move for "better daytime programs." As a result, they've asked the agencies to find out just how many of these women comprise the listening audience of shows that have been trying to break down the bugaboo.

Owens-Illinois Glass, which sponsors the "Broadway Matinee" CBS daily show which stars Alfred Drake, has more or less served notice on the J. Walter Thompson agency, which handles the account, that unless it can get a better rating it may not renew the program. Client points to the fact that the show typifies in virtually all respects that which the "deplorers" of daytime serials crave most, a well-balanced format of variety entertainment with a daily "home front" message anent women's role in the war effort.

'T or C' Sweepstakes

Radio actors, actresses, writers, producers and directors who make Colbee's restaurant in the CBS Bldg., N. Y., their headquarters, have formed a pool in which they have picked a favorite for the "Ralph Edwards Successor Sweepstakes," backing their choices with coin of the realm.

Deadline for new m.c. on "Truth or Consequences" stanza is nearing and the debate and wagering is reaching a crescendo.

RAINS JOINS RAYMER

Robert B. Rains has joined the Paul H. Raymer Co. as manager of the Detroit office.

Rains, formerly with WJR, Detroit, will represent Raymer in Michigan, Ohio and Western Pennsylvania.

SPONSORS INSIST ON A-1 RESULTS

The major networks and the top-ranking ad agencies, facing the loss of key men in the most acute manpower shortage since the war began, fear a terrific setback for radio in the development of new techniques and talent to satisfy current client demands.

Radio execs make no bones as to what they're up against insofar as the postwar picture shapes up. Pressured by sponsors for a display of initiative and imagination in order that radio can step into the postwar setup with fresh slants and patterns, the agency reps in particular frankly admit it's going to be tough sledding unless they can retain key men who fall within the draft-age bracket. Some sponsors have been forthright in their contention that, unless the industry can turn the trick and achieve a development of new techniques which will talk the language of the common people, the postwar sellers' market will present an entirely different picture.

Agency execs are particularly cognizant of the fact that the return to peace will be accompanied by a return of competition from newspapers and magazines; hence, they feel, radio will be caught on the short end of the score unless it meets the sponsor demands.

Pressure to Eliminate Opposition Star Creates Radio Controversy

Hollywood, March 21.

A bitter feud that not only involves personalities but might also prove a source of embarrassment and discomfort to rival networks plus the agencies and sponsors affected took shape last week.

Star of one of the big nighttime radio shows has revealed that he doesn't care to countenance opposition from the star on the rival network's show in the same p.m. slot; that he and his rating had been successful in hastening the departure of another topflighter from the rival network time and that he was going to duplicate the feat. What has made matters considerably worse, however, is the fact that the star in question, it was definitely ascertained last week, had appealed to a number of air show names to nix any offers to guest on his rival's programs. Latter suspicions were confirmed last week when the agency handling the latter show put it in a bid for the services of one of the top nighttime femme stars for a guest shot. She readily admitted that, while she would like to comply, she had agreed to lay off the program.

The agency handling the star who reportedly wants to rid his nighttime spot of opposition finds itself in a ticklish spot. For it numbers among its sponsor clients the same national advertiser responsible for the "opposition" show and on the same network that carries the "opponent."

Diaz Facing Induction; Bixler May Succeed

Ray Diaz, Blue supervisor of announcers, who is in 1-A, expects his induction call shortly, with James Bixler, night program manager of the web, expected to move up to replace him.

Diaz, who came up from the ranks, has been with the Blue for more than 10 years.

NBC's "Secret"

A month has passed since WEAF broadcast "Assignment U. S. A." (Feb. 22), and as far as known NBC has made no effort to rebroadcast the program. If this were merely a sorry example of short-sightedness in self-exploitation by a network it would be bad enough, but this is more than a brass-hat fiasco. The neglect of "Assignment U. S. A." is significant because it amounts to a disservice to radio itself. And no branch of showbusiness, radio least of all because it's the newest, can afford to hide material of this calibre. "Assignment" must be rated among the outstanding programs of 1944.

Hide? What else? NBC not only ignored the show in the first place, but never gave the slightest evidence that it ever knew what it had. Proof? As follows in the press announcement (and the only announcement) which was sent out in advance by the network's publicity department:

"*New York, Feb. 10.—Selden Menefee, journalist and scientist, will appear in person during the broadcast of his new book, 'Assignment U. S. A.,' on the NBC 'Words at War' series Tuesday, Feb. 22, 11:30 p.m., EWT. The book, adapted for radio by Richard McDonagh of the NBC Script Division, is Menefee's report on the chinks in the armor of the home front. On the whole this report is encouraging, but it sounds a warning of how the war can be won or lost on this front, as can the peace. Anton Leader, NBC producer, directs the 'Words at War' series, which is presented by NBC in cooperation with the Council on Books in Wartime.*"

So what happened? WEAF cut loose a six-ton buster which a receptionless reception whittled down to a pip-squeak. Why? It was 11:30 p.m. when it went on the air and the show was utterly without advance promotion. Such handling is stifling to those aware of the part radio can and should take in the national scene. It becomes a crime against radio itself because a small effort could have had every radio column in New York listening, with spot ads stirring up the territory of each station which was going to take the show.

Does NBC think broadcasts like these happen every day? It knows better. And from its own production staff, too, while offering a chance to even up with CBS' "Letter on Race Hatred."

Ask anyone who remembers what the late Harry Reichenbach would have done with such an opportunity. Sure! Everybody in town would have known the circus was coming. The Germans sent over a group of their railroad experts to travel with the Ringling show to study the loading and unloading of flat cars. Ask any military man today about the German service of supply. There are some showbusiness outfits, and not all in radio, which might well despatch a few publicity department members to travel with the circus annually. It's elementary, but it gets the country told.

Note the date on the press release regarding the "Assignment" broadcast, Feb. 10, or 12 days before the show went on the air. No wonder it's become NBC's "ghost program." Neither the public nor the trade knows much about it. They never did. In the month since the broadcast "Variety," which made an effort, has found exactly three people in New York who heard "Assignment U. S. A." the night of Feb. 22. Two are sisters who listen to the "Words at War" series every week. The third is a girl whose radio was on but who couldn't turn it off because she was in the tub. P. S.—She liked it. But what a Crossley!

Barking about a lot of nothing? "Assignment U. S. A." was not a lot of nothing and the lack of interest in it on the part of those who should have appreciated its value is disturbing. NBC let it slide; true, but OWI could, and should, have been a spur. It's the sort of stuff Washington is supposed to dote on for the domestic front.

They say radio writers and producers become discouraged. CBS plays up Corwin. Oboler gets attention. How many others? The principals concerned with producing "Assignment" will tell you they got little reaction on the show until "Variety's" review appeared. This is said with a sense of alarm, not boastfully.

Radio, as an industry, needs these sock shows. By keeping this one a secret NBC not only shortchanged itself but also cheated radio.

Speaking of showmanship, you could ask that if "Variety" thinks so much of "Assignment U. S. A." why hasn't it repeated this program on "The Hall of Fame"?

A fair question, friend, for it certainly has been standing there like a beacon. In fact, we'd like to find out ourselves.

All right, boys.

Why? *Sid.*

G. W. Hill Nixes Free CBS Plugs On 'Hit Parade'

CBS got a stiff jolt last week from George Washington Hill, president of the America Tobacco Co. Hill demanded that the network's N. Y. flagship, WABC, refrain from using his "Lucky Strike Hit Parade" as a subject of any of its free chainbreak blurbs, which heralded, each Saturday, the approach of that night's program. Since these announcements are gratis (other sponsors get the same courtesy) the net's officials were set back on their heels by Hill's attitude.

Ciggie maker's communique is said to be based on his desire to have full control over all wordage relative to his show (he supervises each Saturday's script). He feels that at some time something might be said by one of the blurbs that will prove embarrassing to the program and to American Tobacco.

Hill also requested CBS to advise its affiliated stations of his request.

BBC Quiz May Get U. S. Sponsor

Possible sponsorship of a BBC program, in this country only, looms next month (15) when "Transatlantic Quiz" preems on the Blue network, which cooperated in building the show. It's known that New York agency men have been dickering to buy the stanza and the English web has not said "No"—an indication that the commercial angle is being given serious consideration. BBC bans commercial programs on its own network, of course.

Quiz show, two-and-a-half years in processing, will present Russel Crouse and Kit Morley, from this end, and Maj. David Niven and Prof. Dennis W. Brogan, Cambridge U., as the British team. Alistair Cook, BBC, will emcee in the 1:15-1:30 p.m. (EWT) slot Saturdays. Americans will be asked to answer questions on Britain and vice versa. Show, for security reasons, will be plattered and rebroadcast.

Estimate 60% of Men in Radio Will Be GI-Bound By July 1

Radio, in all categories, production, technical, publicity, news rooms, sales departments, talent and agencies, is reeling from the sharply accelerated drafting of personnel for the armed forces. Executives this past week met almost daily to find suitable ways of meeting this new crisis which has reached more into the pivot positions both in N. Y. network, independent station and agency personnel ranks, and into the ranks of all stations and agencies throughout the nation.

Suitable ways to meet the critical inroads, both front of the office and back, has not been found to date, although there have been many suggestions. The industry never did ask of selective service special consideration for any employees as to the draft in the first place, except in few instances, but now even those for whom deferments were asked are being called up and the industry fears the undermining of staffs with key men on the way into the armed forces. Several top radio execs estimated that more than 50% of all personnel is service-bound or has already been tapped for service. With the imminent induction of family men, and those for whom occupational deferments had been obtained these toppers estimate that by July 1 almost 60% of those who worked in radio before the war started will be serving their country.

Getting Around to Technicians

Technicians, men with whom draft boards have been most lenient in giving occupational deferments, are now losing this status in increasing numbers. Key back-of-the-scenes men at the webs and independent stations, such as top production execs, supervisors of announcers, ad and publicity pivotters, and the like, find themselves in 1-A now, more and more with each day's morning mail. As to radio talent, execs find themselves limited to calling on fewer experienced persons than ever before since the war started, with the result that performers not yet in uniform are more in demand than heretofore and the web producers and directors more inclined to take a chance on a newcomer.

Ad agency talent scouts, production departments and publicity units are turning to women replacements in most instances, execs having found in the past few years that no sooner was a man broken into his duties on a new job, his induction number came up.

Premieres

(March 22-April 1)

March 23

"Stop or Go," with Joe E. Brown; 10:30-11 p.m.; WJZ-Blue; McKesson & Robbins; J. D. Tarcher agency.

March 25

"Now Is the Time," service drama; 9:30-10 a.m.; WEAF-NBC; sustaining.

"Youth Faces the Post-War World," discussions; 10-10:30 a.m.; WQXR, N. Y.; sustaining.

"Father Knickerbocker's War Diary," drama; 6:15-6:30 p.m.; WMCA, N. Y.; sustaining.

March 28

"Passing Parade," with John Nesbitt; 7:15-7:30 p.m.; Liggett & Myers Tobacco; Newell, Emmett agency.

April 1

"Palmolive Party," with Barry Wood, Patsy Kelly, "Million Dollar Band"; 10-10:30 p.m.; WEAF-NBC; Palmolive Soap; Ted Bates agency.

Record B.O. For Spot Sales On Midwest Airers

Chicago, March 21.

Midwest spot advertising reached an all-time high in the six-month period ending last month, according to survey made of all stations in this area. While station heads asked that their individual figures not be quoted, bulking of all figures show an average 27% gain in business over the previous six months. Increases ran from 5% on a network to 50% on a class B station and covered a multitude of sponsorships. Sharpest increases were enjoyed by the smaller broadcasters.

Amusement and help wanted spots lead everything else. Film companies have turned more to the radio medium and are using heavier air schedules as newspapers and magazines cut down on film lineage. Local circuits are using plenty of radio spots. One large independent station with a 30% increase in spot advertising reports the greatest part of that percentage is being used on "help wanted" pitches. Another prominent network station is turning down all requests for time to be used for the seeking of help claiming it is not good radio, does not build up an audience and does not get results. A substantial amount of the total increases on all stations is the result of an expansion of national accounts. New sponsors include coal and oil accounts, overalls, vitamins, dehydrated foods, margarine, clothes, furs, flour and drugs.

Mark Woods Tells Blue Execs Big Things Due; Tele, FM Deals Cooking

Long-range planning by the Blue network to include web owned television stations in N. Y., Washington, Chi, Los Angeles and video outlets in other cities under affiliate ownerships was announced Saturday (18) by Pres. Mark Woods at a meeting in N. Y. of 47 network department heads and management execs. It was the first general management meeting since the purchase of the Blue from RCA and the later sale of an interest in the chain to Time, Inc., Chet LaRoche, Woods and Edgar Kobak.

Woods also announced a plan whereby the Blue would build its own studios in N. Y., Chi, L. A., and San Francisco and said negotiations were underway for a station in Washington, as well. FM expansion also is contemplated, the web chieftain declared, adding that Blue affiliates were being encouraged to file at once for high frequency and video construction permits.

Outside the business sessions Woods denied reports emanating in Chi that WLS had been acquired by the net at a figure variously estimated at $3,500,000 and $4,000,000. The network prexy said negotiations of a few weeks ago with Burridge Butler have been temporarily suspended pending the latter's return from Phoenix, Ariz. "There probably will be nothing doing in the WLS matter until the middle of April," Woods said.

Blue dickers with Earle C. Anthony for KECA, Los Angeles, also have been stalled with latest development being charge by Anthony and denial by the Blue that the web was trying to apply pressure to force sale of the outlet at less than its actual value.

Blue Nixes Alan Young Dual Sub Chore; He'll Fill in For Cantor Only

Alan Young, Canadian comedian, will replace the Eddie Cantor stanza for Bristol-Myers on NBC starting July 5 for the summer, but will not be the summer replacement for the current "Duffy's Tavern" on the Blue. Execs of the latter web put thumbs down on the scheme early this week.

Should Ed Gardner, pilot of "Duffy's," refuse to renew his pact with Bristol-Myers for next season, Young will then move over to Gardner's current Tuesday night spot. Gardner is dissatisfied with his rating on the network and has ordered Young & Rubicam, agency, to find another spot on another network for the new season, or he'll cancel out.

FRED ALLEN GUESTER FORGIVES 'LONG PAN'

Fred Allen, under a reciprocal deal, will do a guest shot on the Frank Sinatra Wednesday night show on April 12, with The Voice going over to the Sunday night Allen stanza later. Unusual angle is that Allen's recent "One Long Pan" ribbing of Sinatra brought sharp repercussions from the Music Corp. of America, which resulted in a toning down of the script.

With the Sinatra show moving east next Wednesday (29) sans a comedian, Bert Wheeler remaining on the Coast, Jerry Lester takes over as program's funny man for initial two N. Y. airings, with the comedian lineup from then on being on a week-to-week basis pending a permanent successor to Wheeler.

Army Recalls Sarnoff

RCA prexy David Sarnoff has been recalled to active duty as an Army signal corps colonel and will be replaced at RCA by Maj. Gen. James G. Harbord, U. S. A., ret.

Sarnoff was on active duty previously, having been recalled to civilian life about a year ago.

It's low-priced. It's timed to hit listeners when they're brushing their teeth (with your dentifrice?) or munching their favorite breakfast crunchies (the ones you make?).

Fred Uttal wanders around a Times Square restaurant with an open mike; leisurely quizzes sleepy breakfast diners; turns out a pleasant show as smooth as coffee cream. (You know Uttal. His is the golden voice that helped build a rating of 5.4 for Macy's Consumer Quiz; that's heard on "Words in the News", "Mr. District Attorney", other network shows.)

"Dollars for Breakfast", aired Mondays through Fridays, 8:15 to 8:30 A.M., is now transcribed. However, it can be produced live or recorded, from any desired locale. Call or wire WOR'S Executive Sales Office: PE 6-8600.

That power-full station at 1440 Broadway, New York, 18

WOR

Summer—or Winter

REPLACEMENTS

"CAFE SOCIETY"

Musical variety show of unusual format. Starring Hazel Scott, Jimmy Savo, Mildred Bailey, John Sebastian, Teddy Wilson and His Band, and others. NOT just another variety show.

"TOPSY AND EVA TIME"

Half hour comedy script show, with music, starring Rosetta and Vivian Duncan, the famous Topsy and Eva team. Theatrical celebrities in supporting cast. Distinctive, different.

"CHICK CARTER"

Leading juvenile serial, in association with Mutual, and Street and Smith. Originated, produced, and directed by Fritz Blocki. Scripts by Jean and Nancy Webb.

FRITZ BLOCKI

Writer - Producer - Director
Builder of GOOD radio shows
Past successes include "COURT OF MISSING HEIRS" and "CAPTAIN MIDNIGHT"

655 Fifth Ave., New York 22, N. Y.—PL. 9-6180

RENEWED FOR 12th YEAR

You know how photographers are! "Take a narrow picture," we said. "It goes in one-column space." Well, this is what we got—no doubt we were lucky to get it, even if it has to run edge-wise. Anyhow, the picture shows the folks who bring the Comics to life on KRNT, every Sunday from 8 to 9 A.M. Contract has just been renewed for the TWELFTH SUCCESSIVE YEAR — so these Cowles stations MUST be doing a bang-up job for Colonial Bread—as well as for 261 other regional and national advertisers currently using KSO-KRNT.

KSO BASIC BLUE AND MUTUAL 5000 WATTS
KRNT BASIC COLUMBIA 5000 WATTS
The Cowles Stations in DES MOINES
Represented by the Katz Agency

KAYE'S KITCHEN KABINET

SYLVIA FINE
Writer

LOUIS MANDEL
Attorney and Business Representative

ED DUKOFF
Publicity

*MOTION PICTURE DEBUT—SAMUEL GOLDWYN'S **"UP IN ARMS"**

Fly's a Great Guy: Wheeler

Washington, March 21.

Tip for the radio industry, with its eye on the prospective legislation which might pass Congress this session, came on the floor of the Senate last Thursday (16).

FCC Chairman James L. Fly was lauded as "one of the ablest and most intelligent men in public service today," by Burton K. Wheeler, Montana Democrat, and chairman of the Senate Interstate Commerce Committee.

"In my opinion," said Wheeler, "Fly is one of the most maligned men in public service in the last few years. He has an exceedingly difficult job. When you come to regulating radio with all the selfish interests of the radio people, it is not easy."

Wheeler's committee must pass on any radio legislation offered to the Senate, and the talk indicates that Wheeler is not out to "get" Fly for the benefit of any broadcast interests.

FCC Has a Bad Day in Congress As Senate Votes Curb on War Work

Washington, March 21.

Barring unexpected 11th hour developments, the FCC will begin making plans shortly for major cuts in its Radio Intelligence Division and Foreign Broadcast Intelligence Service. Nicks will become effective July 1, beginning of the next fiscal year.

The Senate yesterday (20) beat down a series of three amendments aimed at restoring budgetary cuts, approving a budget for the agency more than $2,000,000 under the amount requested. Of the total slashes, $1,800,000 came from the R.I.D. and foreign intelligence.

Spearheading the futile fight to save the agency's budget was Senator James W. Mead, who offered amendments to restore the budget cuts; to add $500,000 to the figure for R.I.D. and foreign intelligence, and the restoration of $209,000 which the Senate committee trimmed from the FCC budget for its regular function. The three amendments were offered one by one and defeated in order.

One of the strongest speeches Senator Robert M. LaFollette ever made was offered in a futile effort to grant the agency's budget request. LaFollette insisted there was no duplication between the war work of the FCC and the armed forces. He warned that if the FCC were crippled financially, various other government agencies would suffer as a result.

WBYN 'Send 'Em Smokes' Show Probed By Cops After Gellard Pinch

Arrest last week (16) of Samuel Gellard, part owner of WBYN, Brooklyn, charged with running a "cigarets - for - servicemen" racket which allegedly gypped patriotic business men out of $1,000 a week, brought station activities under police scrutiny, according to the N. Y. district attorney's office.

Gellard and three other men participating in ownership of the station were questioned at length by police at WBYN's offices before the former was placed under arrest, and, it's known authorities requested and were supplied info as to sponsorship of a program, aired over the outlet recently, tabbed "Send 'Em Smokes." Show was on for about seven months at 10 p.m. on different nights but was withdrawn about four weeks ago.

"Send 'Em Smokes" was telephone participation show paid for by several sponsors with quiz angle whereby listeners could win smokes and sponsors would, in addition, send cigarets overseas. Inside dope has it that station was flooded with beefs from "winners" who failed to receive their prizes, with squawks being especially numerous just before program left the air.

According to District Attorney Hogan, the racket worked by Gellard was directed from offices of the Overseas Cigaret Service, 226 W. 42d street, N. Y., from which telephone solicitors called prospects.

Charges of grand larceny and conspiracy were lodged against the part owner of WBNY.

Dies' Jive a Bad Precedent?

Yielding by the Blue Network and Jergens, sponsors of Walter Winchell, to the demands of Rep. Martin Dies that he be allowed rebuttal air time, raises the question of what future policy will be pursued by the webs in similar circumstances. The industry wants to know, and rightly, whether men in key Government and public posts "will be able to high-pressure radio" into like concessions, simply because they might take offense during discussion of controversial issues.

When the Blue Network and Jergens conceded to Dies' wishes, they established a dangerous precedent, one that might easily spread into state and local disputes and wind up by clogging the airlanes with long-winded oratory when the listener is entitled to more diversified entertainment.

It might very well be that Dies' broadcast (on part of the "Basin Street" program) will automatically bring the cure-all. The trade says, "After all, Winchell's a tough guy to follow!"

Winchell-Dies Squabble

Continued from page 1

Dies Committee on unAmerican activities issued subpoenas for Mark Woods, Blue prexy, and scripts and transcriptions of Winchell's broadcasts over the past two years. No official summons for the columnist to appear before the committee was issued, however, despite repeated requests by Winchell that he be called and allowed to meet his adversaries on equal terms.

Blasts from Winchell and the congressmen with respect to immunity applying to remarks from the House floor by the legislators and the failure of radio to supply opponents of Winchell with suitable network time for them to offer their arguments have enlivened the controversy for months. Chance for Dies to earbend for millions came after his request to the Blue web that he be allowed to broadcast to Winchell's regular audience on the lotion salesman's regular 9 o'clock Sunday night 15-minute slot. Web, after conferring with sponsor and agency, messaged Dies he could spiel for a quarter-hour right after Winchell with announcement being made on former's program that the solon would be heard immediately following signoff.

Jergens is donating the time to Dies for what is thought to be first time such a gesture has been made under these particular circumstances. Networks previously have grabbed time from sponsors for political speeches during election campaigns, but cancellation clauses then segued into picture and no charge for the slots were made.

Won't Censor Dies Talk

Interesting angle is that the Jergens company, itself, has been subjected to a few verbal blasts on the House floor as Winchell opponents berated the cosmetics house for sponsoring the target of their attacks. Despite this, Dies will be sponsored by Jergens when he delivers his piped-in address from Washington.

S. James Andrews, of Lennen & Mitchell, said an agency rep, probably himself, would be in Washington to sit in on the congressman's broadcast, although no attempt to censor or curb Dies' remarks would be made. Legislator's script, however, will be submitted in advance to Blue execs for review but not censorship. Winchell's scripts each week are reviewed by agency and network "watchdogs" to weed out possible sources of libel suits with occasional stormy sessions resulting when Winchell and the more conservative editors fail to see eye-to-eye on subjects involved.

In line with the Winchell vs. Dies-Hoffman-Rankin et al. feud, but not directly connected, are talks on "Freedom of Speech on the Air" over WMCA, N. Y., this week from Washington. Indie's Washington correspondent, Richard Eaton, interviewed Sen. James E. Murray last night (21) and will present Sen. Burton W. Wheeler, co-author of the White-Wheeler communications bill, tomorrow night (Thurs.).

Fly Thinks WMCA Right, NAB Wrong On 'Controversy'

Washington, March 21.

New policy of station WMCA, N.Y., permitting the sale of time for controversial issues and for policies in which the station is not in agreement, meets warm favor here from James L. Fly, FCC chairman.

"This policy, I think," Fly told "Variety," "is in general accord with my own public statement on these matters. It is an example of a management willing to undertake the duty of management.

"So long as that duty is performed in accordance with the principles of free speech, balanced presentation and the recognition of both sides of a controversy, the shibboleths about the man with the greatest economic power controlling the free-speech mechanisms is bound to disappear."

Variety Citations: 1943 Showmanagement Review

FOR INDIVIDUAL ENTERPRISE FOR A SMALL STATION

KTUC, Tucson

KTUC "gave appreciative Arizonians a bang-up facsimile of big-league operation. It looks and acts like a 50,000 watter. Whatever it purported to do it did well, and furthermore in good taste."

—from VARIETY Wednesday, March 1, 1944

Every week we're busy at KTUC with broadcasts for the Air Corps, County Agricultural Department, County and City Schools, and various committees of the Victory drive. These are *regularly scheduled* programs of intense local interest. ¶There are special events, too; every time anything of local interest happens around Tucson, KTUC microphones are there, broadcasting on the spot. These are the things that make friends of listeners—catering to their local interests, serving local needs. They are the things that have built for KTUC a loyal and responsive audience—the reason why *KTUC Gets Results!*

KTUC

CBS Affiliate ★ ★ ★ 250 Watts on 1400 Kilocycles

TUCSON, ARIZONA

LEE LITTLE, Manager

TO SELL ARIZONA—

The Arizona Network

KOY, Phoenix ★ KTUC, Tucson ★ KSUN, Bisbee-Lowell

MANAGEMENT AFFILIATED WITH WLS, THE PRAIRIE FARMER STATION, CHICAGO—REPRESENTED BY JOHN BLAIR & COMPANY

WANTED

ANNOUNCER, five years or more experience. Permanent, not duration position, salary up to $300. Send audition disc, small picture and references with first reply.

Address

Intermountain Broadcasting Corporation

Salt Lake City, Utah

AT&T's Relay Test, New Carbon Light Aids Tele Progress Post-War

Two outstanding developments, both pegged to the post-war era, marked stepped-up bally for television last week. American Telephone & Telegraph Co.'s plan to spend $2,000,000 testing short-wave radio relays was one of them, and viewed in trade as a showdown on whether this method is practical. A. T. & T. previously had favored its co-axial cable for a television network system. RCA is reported favoring the radio relay method.

Other development was the revelation that National Carbon Co. had perfected a carbon arc capable of supplying seven times more light than any previously developed. If found feasible in supersonic television sets, this discovery may pave way to color television since experts realize more intense light is needed for this phase.

Development is rated significant by Arthur Levey, Scophony Corp. prexy, because Scophony television is the only one to use an outside independent light source. Scophony employs an arc as used in theatre projection booth. Fact that Scophony always was interested in color and in getting its system into picture theatres spots the new discovery as important. New bright arc has proved practical in actual use and reportedly used in modified form in two New York film houses already.

The A. T. & T. test of short-wave relays probably will require two years to complete, linking N. Y. with Boston and intermediate points. Main object of experiment is to determine by practical commercial operation the relative advantages and flaws of radio relay in transmission of long-distance messages, as well as television, as compared with present transmission by wires, cables and co-axial cables. Directed radio beams at ultra-high frequencies would operate the new system being relayed by stations spaced at 30-mile intervals.

A behind-the-scenes development was the active interest being taken in television by Wall Street. Various confidential services of important financial houses advised that shares of radio companies and film companies having interests in television be held for long-range possibilities.

NBC Personnel Shift, CBS Post-War Outlook

Video developments at CBS and NBC this week included a prediction by former in its annual report to stockholders that post-war would see television in full and "natural color" and an NBC personnel shift to strengthen its programming position when New York tele studio transmissions are resumed, presumably within the next week or so.

Clarence L. Menser, NBC veepee in charge of programs, appointed N. Ray Kelly, former eastern production manager, to be tele production manager at the web. WNBT, N. Y., video studio for actual operations and regular transmissions will be resumed soon after the return of Menser and other network execs now touring with the NBC War Clinic. Menser is expected back at his desk early next week.

Coincident with the Kelly shift was appointment of Wynn Wright, NBC eastern program manager as national production chief. Wright also will assume Kelly's duties as eastern production manager.

CBS told its stockholders that its staff of tele engineers, as a group, accepted important government assignments linked with the war effort necessitating abandonment of network lab activities until hostilities cease or the government releases the web technicians.

M-G-M's '2 Sisters and a Sailor' completed
New CAMEL PROGRAM, Friday 10 p.m., EWT
Mgt.: LOU CLAYTON

Macy Sponsorship Of 'Answer Man' Reflects Switch in Paper Crisis

Evidence that the department stores must henceforth turn to radio for advertising due to curtailment of newspaper space is the sponsorship by R. H. Macy Co., N. Y. department store, of the WOR (N. Y.) session, 'The Answer Man," Monday, Wednesday, Friday evenings. This marks first sponsorship by the merchandising outlet of a regular program; previous air plugging was limited to spots.

Macy is currently using station break announcements on four local stations. Young & Rubicam is the agency on the account.

FEMME 'INFO PLEASE' PREEMS ON APRIL 2

Femme version of "Info Please" bows in as a sustainer on the Blue April 2, 10-10:30 p.m. The combination quiz and forum program will be headed by Janet Flanner of New Yorker mag and will feature four other women with her each week.

First session presents Dr. C. Mildred Thompson, dean of Vassar; Jean Meegan, of the AP; Marcia Davenport, author of "Valley of Decision," and Emily Hahn, author recently repatriated on the Gripsholm.

N. Y. Hospital Service Mulls Radio Program

In what is believed to be the first buying of air time to enlist membership in a hospital service plan, Associated Hospitals of New York is planning a half-hour Blue Network show.

Preliminary discussions have been held with agency execs, with indications that it will be a musical format.

Smaller Nets, Citing Hardships, Ask FCC for Out on Discing Programs

Washington, March 21.

Proposed FCC rule requiring that transcriptions be made of all national and regional web programs may be modified before it finally goes through. Revamping takes cognizance of the manpower and equipment shortage, with particular reference to the smaller nets, which might suffer a hardship.

Scheduled hearing last Wednesday (15) brought in only one network rep. Philip Hennessy, counsel for the King-Trendle chain of seven stations in Michigan, opposed the rule because of the manpower and equipment situation. He urged that (1) the rule be shelved for the time being, or (2) it be limited to the larger webs.

FCC chairman James L. Fly hinted special consideration for the small regional nets when he raised the question whether they originated a sufficient percentage of news and informational programs to justify the recordings.

AFRA has filed a statement asking that the proposed rule be amended to provide that the recordings be "used for reference purposes only" and not for rebroadcasting, so as to prevent any violations of contracts between AFRA and the webs. Mutual, CBS, NBC and Blue filed statements, but none was represented at the public hearings.

Helen Hayes As Lead In Ben Hecht Air Drama

Helen Hayes, currently starring in the Broadway legiter, "Harriet," will handle the femme lead in the radio adaptation of Ben Hecht's "Miracle in the Rain" on the Silver Theatre program April 9.

Victor Jory will emcee.

More advertisers spend more money to sell more merchandise to more people on WLW than on any other radio station in the world.

WLW

DIVISION OF THE CROSLEY CORPORATION

The Nation's Most Merchandise-able Station

"WE WHO DREAM"
With Claire Niesen
Drama
Writer: Milton Geiger
Director: Dee Engelbach
15 Mins.; Friday, 7:15 p.m.
ENGLANDER MATTRESS CO.
WABC-CBS, New York
(Biow)

This one seems to have missed, at least so far as the first stanza was concerned. Actually, it represents switching the daytime serial formula into nighttime radio.

On the credit side of the show is scripter Milton Geiger's experiment in the realm of fantasy, which would be an innovation for any program. But unfortunately, the fantasy displayed on the initial chapter was hardly calculated to elevate the standards of radio. Geiger has done better before. In fact, the saga of the childless wife and her dream of a Gingerbread House and the child that wants to be born raises the question of just how effectively can fantasy be projected via the air.

This one had the same cheerless ring of the Albert Bein "Heavenly Express" legit venture of several seasons back which, in turn, also pointed up the difficulty of translating fantasy into the stage medium. Thus far, it appears, films hold the edge by a wide margin. Dee Engelbach obviously tried to give it some semblance of sincerity and conviction in his direction, which was without fault, and Claire Niesen rates a bow for a smooth performance.

Sponsors made a bad mistake of trying to inject a maximum of commercial copy on the opening program Friday (17), in fact going so far as to destroy whatever illusion it was intended to create by tossing in a mattress spiel midway through the stanza. It not only spoiled the program but nullified any effectiveness the copy might have held. Considering the show is of 15-minute length, a spiel at the beginning and end would seem entirely sufficient.
Rose.

WDRC
CONNECTICUT'S PIONEER BROADCASTER
Oh—What A Beautiful Morning!
WDRC's Morning Schedule has splendid availabilities—both for 50-word and 1-minute spot announcements. Write Wm. Malo, WDRC, Hartford 4, Conn., or WDRC's Nat'l Rep., Paul H. Raymer Co.
•
Use WDRC To Connect in Connecticut!
CBS

"THE NEXT TIME I SEE PARIS"
With Arthur Lesser and Henry Walden
Producer: Jack Grogan
15 Mins.; Sat., 9:45 p.m.
Sustaining
WNEW, New York

Arthur Lesser is a former French official and nitery operator who escaped from the Gestapo in 1941 with a price on his head and is now operating La Vie Parisienne, N. Y., boite. He knows France, its people, its politics, its double-dealers, and conveys this knowledge with an air of authority that is impressive.

Last Saturday night (18), Lesser teed off a once-weekly series of programs on WNEW titled "Next Time I See Paris," delving into the inside of what happened up to the time France went under the Nazi heel, and, having been a member of the French underground for several months afterward, dealt with personalities who are aiding Vichy and trafficking with the Fascists.

Lesser's initial script excoriated Pierre Pucheu, former Vichy Minister of the Interior, who was executed this week (20) in Algiers by a de Gaulle firing squad. He pointed out that men of Pucheu's ilk in large numbers will crawl into the United Nations camp with the turn of events, but they must be dealt with in a vein similar to the way Pucheu was dealt with—their death is the only answer, because they were responsible for the death of many innocents. It's a program that deserves a wide audience.
Sten.

"ON THE BARNYARD GATE"
With Rym Berry
15 Mins., 9:15 a.m., Sunday
BABSON BROTHERS
WHCU, Ithaca
(Fogarty Phelps)

Company manufacturing milking machines, milk coolers and electric fences made its first dive into the radio pond at WHCU, Cornell University station, several months ago. Rym Berry, New York farmer who formerly practiced law, served as graduate manager of athletics at Cornell for many years, and contributes to the New Yorker, American Agriculturist et al. So satisfied was the farm equipment concern with his initial air plunge that it has added several stations. These include WGY, Schenectady, and WSYR, Syracuse. Present program coincides with return of Babson Bros. to large-scale manufacturing, which was curtailed by the war.

Berry, on the ether waves, is a farmer philosopher. He chats with fellow agriculturists about various subjects, placing particular emphasis on every-day chores and the good-abundant life of tillers of the soil. He makes himself out as a fellow who is learning the ropes (farming eight years). He is down-to-earth, homey, humorous; the philosophical farmer often sketched on radio and in print. His voice is deep and throaty; delivery is rolling. Broadcast is aimed to reach farmers before they set out for church.
Jaco.

Akron.—Bob Ingham, announcer at WAKR, Akron, has become sports newscaster at WJJD, Chicago.

"CITY HALL STORY"
With Jack Ramsay, J. Murray Davis and Dick Bradley
Producer: Ted Cott
15 Mins.; Sunday, 4:45 p.m.
Sustaining
WNEW, New York

WNEW last Sunday (19) inaugurated a weekly 15-minute program giving listeners the inside of events that are taking place at N. Y.'s City Hall.

Written and narrated by two of the city's most experienced political writers—J. Murray Davis, of the World-Telegram, and Jack Ramsay, of the Brooklyn Eagle—the stanza goes behind the scenes, delving not only into the political events that happened during the past week affecting New Yorkers, but gives the little-known reasons for many of these deals being made. The duo, through their acquaintance and intimacy with most of the metropolis' politicos, also predict appointments to new positions that are vacant, and what will happen to bills now in the hopper or expected to be taken up by the Common Council.

This type program can easily build itself into one of the top shows on an independent station. It is authoritative and interesting to the average person who knows little of what goes on among the city fathers.
Sten.

Television Reviews

GOLDEN GLOVES BOXING BOUTS
From Madison Square Garden, N. Y.
Wednesday (15), 8-11 p.m.
Sustaining
WNBT-New York

If Uncle Mike Jacobs, reigning czar among fistic promoters, o.o.'ed NBC's video version of the amateur bouts staged in Madison Square Garden last week (15), he must have made a mental note to huddle, but quick, with John Royal, Allen DuMont or anyone else, who could set him straight on how to get in on the new-fangled "newsreels" and protect his business investments.

Series of simon pure finals came through excellently on both screen and speaker, with only noticeable flaw being occasional loss of clarity when boxers and referee operated on far side of ring and thus were backgrounded by rows of ringsiders. Dark clothing of latter naturally swallowed the principals temporarily, but never so completely that the action could not be seen.

Smallness of image did not allow facial characteristics of contestants to bloom in full flower, but contrasting styles of boxers, plus occasional identifying remarks by spotters Clem McCarthy and Bob Stanton, made it easy to follow tide of battle. Satisfying to the fight fan was the fact that power behind and damage done by punches were detected at once via video.

Crowd noises came in well, giving fireside spectator most of the flavor of actual attendance, with bell, buzzer, voice of Garden announcer and ringside rooting adding up to authentic arena atmosphere. Tele announcers used fine judgment in letting the screen tell the story, with explanatory chatter reserved for between rounds and in other spots when action lagged.

Tele technique for sports announcers, as exemplified in this presentation, seems certain to revolutionize the Stern-Husing tonsil tearing school and eliminate much of the confusion heretofore encountered by bewildered fans. Never again, after television arrives, will home listeners work themselves into a frenzy over a fight broadcast, only to learn in the a.m. papers that the "battle" was a stinkeroo; that ringsiders started flocking out as early as the fourth round, and even one of the judges dozed off during what the radio announcer described as a "couple of bulldogs locked in a thrilling toe-to-toe exchange—right-left-right-left-right-left—he almost went down; no—he's up-what-a-fight, boy-oh-boy-what-a-fight!"

From that angle alone tele can't come soon enough.
Donn.

"WOR TELEVISION VARIETIES"
With Martha Deane, Bruce Elliot, Mrs. Emma Van Coutren, Walter Shaver; Thelma Sobel, Lee Wallace, Dick Ettlinger, Theresa Rillo, "Red River Dave," Sonia Stolin; WOR Cuties (4), Mel Heimer, Paul Killian, Bill Pause, "Lucky" Fields, Bernard Tunis, Phil Senna and Bob Emery
Producer-Director: Bob Emery
60 Mins., Tuesday, 8:15 p.m.
Sustaining
W2XWV-DuMont, New York

This program is an honest endeavor to corral talent for television when this medium really starts rolling in the post-war. As such it is commendable, but as entertainment, from which angle the entire setup must be judged, it is amateurish and unabsorbing.

It is hardly understandable how a producer or director of a television show can permit the muddling and out-of-focus performance which comprised "WOR Television Varieties" in the main. Possibly Bob Emery, who pilots the program and also m.c.s, did not have enough time to lead his actors on a run-through before the stanza went on, but whatever the reason, the performers, including Emery himself, at times moved out of range of the center of the video camera, resulting in elongated figures flashing on the screen too often for comfort.

Possibly DuMont and the other television moguls should revamp the technical staff setups and bring in men from Hollywood familiar with the technical side of film-making who, in many observers' opinion, are the lads who will have to take over the production end of television. A picture director or producer would not permit such slipshod programs to go on, in any event, not before making a try at having some quality to the finished product.

Most of those who appeared before the camera during this stanza (14) were so self-conscious, those witnessing the program squirmed in their seats from embarrassment. Their chores suffered as a result. Martha Deane, veteran Mutual radio commentator, and announcer Bruce Elliot, who handles her commercial spiels, both had to be shown by Emery where to look in order to come into focus correctly. It would take little time for them, and the others as well, to learn at what angle the video cameras could catch them for best results.

Format of the program ranged from music by singers and musicians to an interesting demonstration by soundman Walter Shaver of how he produces sound effects with such everyday items as a nail file, a bureau drawer and a basketball bladder with pebbles inside.
Sten.

Followup Comment

Dennis Day, who checks off the Jack Benny program next month for a navy commission, will leave a wide gap in the Grape Nuts show, it was reaffirmed Sunday (19), when the singer-comedian copped even a larger part of the program than usual. His dream sequence with Barbara Stanwyck was socko, usurping most of head man's laughs.

Phil Spitalny's General Electric "Hour of Charm" programmed the first of a string of semi-finalists in GE's countrywide search for an amateur "Voice of America" Sunday (19). If the succeeding youngsters do as good a job as Bernice Maledon,

(Continued on page 34)

Reach the ACTIVE SALT LAKE MARKET
IDA. WYO. NEV. UTAH COLO. SALT LAKE CITY
KDYL
Through UTAH'S NBC STATION
S. S. FOX, President
W. E. WAGSTAFF, Com. Mgr.
★
JOHN BLAIR & CO.
National Representative

Our Thanks . . Variety!
YOUR 1943 "SHOWMANAGEMENT AWARD" TO THIS STATION IS APPRECIATED
IN acknowledging receipt of this meritorious trophy for "Fostering Racial Goodwill and Understanding" we pay tribute to our operating staff and artists who have, through their untiring efforts, further exemplified the dual purpose which has made CKLW known throughout America's Third Market as "The Good Neighbor Station."
J. E. Campeau
J. E. CAMPEAU • Managing Director
★
J. H. McGillvra, Inc., Rep.
IN THE DETROIT AREA
5,000 Watts Day and Night
Mutual System • 800 kc.
CKLW

Speaking of Postwar Markets
Judged by these basic factors — people, ability to produce, and purchasing power — no other major market in America holds greaters postwar promise than does Detroit. WWJ is the most listened-to radio station in the great Detroit market.
WWJ
America's Pioneer Broadcasting Station—First in Detroit
Owned and Operated by The Detroit News
National Representatives
THE GEORGE P. HOLLINGBERY COMPANY

Newsprint Cuts Up Niteries' Air Plugs; L&E Sponsors Newscasts

Newspaper cuts in amusement advertising, together with more general awareness of radio as advertising medium, seem to be setting up N. Y. night clubs as sales prospect for late night and early morning spots. Low cost of this time fits in with small advertising budgets of clubs, and time is more available there.

Night clubs have been on air before, usually with dance band remotes, club getting courtesy plug and merely paying wire charges. Others have bought and are buying spots and some have own programs, mostly on indies. Local outlets of most nets don't have any night clubs sponsoring selves, but look on them as good prospects. Recently WJZ started Leon & Eddie's five-minute newscasts four - times - a - week, and local outlet of another net has had several recent feelers.

One successful venture is WQXR's "Man About Town," aired Tuesday-Friday at 5:45 p.m., scripted and produced by Fortune Radio Productions. Informal program, similar to column of air, has "Man About Town" and Sue Read mentioning niteries (subscribers) in "trip" around town.

Elwood Hoffman Upped To CBS Script Editor

Elwood Hoffman, who last month was named associate script editor at CBS, becomes script editor this week replacing John Turner, who joins the Blue network script division. Mortimer Frankel, formerly with United Artists, takes over Hoffman's slot as associate editor.

Hoffman had been with the OWI before joining CBS.

Morgan Beatty's D. C. Talk

Morgan Beatty, NBC Washington commentator and formerly military analyst for the web in London, will address the D. C. chapter of the Association for Education by Radio here Thursday night (23).

Fibber M'Gee Show Teeoff For Victory Garden Drive

War Food Administration has chosen the Fibber McGee and Molly program on NBC Tuesday, April 4, to inaugurate the "1944 Victory Garden Drive."

Don Quinn is readying a script for that night which will treat victory gardening in a humorous vein.

Program Offers Choice Of Von Stroheim Or Karloff As Pet Chiller

A half-hour once-weekly chiller-thriller program in serial form, with either Boris Karloff or Eric Von Stroheim being offered as the lead, is being offered for sponsorship.

Titled, "Mystery by Candlelight," program has been scripted by Frank McCollum, Coast writer-director. Karloff at present is starred in a once - weekly half-hour sustaining mystery program heard on the Blue Tuesday nights in the 10:30-11 slot.

Westinghouse Files For 3-Way Tele Setup in Philly, Boston, Pittsburgh

Potent television boost came yesterday (21) with applications by Westinghouse Radio Stations, Inc., to the FCC for video licenses in Boston, Philly and Pittsburgh where the outfit already operates AM broadcasting outlets. Construction of new studios, transmitters and other facilities will follow granting of the licenses and WLB releases on necessary materials.

Westinghouse's Philly studios (KYW), built in 1938, contain partly completed television facilities, with space allotted for lights, cameras, booms, etc. KYW arrangements will allow for AM, FM and video shows to be produced and broadcast at the same time in the same quarters.

Stromberg-Carlson In Bid for Tele License

Rochester, N. Y., March 21.

Stromberg-Carlson Co., owners of WHAM and FM station WHFM, has applied to the FCC for a commercial television license.

At the same time William Fay, v.p. in charge of broadcasting, said the company plans to build a Rochester version of Radio City after the war near its radio and telephone equipment manufacturing plant. The building would be designed to house staffs and facilities of both present broadcasting units and a large auditorium as well as the television station. Fay added that arrangements have been made to obtain television equipment as soon as possible after the war.

Edmonton, Alta.—James McRae has been added as chief announcer and producer at CKUA, University of Alberta station. He was chief producer at CKRC, Winnipeg.

'Eileen' Air Series For Shirley Booth

Shirley Booth will play the lead in the radio version of "My Sister Eileen," which is being readied by Herb Moss, producer-director, as a once-weekly half-hour dramatic-comedy stanza. Moss has acquired the air rights to the former Broadway show in which Miss Booth also played the lead.

Several sponsors have made bids for the show, but Moss is seeking a deal where the program will replace a stanza currently on the air in a good nighttime spot, rather than take any deal. Edith Meiser, who writes the "Sherlock Holmes" radio program, is scripting "Eileen."

NEWSMAN HUGO SPECK SPIELING IN DALLAS

Dallas, March 21.

Hugo Speck, foreign correspondent, has been signed as news editor of Stations WFAA and KGKO, according to Martin Campbell, managing director of the stations. Speck spent 12 years on the Continent, in London, Paris, Rome, Turkey, Bulgaria and Berlin, as a correspondent for INS and United Press, also as roving "Variety" mugg.

He is credited with having seen more of the Russian front from the German side than any other American newsman. He went to Berlin in June, 1941, to head the INS bureau, and made several trips to the Russian front with the German army before the U. S. entered the war. He was interned by the Germans for five months before being repatriated in June, 1942. While in Bulgaria with UP, Speck saw Balkan states whipped into Axis satellites. He witnessed the German march through Bulgaria and visited both Greek and Jugoslav fronts with the German armies.

Vancouver, B. C.—Bill Herbert, chief Vancouver announcer for the Canadian Broadcasting Corporation, has left for London, Eng., to join the CBC overseas unit.

The WTAG Mobile Unit

For BIG Events in a BIG Market

WTAG

WORCESTER

The Oklahoma Publishing Company Announces

the appointment of

DIXIE B. McKEY

as

TECHNICAL SUPERVISOR OF RADIO

Effective April 1, 1944

Dixie B. McKey

Preparations under way for postwar FM and Television

IN both the fields of publishing and broadcasting, the Oklahoma Publishing Company has been characterized by its eagerness and courage to plan for the future. Applications for FM and Television licenses for both WKY and KLZ are now on file with the FCC and similar applications are planned for station KVOR.

These stations expect to pioneer these developments in radio transmission in Oklahoma and Colorado as they did standard AM broadcasting.

Delving into the mysteries, problems, and behavior of these new radio developments is too big and important a job for part-time handling by even the topnotch engineering staffs of these stations.

That is why one of radio's most competent technical experts has been secured for this job. For thirty years, Dixie B. McKey has been exploring the frontiers of radio knowledge, advancing the horizons of technical information. He will continue exploring practical operation of FM and Television both in the plains region of Oklahoma and mountain area of Colorado.

When peace comes, these stations will be ready for whatever direction listeners demand that radio take.

The decision to add this acknowledged expert to its staff follows precedent. The Oklahoma Publishing Company has never spared money nor effort to serve its readers and listeners and keep abreast of technical advancement. None knows better than advertisers how well this policy pays.

McKey is one of the industry's outstanding technical experts

DIXIE B. McKEY resigned his position as general communications engineer of the Graybar Electric Company with which he was associated since 1923 to join the staff of the Oklahoma Publishing Company.

His first 10 years of radio training began in the U. S. Navy, in 1914, graduating from the Naval Sound Radio School, Aviation School, and Radio School.

In 1923 McKey joined Graybar as a member of A. T. & T's technical staff attached to Station WEAF. Three years later he was transferred to transoceanic radio telephone development and was made resident engineer of the station at Lawrenceville, N. J. By 1930 he was a member of the technical staff of Bell Telephone Laboratories in charge of development and design of aircraft radio telephone systems.

In 1936 he was made sales manager of broadcasting equipment for Graybar's Atlanta branch, and later manager.

Since 1942 Dixie McKey has been general Communications engineer for Graybar, which position he leaves to join the staff of the Oklahoma Publishing Co.

The Oklahoma Publishing Co.

Publisher of the Oklahoman and Times and The Farmer-Stockman

Owner and Operator of
WKY · OKLAHOMA CITY

Operational Management of
KVOR · COLORADO SPRINGS

Operational Management of
KLZ · DENVER

REPRESENTED BY THE KATZ AGENCY

CBC Governors Against Placing All Canada Stations Under One Board

Ottawa, March 21.

Rene Morin, of Montreal, chairman of the Canadian Broadcasting Corp. board of governors, expressed some official CBC opinions last week in response to queries from the special government radio committee at a hearing here.

Some of them were:

That it would be wrong to put the non-profit CBC and strictly commercial indie stations under a single board or commission, but wise to retain the single national radio control (CBC). He suggested the indies bring their beefs to the CBC, which felt it had done no harm to the private broadcasters.

Morin agreed with government officials that a salaried chairman, a g.m. and assistant g.m., would be okay with everybody concerned.

In cooperation with Marconi Corp., CBC had started pre-war FM experiments, but the war had held them up. CBC will keep strict watch on wave-lengths and channels alloted at Havana which expire in 1946. "We fought hard for them. We're not going to lose them," said Morin. He agreed that more attention should go to CBC public relations and studio buildings.

Dr. Augustin Frigon, acting g.m., is to appear before the committee Wednesday (22).

Dick Hubbell Quits Ayer; New Book and Yale Spiel

Richard Hubbell has severed connections with N. W. Ayer, where he had been television researcher. Future plans as yet undecided, although it's understood deals with other agencies anxious to bolster their video research and programming departments are on fire.

Hubbell lectures on tele before the Yale Drama School, New Haven, April 1, and recently completed his second book on the new medium, "Television Program Production," slated for summer publication by Farrar and Rinehart.

Philly Honors WFIL Prexy

Philadelphia, March 21.

Radio execs, newspaper publishers and other Philly biggies joined the City Business Club of Philadelphia to honor Roger W. Clipp, WFIL prexy, last Friday (17).

Clipp received the club's citation for "good citizenship." In the past year he was one of the leaders in the war loan drives, the War Chest, Red Cross and Salvation Army campaigns.

Ya Never Know

Chicago, March 21.

Last week a call came in for Paul Gibson, who was off for the day. The party on the other end asked for his home phone, to which the WBBM operator replied, "It's against the rules to give out home numbers, who is this calling?"

"Wendell Willkie," said the voice on the other end, "Oh, yeah?" answered the damsel on the board, "this is Eleanor Roosevelt," and hung up.

It was Willkie. Gibson receiving a letter a few days later from Willkie saying he was sorry he couldn't reach Gibson while in town.

Sponsors React To Spot Kudos

Airing of the "best spot announcements" of the year by Jerry Lawrence, WMCA, N. Y., disc jockey, on his March 15 session has stirred up a lot of trade discussion. Sponsors are peeved because their spot wasn't picked and those who did get an air kudo are patting themselves on the back.

Those mentioned are congratulating themselves and their hired producers while the others are raising hob with their employees. Network execs take the attitude that it seems a little absurd that such importance should be attached to a local airing of the year's spot announcements, but the novelty of the idea seems to have appealed to the boys who spend the money for the e.t.s.

Spots which received mention on the stanza were: Pepsicola, Newell Emmett; Lever Bros., Ruthrauff & Ryan; Virginia Dare, R. & R.; Savarin, R. & R.; Adam Hats, Griffin, Berminghain; Castleman & Pierce; Supersuds, William Esty; Macy; Young & Rubicam; the Zanzibar, Marco Polo and I. J. Fox jingles.

MORSE INT'L PROMOTES SLAYBAUGH TO MGR.

Chester Slaybaugh, former time buyer at Morse International, has been upped to manager of the radio department.

G. Coleman Dawson, independent producer, has been named director of programs.

New time buyers are Eunice C. Dickson and Walter W. Simons.

Jim Blade's Full-Time Sponsored Air Series

Chicago, March 21.

Jim Blade, pianist, is leaving the Balinese Room of the Blackstone Hotel, where he has been featured for the past 15 months, to devote his time to radio. He takes with him Bob Pilot, string bass player, and Jeanne MacKenna, vocalist, who have been part of his musical combination at the hotel.

Beginning April 3 the group will be sponsored Mondays, Wednesdays and Fridays by the Chicago Motor Club; Tuesdays by the Three Sisters Dress Shops and Thursdays by the Chicago Beverage Co., all over WMAQ in the same 6-6:15 p.m. slot.

CAB Ups Lehman, Appoints Allen

Recent shakeup in methods and scope of conducting program surveys by CAB (Crossley) was followed this week by personnel shifts which boosted Al Lehman, general manager, into the president's chair. His successor as g.m. and secretary will be George H. Allen.

Latter will direct management and operations of CAB, supervise research and assist in carrying out expanded service announced as new policy of the organization last month. Crossley and Hooper, it will be remembered, staged a photo finish at that time in getting their plans for "bigger and better" surveys publicized.

Allen has been director of research at WOR and formerly was assistant to the president of the National Theatre Supply Co.

Lord Wins Suit Brought By Cole, Former Employee

Lengthy ligitation in which Deen Alonzo Cole sought to prove that Phillips H. Lord, Inc., had lifted an idea of his and converted it into the successful network show, "Mr. District Attorney," was decided Friday (17) by the appellate division of the N. Y. Supreme Court in favor of Lord. Case had been to trial three times.

Cole claimed a script he submitted, titled "Racketeer & Co.," while employed as a writer by the Lord organization, contained the basic idea or formula of "Mr. D. A.," although conceding there had been no plagiarism of script, dialog or characters. Appearing before Judge Ferdinand Pecora at most recent trial as witnesses for Lord were John Royal, NBC veepee, and other network officials.

IT'S NOW A HABIT

Second woman engineer to join the WOV, N. Y., staff is Ruth Broderick, who started on Monday (20). Gal recently completed course given by the NAB. She replaced Paul Flynn, who received his commission as an ensign in the Navy last Thursday (16).

Guilio Miranda, monitor, also left on Monday (20) for the Army.

Oversby Joins KFEL

Denver, March 21.

Gene O'Fallon, KFEL station manager, has appointed Ed Oversby program director at the outlet. Latter left KOB, Albuquerque, to accept new post.

Follow-Up Comment

Continued from page 32

from Kansas City, did in the initial slot the idea will add interest to the show.

NBC's dramatization Sunday (19) of "Western Star," the late Stephen Vincent Benet's last published work, was a poignant and sensitively wrought story of the poet's credo for democracy, with Raymond Massey as narrator turning in a magnificent performance. Program was presented in cooperation with Council for Democracy.

Kate Smith wound up a four-week stay on the Coast last Friday night (17) with a tribute in song to the Irish on St. Patrick's Day. Veronica Lake and Franchot Tone, her guests, did a topnotch job in a thrilling espionage play.

Sam Jaffe, who officiated over the paradise that was Shangri-La in the film version of "Lost Horizon," didn't have as happy a role in "New Horizons" Wednesday (15) on CBS. His portrayal of Dr. Sun Yat Sen, founder of the Chinese republic, who originated the revolt against the Manchu dynasty nonetheless had modern application.

Roars of heavy artillery, the spit of 50-cal. machine guns and an actual amphibious landing of troops were aired to NBC listeners last Wednesday (15) in a special broadcast giving a vivid picture of what is to come when the invasion starts.

Radio Comedy Writer, at Present Located in Hollywood, Looking for Another Writer Interested in Forming Team.

Write Box 1732, Variety 154 W. 46 St., New York 19, N. Y.

THE COCA-COLA COMPANY

and

THE BOTTLERS OF COCA-COLA

present

MORTON DOWNEY

SECOND YEAR

WJZ and THE BLUE NETWORK

MONDAY through FRIDAY

3 to 3:15 P.M., EWT

Pronto Payoffs For Air Performers Urged on AFRA in Jessel Appeal

George Jessel, currently a producer on the 20th-Fox lot, has appealed to the American Federation of Radio Artists for prompt payment of salaries to radio performers. "There's no reason," Jessel wrote AFRA execs in N. Y., "why actors and actresses have to wait 10 days after their work is done and sometimes two weeks before they are paid.

"Equity sees to it that its members get their salary before they go on the stage for their final performance; the musicians' union sees to it that the theatre manager pays them a day ahead. For the theatre manager this is often a hardship. In many cases he needs that Saturday night performance to make both ends meet, while the radio sponsor not only has the money up for the week, but no doubt has a budget appropriation for the entire season. So there is no reason why the radio performer should not be paid immediately upon completion of his work.

...The star who gets $9,000 or $10,000 a week doesn't need it, perhaps, but what about the little guy? I know actors and actresses who no longer find acting a primrose path. Many of them were stars in happier days and on Christmas time forget the dignity of the past and play some small radio bit to get a few dollars for the holiday dinner. But not a chance; they can't get paid because of red tape."

Jessel's proposal has been referred to AFRA's Wages and Working Conditions Committee for possible submission to the membership as a whole. Pointed out by George Heller, AFRA's associate secretary and treasurer, that existing contracts with the major nets and agencies do not expire until Nov. 1, with current provisions that payments be made not later than 10 days after date of broadcast.

D-F-S AGENCY SETS UP EMPLOYEES PENSION

Dancer-Fitzgerald-Sample advertising agency last week announced a pension plan for its employees. Plan is first such instituted in the ad agency field.

Action sets up liberal retirement and cash benefits for employees with the entire cost being assumed by the agency. It covers all employees in the Chicago, New York and Hollywood offices.

Vic-Sade Go Dramatic On 'Author's Playhouse'

Art Van Harvey and Bernardine Flynn, Vic and Sade of the NBC serial, draw dramatic spots on "Author's Playhouse," 11:30 p.m. tonight (22) on the same web in the ether version of Stephen Vincent Benet's "O'Halloran Luck." Others in cast include McKay Morris, Marilou Neumayer and Charles Egelston. Director is Homer Heck.

N. C. Station Files

Charlotte, March 21.

Certificate of incorporation of the Durham Broadcasting Co., Durham, has been filed with Secretary of State Thad Eure of Raleigh. Company has been given license to broadcast and receive and transmit and retransmit all types of radio programs.

Total authorized capital stock of the firm is $100,000, with four shares of stock each being subscribed by the following: S. C. Brawley, Jr., and S. C. Brawley, Sr., of Durham, and A. J. Fletcher of Raleigh.

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
THIS WEEK
EMPIRE THEATRE
FALL RIVER, MASS.
and the
NEW PARK THEATRE
WOONSOCKET, MASS.
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York
Direction: William Morris Agcy.

Priestley Play to Be Televised on WRGB

Schenectady, March 21.

The Feagin School of Dramatic Art will do J. B. Priestley's three-act play, "Time and the Conways" on WRGB, the General Electric television station in Schenectady, Thursday night (23).

Students of Professor George-William Smith's class in speech and dramatics at Russell Sage Women's College, Troy, recently presented "Alice in Wonderland" over same station.

Vince Callahan Joins Ryan Agcy. in Wash.

Vincent F. Callahan, recently director of radio and press for the Treasury's war finance division, has joined the Lewis E. Ryan ad agency in Washington. Callahan will handle Government liaison, radio activities, publicity and public relations.

Former Treasury aide will split time between Washington and N. Y.

One World Radio

Chicago, March 21.

If there's a station here that can rightly lay claim to title of International Radio, it's WGES. Perusal of station's weekly program shows wide diversity of languages used throughout broadcast hours, ranging from Aztec to Ukrainian.

On from 7 a. m. until midnight, station airs programs in Aztec, Polish, Lithuanian, Swedish, Italian, Viennese, German, Slavic, Jewish, Jugo-Slav, Croatian, Serbian, Irish and Ukrainian.

3 Minnesota Stations Form 'Dairyland Network'

Minneapolis, March 21.

Three Minnesota radio stations have formed the "dairyland network." They will get Blue network shows fed through WTCN, Minneapolis.

Purpose is to "sell" Minnesota as a dairyland country to the rest of the nation. Involved are E. C. Hayek, KATE; Max H. White, KWNO, and publisher of Winona Herald; and Harry Linder; KWLM, Willmar.

Toledo.—Pfc. Bernard L. Young, former announcer for Toledo stations, has been commissioned a second lieutenant in the marines at Quantico.

Survey Shows Slim Pickings on Tyro Shows; Only 8 Out of 5,446 Click in Chi

James Jewell Resigns CBS Production Staff

Chicago, March 21.

James Jewell, who recently took over the direction of the "Jack Armstrong" strip, has tendered his resignation to CBS but will remain on the production staff until he can be replaced.

O. J. Neuworth, who resigned as assistant program director of WBBM a couple of weeks ago to act as producer of the "Romance of Helen Trent" has returned to the Wrigley building station as a staff producer but will continue his outside work.

Gleason Returning To 'Keep Ahead' Show

Jackie Gleason returns April 7 to the Edelbrew "Keep Ahead," Friday night half-hour show heard at 7:30 over WOR.

Comedian dropped out of the airer on February 25 in order to join the cast of "Follow the Girls," Dave Wolper musical, for its out of town tryout.

Chicago, March 21.

Recent survey of two local amateur hour programs with a combined total of 17 years on air proves, pretty conclusively, say radio men here, that programs of this type do little in the developing of talent into capable performers. Out of 5,446 hopefuls who have appeared on the Morris B. Sachs amateur show over a period of 10 years only eight have reached any semblance of importance.

Graduates of the Sachs program include Pamela Britton, comedienne with the "Oklahoma," company at the Erlanger theatre, recently signed by Metro; Mel Torme, currently appearing in the Frank Sinatra picture "Higher and Higher;" Maureen Cannon, Skip Farrell, active in local radio work; Blossom Lee vocalist with Lou Breese; Frank Payne, Dottie Masek and the McIntyre Sisters.

Of the 3,640 amateurs appearing on the Rubin's Amateur Hour, during the program's seven years on the air, only five have hit the limelight. They include Morgan Sisters trio, heard on the Camel Caravan; Dorris Merrick now with Metro; Gloria Hart, vocalist with Art Kassel's orch; [illegible]

No single station, no amount of power, can deliver the loyalty, the intense "listening interest," of this, Maryland's "all home" Network.

You only have to know local geography and local customs to know why the Eastern Shore is as different from Western Maryland as day is from night. And neither have too much in common with Baltimore.

WFBR *is* Baltimore, WBOC *is* the voice of the Eastern Shore, and WJEJ *is* the magnet of the Hagerstown market of Western Maryland.

When the big political candidates are out for votes, they don't try to do it with a Baltimore station alone. *They* use the Maryland "all home" Network because they know the full meaning of *local interest*.

GREATER INTEREST — LOWER COST

Actually, Maryland's "all home" Network can cost less than a *single large* station. With quantity discounts it's often considerably less!

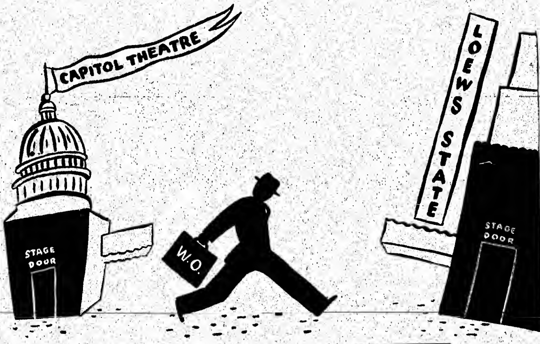
Yet look at what you get: Baltimore's favorite station *plus* the two really vital non-Baltimore stations with their intense local interest and loyalty! A combined "all home" market of over 2,000,000 people.

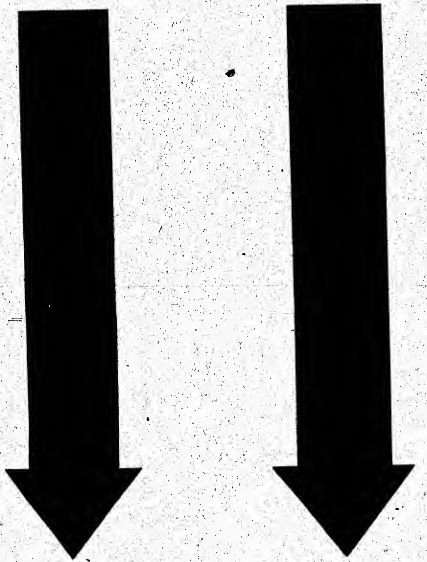
The Maryland "all home" Network is truly one of the *great* buys still left open in radio!

MARYLAND "All Home" NETWORK

FOR INFORMATION • RADIO STATION WFBR, BALTIMORE

The Shortest Jump On Record





Concluding three weeks
Capitol, New York
March 22

Opening
Loew's State, New York
March 23

WILL OSBORNE
AND HIS HOLLYWOOD BAND

Musicraft Records Soon to Be Released

LONG AGO AND FAR AWAY
STAR DUST
I SHOULD WORRY
GOOD NIGHT WHEREVER YOU ARE
SHINE ON HARVEST MOON
WHO—ME?

General AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK CHICAGO HOLLYWOOD CINCINNATI LONDON

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	40	1,150	53,400
Lani McIntire	Lexington (300; 75c-$1.50)	110	2,025	200,800
Jerry Wald	New Yorker (400; $1-$1.50)	2	2,000	4,100
Frankie Carle	Pennsylvania (500; $1-$1.50)	5	3,100	14,825
Leo Reisman	Waldorf (550; $2)	4	2,825	13,275
Boyd Raeburn	Lincoln (275; $1-$1.50)	3	950	2,750
Guy Lombardo	Roosevelt (400; $1-$1.50)	24	2,250	45,325
Vaughn Monroe	Commodore (400; $1-$1.50)	0	†1,275	1,275

* *Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Gracie Fields; Commodore, Glenn Miller's Modernaires; Lexington, Hawaiian floor show.*

† *3 days.*

Chicago

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Dwight Fiske and Bondshu fine 3,100.

Jimmy Dorsey (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Dorsey continues hot with excellent 6,900.

Jimmy Joy (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Joy and floor show played to great 5,100.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge, plus $1.25 min.). Around nifty 7,200.

Ran Wilde (Empire Room, Palmer House; 750; $3-$3.50 min.). Slow turnover last week cut patronage to 11,100.

Los Angeles

Freddie Martin (Ambassador; 900; $1-$1.50). Always gets his share. Repeat 4,200 tabs.

Joe Reichman (Biltmore; 900; $1-$1.50). Early diners and late winers make 4,300 covers.

Location Jobs, Not in Hotels

(Los Angeles)

Sammy Kaye (Palladium B, Hollywood, sixth week). Out Sunday (19), Hal McIntyre in. Exit music to 30,000.

Horace Heidt (Trianon B, Southgate, 10th week). Settled and solid. Will better 3,500.

Phil Harris (Slapsy Maxie's, N, Los Angeles, 20th week). Needs a stadium. Full at 5,200.

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). With floor show headed by Jackie Miles, played to around 5,000.

Del Courtney (Blackhawk; 500; $1-$2.50 min.). Business at nice level here with swell 5,000.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to "Variety." Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Mairzy Doats (8) (Miller)	Al Trace	Capitol
	Merry Macs	Decca
2. Besame Mucho (11) (Melodylane)	Jimmy Dorsey	Decca
	Abe Lyman	Hit
3. Couldn't Sleep Wink (5) (T. B. Harms)	Frank Sinatra	Columbia
	Dinah Shore	Victor
4. Do Nothing Till You Hear (5) (Robbins)	Woody Herman	Decca
	Stan Kenton	Capitol
5. Don't Sweetheart Me (2) (Advanced)	Lawrence Welk	Decca
6. When They Ask About You (2) (Berlin)	Jimmy Dorsey	Decca
	Sonny Dunham	Hit
7. Poinciana (2) (Marks)	Bing Crosby	Decca
	David Rose	Victor
8. Shoo Shoo Baby (13) (Leeds)	Andrews Sisters	Decca
	Ella Mae Morse	Capitol
9. No Love, No Nothin' (10) (Triangle)	Jan Garber	Hit
	Ella Mae Morse	Capitol
10. My Heart Tells Me (17) (BVC)	Glen Gray	Decca
	Ella Mae Morse	Capitol

Band Review

BARNEY RAPP ORCH (12)
With Francis Holbrook
Happy Hour Night Club, Mpls.

Barney Rapp, veteran maestro, has a first-rate swing band that can fill the bill adequately in any night spot or hotel.

Modest in size, the combo is not designed for stage engagements, but it gives out with plenty of volume, highly listenable, while the dancing customers take its music like a duck to water. Rapp peps up proceedings with snappy emceeing and wields the baton expertly.

Comprising four brass, four saxes and three rhythm, the band works with gusto, spurred on by the dynamic Rapp. It uses lively swing arrangements of current pops, and the oldies also get an occasional inning.

At this spot the outfit proves capable of putting on a brief floor show, as well as carrying the ball for dancing. Gene Robinson, from the brass section, sings and does it well, and three of the boys capture laughs with a burlesque interpretation of the Sally Rand fan dance.

Frances Holbrook is band's vocalist. Her work is vigorous and effective. *Rees.*

Jerry Buttick has joined NBC arranging staff.

Top Tunes for Your Books
An All-Time Favorite

I MUST HAVE THAT MAN

Music by . . .
JIMMY McHUGH
Published by
Mills

UNIVERSAL PICTURES
and ALL other picture studios use this 3x5 VISUAL record of song hits of over 100 publishers, plus old favorites. Includes lead sheet and lyrics of chorus. Samples free.

TUNE-DEX
1619 Broadway New York 19

Capitol, N. Y., Signs Sammy Kaye, Completing Roundup of Best Bands

Capitol theatre, N. Y., has about completed its roundup of top bands, taking them away from the opposition Paramount and Strand. Last week the house signed Sammy Kaye, one of the Strand's standbys ever since he became important enough for Broadway. He is down for four weeks some time this summer at $12,500 per. Kaye is 1-A, however, and may be collared by the army first.

With its acquisition of Kaye, the Capitol now has Tommy Dorsey, Jimmy Dorsey, Xavier Cugat, Horace Heidt and Phil Spitalny, just about the cream of the more expensive combos. Against this array the Paramount has Benny Goodman for one date definitely (though he has disbanded his orchestra), a disputed contract with Tommy Dorsey and an option on Harry James which will not be fulfilled if James goes into service. Strand's lineup includes Ted Lewis, who follows the current Russ Morgan; Glen Gray's Casa Loma crew and Charlie Barnet as standouts. Kaye, incidentally, will not play Warners' Stanley, Pittsburgh, and Earle, Philadelphia, on his forthcoming theatre run due to arguments over salary.

Battle among the Paramount, Strand and Capitol for topflight maestros has not been mainly one of money in so far as the latter is concerned. In the cases of Tommy Dorsey and Cugat there was definitely a hookup with film contracts those leaders have with Metro, which is affiliated with that theatre through Loew's. Jimmy Dorsey's Cap agreement has such connotations, too, but it's denied his move in that direction is based on a film agreement. Dorsey played the Roxy his last two times on Broadway, at $12,500 weekly, same as he's drawing at the Cap.

Roxy, which started out on an occasional name-band policy a year and a half ago by taking Jimmy Dorsey from the Strand at $12,500 hasn't lived up to the band policy threat it was expected to create for the other houses. Dorsey's booking then was figured to be the beginning of a Broadway price war for top band names. The Capitol has since come through with a combination of film tieups and high prices which the Strand, for one, has refused to meet. As far as the Paramount is concerned, it found itself in the middle between Metro and its bands, i.e., Tommy Dorsey and Cugat. That coin isn't the stymie at the Par is indicated by a claimed offer to Cugat of $12,500 for a future date.

Herman Looks to G.I., Doing Plenty Discing

Woody Herman's orchestra will lay in a stock of recordings for Decca beginning tomorrow (Thursday) preparatory to the leader's possible induction. Herman will make 20 pop sides and around 20 tunes for transcriptions in three days, returning to the studios next Monday and Tuesday (27-28) to finish off.

Pop discs the leader will make will comprise mostly tunes from films that won't be released until later this year.

Hutchenrider's Suit Vs. Gray Again Adjourned

Determination of Clarence Hutchenrider's status in the Glen Gray orchestra—whether or not he is a stockholder—was adjourned for the second time yesterday (Tuesday). Attorneys for both sides requested another three-week delay. It's believed settlement talks are going on.

Hutchenrider began action against the band a couple months ago, seeking an accounting of the band's profits. He had rejected an offer of $7,000 for his shares in the cooperative outfit, a deal which Gray and F. C. ("Cork") O'Keefe, manager, claimed was accepted and, therefore, Hutchenrider couldn't possibly begin such action.

Decision originally due yesterday was to settle the question of whether the musician (sax) was still a shareholder.

Johnny Long has settled on seven sax, three trumpets, four trombones, three rhythm instrumentation for his band after experimenting on a Decca record date with nine saxes, seven brass, three rhythm.

Perry Asking $3.60 Per For T. Dorsey One-Niter

Andy Perry, one-night promoter in Allentown, Pa., has set up an incredible price for a name band, even for one so powerful as the combination of Tommy Dorsey-Gene Krupa-Bob Allen, dated April 12. Perry is playing Dorsey at the 4,500-5,000 capacity Armory and will ask $2.40 advance and $3.60 at the door per person, he says.

There have been much higher prices quoted for one-night college dates, but for a dance promotion Perry's rates are unusual. He claims he will have no trouble getting it, either; Allentown is surrounded by a handful of colleges such as Lafayette, Muhlenberg and Lehigh.

MCA Exec Meet Evaluates Bands

Possibly disturbed by the number of its top bandleaders already in service and others who are imminent candidates, the meeting of Music Corp. of America executives in N. Y. last week delved deeply into the potentialities of lower-rated bands on the agency's roster. It's said the list of combos under MCA management was gone over closely and a schedule of outfits was made up to which the efforts of all branches of the organization will be devoted to boost them into the important money class.

MCA is the largest band agency in the business. But since the beginning of the war it has lost a number of better-known names to the service and it may soon lose Harry James and possibly Sammy Kaye. In addition, Benny Goodman's outfit is breaking up. Loss of such b.o. power is doubly serious in view of the fact that most band buyers, with plenty of cash to spend, have been seeking the best names possible, accepting only lesser-knowns when they couldn't secure the top ones, and often refusing anything if the latter weren't available. This has helped slacken the market for the heavy list of "B" class outfits MCA has under contract.

MCA execs in for the confab, which lasted from Monday (13) to the end of the week, were president Jules Stein; Maurie Lipsie, Russ Facchine, Jim Breyley, Chicago; Taft Schreiber, Larry Barnett, Hollywood; D'Arve Barton, Cleveland, and Norman Steppe, Dallas, who was ill and returned home before the meeting was completed.

ODT ASKS AFM TO CANCEL CONVENTION

Office of Defense Transportation assertedly attempted recently to get the American Federation of Musicians to cancel its annual convention again this year. Confab will take place, however, at the Stevens hotel, Chicago, beginning early in June.

Last year's convention was cancelled by a request from the ODT.

Barnet Making Pic

Charlie Barnet, who temporarily broke up his band recently to take a rest, is making a film in Hollywood for RKO with an outfit composed of studio men. Barnet entered a N. Y. hospital immediately after disbanding several weeks ago and later went west to relax. While there he was sold for the film.

Leader will finish the chore before the end of the month and intends reorganizing in N. Y. around April 10. However, it's reported, but unconfirmed, that he is again in 1-A. Leader already has been rejected twice.

Bobby Mellon Quits Peer

Bobby Mellon, general professional manager of Southern, Peer and Melodylane music firms, has resigned, effective in four weeks, he says.

It was rumored early this week that Mellon was headed for a spot with BMI, but that's denied.

Tiny Wolfe May Be 3d Leader of Barron Band

Blue Barron's orchestra probably will get its third leader soon. Tommy Ryan, who took over the band when Barron himself joined the Army, has been accepted for service. When he goes, Tiny Wolfe, bass, may assume leadership.

Ryan had been conducting the combo since before the recent holidays, at the Edison hotel, N. Y. Only a few weeks ago the band moved out for theatre and other dates under his direction.

AFM Petitions To Answer WLB; Petrillo Scored

Washington, March 21.

Petition requesting the AFM be given a chance to state its position before the War Labor Board prior to that body's acting on the recommendation of its panel in the recording controversy, was filed here yesterday (20). Joseph Padway, AFM counsel, made the request.

AFM must argue long and hard, since the Labor Board invariably accepts panel recommendations, which, in this case, is strongly against the union and very much in favor of the recording companies (Columbia, RCA-Victor).

Joseph E. Maddy, prexy of the National Music Camp at Interlochen, appeared before a Senate Interstate Commerce sub-committee, the same day urging Congressional action to prevent Petrillo from interfering with student and amateur musician broadcasts. Petrillo has cut these groups off the air during the last year.

Maddy, who has carried an AFM card for the last 35 years, was in fighting form.

"I have received many letters from members of Congress, all of which imply there is nothing that can be done about restricting the powers assumed by Mr. Petrillo. In one of these letters, it was suggested that if I would communicate with Mr. Petrillo, some sort of arrangement might be worked out which would be reasonably satisfactory.

"I have not communicated with Mr. Petrillo. I am not interested in a 'reasonably satisfactory arrangement.' Chamberlain and Hitler worked out a reasonably satisfactory arrangement at Munich—with final results, as we all know too well. I would prefer never to broadcast educational programs than to do so only with the permission of Petrillo or any other dictator.

"It is incredible that the Congress would ever by law deny education the use of radio for non-commercial purposes, yet that is exactly what a union dictator has done by fiat. It seems outrageous that one union boss has been permitted to do that which Congress could not and would not do."

U. S. Army Musicians Plug Holes in Panama Symph in Spare Time

Washington, March 21.

U. S. bandsmen, now in uniform, are doing a good-neighbor stint in Panama, where a number of them are playing in the Panama National Symphony orchestra in their off hours.

When the orchestra found itself unable to fill holes in its organization, conductor Herbert de Castro went to U. S. Army and Navy officials and asked to borrow some servicemen who had played with orchestras in this country. Request was granted.

Constance Hope to RCA

RCA-Victor has appointed Constance Hope, former press agent, as director of artists relations for its Red Seal series, replacing Charles O'Connell, who left recently. She goes to work April 1.

At one time Miss Hope represented many of the better-known classical talent in her field. She was once with Columbia Records as p.a. of the Masterworks department.

Frank Tours became musical director for Producers Corporation of America, succeeding Jacques Samossoud who resigned.

Parodies Ruled to Be Infringement In N. Y. Decision Awarded MPPA After Long Fight for Clarification

Longtime trade efforts of Walter G. Douglas, prez of Music Publishers Protective Association, to obtain a court determination that a parody of a copyrighted song is an infringement, were rewarded by the decision of Judge Alfred C. Coxe in N. Y. federal court last week.

Prior to Judge Coxe's decision there was no case of record that determined that the publication of a parody of a song was an infringement. There were several cases that held that a singer could parody lines of a song because such use did not affect the commercial value of the song to the copyright proprietor. Up to the time of Judge Coxe's decision the musical text-book writers had pointed out that, while a published parody was "one of the worst types of copying with evasion," there was no law to stop it.

The question recently arose because of an avalanche of parodies of popular songs. One of the principal offenders was the Song Lyric Magazine, in which parodies of the lyrics were printed, utilizing the original song title, but not the original lyrics, to avoid payment of fees to the copyright proprietor. Likewise, there had grown an extensive use of song parodies for advertising purposes. These were published in magazines and newspapers and in advertising literature, and were likewise performed over the air.

Douglas had been advised by several attorneys that, in view of the state of the law, it seems impossible to stop such parody uses. The matter became so important to the industry that Douglas called a meeting of the board of M.P.P.A. which authorized retaining copyright attorney Julian T. Abeles to institute a test case on behalf of the Association.

Test Case

Abeles instituted the test case in the name of Robbins and Feist against Song Parodies, Inc., publisher of a series of song parody magazines, and Red Star News Co., the distributor of such magazines. A financial report disclosed that the latter is controlled by and does all the distribution work for F. A. Munsey Publishing Co. It was, of course, important to procure a court determination that the distributor was liable with the publisher, because if judgment was only obtained against the publisher, the publisher could go out of business, a new publishing corporation could be organized, and the magazine continue to be distributed through the same distributor.

The test action involved 17 uses of outstanding songs in the catalogues of Robbins and Feist, including "Chattanooga Choo Choo," "If He Can Fight Like He Can Love," "Over There," "How About You," and "Elmer's Tune." The defendant, Song Parodies, was represented by S. Robert Zimmerman, and the Red Star News by Murphy, Block, Sullivan & Sawyer. The action was defended upon the theory that defendants were legally entitled to use parodies of a song, the defendants citing the old cases that a singer could use a parody without being guilty of an infringement. Abeles argued that a singer's use of a parody did not involve competition in trade, because it did not financially affect the copyright proprietor. However, the publication or other use of a song parody for advertising purposes was for financial gain, and if a publisher had the right to license such uses, it represented actual competition in trade. Abeles likewise proved that under Section 6 of the Copyright Law only the copyright proprietor is authorized to publish or use any different version of a copyrighted song, and that in fact publishers did have new lyrics written from time to time under the original title of the song.

Same Metre

In this connection testimony was to the effect that a parody was in the same metre as the original lyrics, so

(Continued on page 40)

Carle's $6,500 at Cap, N. Y., 2 Mos. After Bow

Frankie Carle's orchestra, which debuted Feb. 13, has been sold to the Capitol theatre, N. Y., for four weeks at $6,500 per, an extraordinary price for a new band. Carle opens at the house either April 13 or 20.

Carle's booking at the Hotel Pennsylvania, N. Y., also was unusual since it was concluded before the band was organized. He built a temporary combo on the Coast around his piano, to make audition recordings, on the strength of which the Penn bought him. Later he came to N. Y. and organized.

Carle is adding a second piano to his outfit to give him a little more time to front the band.

Okay Piped Music Fees For CPRS

Ottawa, March 21.

Canadian Performing Rights Society has been given permission by Secretary of State to collect license fees from industrial plants using music piped to employees. If tunes are carried into the plant's loudspeakers from a telephone central or studio, CPRS gets a fee equal to 10% of the amount charged for the service. If the music originates in the plant, the CPRS take is $25 for six months if the average number of employees in that time doesn't exceed 500, and an additional $5 half-yearly for each additional 100 employees.

CPRS also gets the right to collect license fees for performances of its works on 16 mm. film at a rate of $2 for not more than four prints from any negative made in Canada in 1944 or imported, and an additional $2 for each additional four or fewer prints made or imported.

CPRS can collect $138,310.40 for all radio broadcasting in Canada in 1944, and BMI Canada, Ltd., is allowed to collect $17,288.80 for air shows. CBL, Toronto Canadian Broadcasting Corp. key station, pays highest fee ($12,556.67 to CPRS and $1,596.58 to BMI), with CBF, Montreal CBC outlet, a close second.

BANDSHOWS MAYBE FOR DOWNTOWN, DET.

Due to difficulty in obtaining product, Howard Hughes is considering a stageband policy for the Downtown, Detroit, which he took over from RKO on a 15-year lease several months ago. George McCall, his personal representative, is in N. Y. to discuss that possibility as well as to huddle with distributors on picture supply. Thought is to open the house May 1 or thereabouts.

Hughes took over the Downtown, a 3,200-seater, at a time when he planned playing "Outlaw" as well as in other keys and was then interested in [illegible] but has since given up that idea. All reports he would build up a circuit for himself are incorrect at the moment.

Jukes for Overseas

U. S. occupational forces will have the boredom of policing relieved by American jukeboxes as soon as war production slackens enough to allow for new-model construction. Association of Coin Machine Operators is now planning to ship as many current boxes as it can to overseas forces as soon as new ones are available.

There has been no production of coin machines since soon after Pearl Harbor. Operators have been, in many cases, hard put to keep those in existence in fair shape. Thousands have been taken out of circulation.

Hamp Joins GAC

Johnny Hamp, former maestro, has joined the General Amus. Corp. agency in N. Y.

He will handle location selling.

Decca Netted Over Million in '43, 230G More Than '42; $2.66 Divvy

Despite the fact that Decca Records' Federal income taxes almost quadrupled its 1942 payments, shares in the company earned 58c more in '43. Decca declared last week a net income of $1,036,361 after all charges and after $1,142,000 in tax cuts, which is about $230,000 better than the previous year's net. In 1942 Decca paid $378,000 in taxes and $2.08 per on 388,325 shares outstanding. Payoff for '43 is $2.66 a share.

Net sales of Decca and subsidiary companies totalled $11,278,345 in '43, an increase of $1,203,317 over the previous 12 months. Assets and liabilities, as of last Dec. 31 amounted to $4,021,637 and $2,581,452 respectively.

Decca's statement is unusually bright in view of its purchase late in the year of all of the stock of World Transcriptions, plus the fact that it didn't do any new recording, with the exception of a-cappella discs with singers, until November after it had signed a new contract with the American Federation of Musicians.

Red French, Casino theatre, Pittsburgh, pit drummer, replaced army-bound Osborne Fleming with Al Marsico at Nixon Cafe.

Jerk Box?

Growing percentage of patrons at bars express annoyance at jukeboxes because in many places they're turned on full blast, mostly by beer drinkers. One mugg said to a midtown N. Y. barkeep:

"I'll stick around but only if you tone down that jerk box."

Jess Stacey to Debut Band April 25 in Balto

Jess Stacey, who takes over Benny Goodman's orch, will debut at the Chanticleer, Baltimore, April 25, for at least four weeks.

Stacey, recently signed by General Amusement, will have 15 men, some from Benny Goodman's disbanded outfit. Lee Wiley (Mrs. Stacey) will be the band vocalist.

Berlin Forcing Split With Bornstein By Legally Removing Name in 6 Mos.

Irving Berlin has climaxed his tiff with Saul H. Bornstein, longtime partner in Berlin, Inc., by serving formal notice—per contract—that his (Berlin's) name must be removed from the corporate billing six months from last week (16). In the meantime, both continue partners, perforce, until a formal schism of their holdings is effected. This has long been in the works, complicated by sundry demands. Berlin's move forces the final split.

Berlin, meantime, by virtue of the acquisition of one-half of the late Max Winslow's 33⅓% share in the firm, is now 50% owner of both Berlin, Inc., and ABC Music Corp. Other 16⅔% share has yet to be formally bought by Bornstein from Tillie Winslow, Max's widow. Berlin paid a reported $122,000 for his additional one-sixth; Bornstein is about to close for $107,000 for a like share. The disparity in the figures is unexplained.

Meantime, Berlin has also served notice on Bornstein and Berlin, Inc., that, per contract, made 25 years ago when the two of them, with Winslow, formed a partnership, he can publish elsewhere, and it's asserted he has already made a deal. Already Berlin set a couple precedents by ceding the "This Is the Army" music to the Army Emergency Relief Fund, and "My British Buddy" to Chappell, of London.

Berlin's likely deal with a "friendly" music publisher is known within the trade, although it would probably be a pro tem arrangement until the songsmith establishes his own organization at which time the copyrights would revert to him.

Berlin assertedly made a offer to Bornstein recently of $300,000 plus all copyrights which Berlin did not author. Bornstein reportedly rejected this and countered with a demand for $500,000 for his share of the firm.

Meantime, also, the problem of the Berlin, Inc., bonus is still status quo. This was a moot argument between the partners, Berlin holding out for the same two-weeks-to-two-months' extra salary for his staff last Christmas as had obtained the previous year. Bornsteoin balked and action was perforce stalled because of the songwriter's absence abroad with "This Is the Army" on tour.

Berlin, Inc., has made around $100,000 net profit the first half-year and will probably top that for the second semester so can't see Bornstein's balking at the bonus idea. Bornstein is being advised by Charles C. Schwartz (& Frolich), the ASCAP attorneys. Berlin's attorneys are O'Brien, Driscoll & Raftery (T. Newman Lawler, of the firm, is his power-of-attorney) and George Cohen, of Hollywood.

Fire Destroys Ballroom

Los Angeles, March 21.

Fire destroyed the Bamboo Room, night spot in Balboa, Cal., at an estimated loss of $35,000. Building was owned by Bob Murphy, who recently bought another ballroom in the vicinity for $50,000.

Rendezvous Ballroom, in the same neighborhood, was wiped out several years ago by a $40,000 fire.

Will Osborne has designated Eddie Sherman as his film representative, a chore General Amus. Corp. doesn't perform.

1-A Ties Ayres to N. Y.; Seeking Sub-Leader

Mitch Ayres' band will be forced to find a new leader before his induction into the army because his draft board has refused him permission to leave the N. Y. area. Ayres was accepted for service recently and told he would go into uniform around the middle of April, possibly before. Indefinite date will prevent him from fulfilling bookings with the band.

However, Ayres is playing with the outfit at the Adams theatre, Newark, beginning Friday (16). He has installed a femme trumpeter, Stelle Slavin.

Bob Chester, Philbin Settling Contract

Bob Chester has split with his personal manager, Jack Philbin. Cash settlement is currently being worked out.

American Federation of Musicians recently found in favor of Arthur Michaud, Chester's former manager, who had filed an action against the leader. Michaud was awarded $4,700.

Stan Kenton's Par Pic

Hollywood, March 21.

Stan Kenton and orchestra signed by Paramount for untitled picture.

Kenton currently tuning up Bob Hope airer.

Design for Hits!

Calypso flavored HIT
the whole Country loves!

It's Love, Love, Love!

by Mack David
Joan Whitney
Alex Kramer

Slated for heaviest action NOW
Feature song of
"Two Sisters And A Sailor" (M-G-M)
released soon

TAKE IT EASY

by Albert DeBru
Irving Taylor
Vic Mizzy

The Cutest Novelty Song With The Disappearing Chorus

OH, PLEASE TELL ME DARLING
DO YOU REALLY LOVE ME

by Al Hoffman, Al Trace, Jerry Livingston

VERSE
THERE'S A BRAND NEW TUNE THAT'S GO-IN' 'ROUND;
I WONDER IF YOU'VE HEARD
THE SONG IN WHICH YOU PAUSE AND THEN
E-LIM-IN-ATE A WORD.

Chorus
OH, PLEASE TELL ME DARLING, DO YOU REALLY LOVE ME
OH, PLEASE TELL ME DARLING, DO YOU REALLY LOVE
OH, PLEASE TELL ME DARLING, DO YOU REALLY
OH, PLEASE TELL ME DARLING, DO YOU
OH, PLEASE TELL ME DARLING, DO
OH, PLEASE TELL ME DARLING,
OH, PLEASE TELL ME
OH, PLEASE TELL
OH, PLEASE
OH.

ALSO SPECIAL MATERIAL
AND PATTER CHORUS

Novelty Ballad with that
Hit Lilt. Printed as both
Waltz and Fox Trot and
SWELL either way.

PRETTY KITTY BLUE EYES

By Mann Curtis, Vic Mizzy

SANTLY-JOY, Inc.
1619 Broadway, New York—19

TOMMY VALANDO, Prof. M'g'r

BENNY MILLER, Chicago
JACK FAY, Boston
DAVE BERNIE, Hollywood

ASCAP Nixes Gilbert's Request To Witness Election Vote Count

American Society of Composers, Authors and Publishers last week rejected a request by L. Wolfe Gilbert that he be allowed to witness the counting of ballots filed in the Society's elections for places on the board of directors. Gilbert is a member of the incumbent writer faction of the board and, of course, a nominee for reelection.

Ballots were opened at ASCAP offices yesterday (Tuesday) and counted and the results reported to the election committee today (Wednesday). Installation of officers, however, doesn't occur until next week (29), when the annual membership meeting takes place.

Gilbert's request to witness the counting of the ballots (they are filed by mail and not opened until all are in) is probably due to the heat of this year's campaigning. He is one of the bitterest opponents of the Society's projected point-plan of writer classification, which hasn't yet gone into effect, and the electioneering against him because of this attitude has been strong.

ASCAP's point-plan was supposed to have become operative Jan. 1, but opposition against it, from standard writers led by Gilbert, has been so strong that it was temporarily set aside. However, as soon the elections are completed, work on putting it through will begin again.

Stymie has been a demand by the standard writers that their works gather five points per performance to one per performance of pop tunes. This ratio is deemed far out of line by the opposition.

Adams Vice Gilbert

All incumbent members of the board of directors of ASCAP were returned to their posts when the ballots were opened and counted yesterday (Tuesday), with the exception of songsmith L. Wolfe Gilbert, who was replaced by Stanley Adams.

Publisher-members reelected are: Richard F. Murray, J. J. Robbins, Jack Bregman, Walter Fischer. Writer-members: Deems Taylor, Otto Harbach, Richard Rodgers and Stanley Adams.

Solly Loft, formerly a partner in the Campbell-Porgie music firm, goes to California for Witmark Music this week.

10 Best Song Sellers

(Week Ending March 18)

Mairzy Doats	Miller
Besame Mucho	Melodylane
Don't Sweetheart Me	Advanced
River of Roses	Shapiro
I Couldn't Sleep	T. B. Harms
When They Ask	Berlin
Poinciana	Marks
Lovely Way	Crawford
No Love, Nothin'	Triangle
Wish I Could Hide	Shapiro

Lakeside Park Will Resume Easter Sunday

Howard Hobbs' Lakeside Park, Mahanoy City, Pa., one-night promotion, will resume operation Easter Sunday. Spot has bought Russ Morgan's orchestra for that day, and agency single-date bookers say the spot will run all summer, weekends only or whenever big names are available.

Hobbs' spot operated intermittently last year.

FRANK TOURS WITH PCA

Frank Tours, musical director on the Fannie Brice airer, new musical director for Producers Corp. of America.

Tours replaces Jacques Samossoud who has severed his connection with the company.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, March 13-19 from 5 p.m. to 1 a.m., is made up of tunes with 10 or more plugs. List represents the first approximately 25 leaders in alphabetical order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.

TITLE	PUBLISHER
A Lovely Way to Spend Eve—†"Higher and Higher"	Crawford
And So Little Time	Lincoln
And Suddenly It's Spring—†"Lady In the Dark"	Famous
Besame Mucho	Melodylane
Do Nothing Till You Hear From Me	Robbins
Don't Sweetheart Me	Advanced
Goodnight Wherever You Are	Shapiro
Holiday for Strings	Bregman
I Couldn't Sleep a Wink—†"Higher and Higher"	T. B. Harms
I Love You—*"Mexican Hayride"	Chappell
I'll Be Around	Morris
Is My Baby Blue Tonight	Broadway
It's Love, Love, Love	Santly
Long Ago and Far Away—†"Cover Girl"	Crawford
Louise—†"Can't Ration Love"	Paramount
Mairzy Doats	Miller
Marianne	Remick
Now I Know—†"Up In Arms"	Harms
Poinciana	Marks
San Fernando Valley	Morris
So Goodnight—†"Hya Sailor"	BMI
Someday I'll Meet You Again—†"Passage Marseilles"	Witmark
Speak Low—*"One Touch of Venus"	Chappell
Take It Easy—†"2 Sisters and a Sailor"	Santly
When They Ask About You	Berlin

† *Filmusical.* * *Legit Musical.*

MEMO FROM EDWARD B. MARKS

DATE March 20, 1944

To ENTIRE MUSIC PROFESSION

Ordinarily I am quite content to have my songs listed alphabetically among the 25 most-played tunes of any week. This is an excellent, fair system and I approve of it. But this week I must--perhaps a little proudly--point out that "POINCIANA" led the list last week (Monday, March 13th to Sunday, March 19th) with 34 plugs.

This was first by a wide margin and I am very pleased to have this song right on the heels of "Paper Doll." Incidentally, I feel confident that "POINCIANA" is going to be first in sheet music and record sales and on all other lists before very long.

Edward B. Marks

P.S. I want to thank the thousands of well-wishers whose congratulations on my 50th Anniversary as a publisher still keep pouring in.

P.S.S. The release date of my new book, "They All Had Glamour", (published by Julian Messner, Inc.) has been delayed because of war-time printing difficulties. It will be ready soon, however.

Parody Infringes

Continued from page 37

that it could be sung to the music, which definitely made the use of the parody an infringement of the copyright. Judge Coxe held that in effect a parody only represents a change in the original lyrics in an effort to evade a copyright infringement; that under Section 6 of the Copyright Act only the original copyright proprietor could publish or use or authorize the use of any new version of the lyrics; that a parody was not a fair use because it was too close to the original and because it is competitive and used for financial gain; that such an infringement cannot be cloaked under the guise of an alleged parody as it is no more than an attempt to evade copyright, so that the defendants should be prohibited from doing in a roundabout way what they could not do directly; that a parody represented copying with evasion, which is an infringement, as the resulting work is recognizable as having been taken from a copyrighted source; that copying for competitive use can never constitute a fair use.

Judge Coxe directed that the matter be referred to a Special Master for the purpose of determining the damages that had been sustained by plaintiffs, and defendants' profits.

Abeles intends to prove before the Master that each of the plaintiffs has sustained damage in at least the sum of $15,000, because this is the minimum amount of the license fee which they receive for a year's license for the use of the lyrics of songs in not exceeding two song lyric magazines. In addition, the MPPA will ask for 1c a copy in excess of 300,000 copies of each issue, which is likewise payable under the license agreements of Robbins and Feist. In addition, each of the plaintiffs would be entitled to the profits that were made by both defendants from the publication and distribution of these magazines, or, in lieu of profits, $1 for every infringing copy made or sold by or found in the possession of the defendants, which in any event shall not be less than $250 for each separate use. In this connection, under the Copyright Act they are entitled to a minimum of $250 for each use.

The names of the two largest publishers of legitimate song lyric magazines licensed by Robbins and Feist are Charlton Publishing Corp. and D. & S. Publishing Co., Inc.

Frank Loesser's

SPRING WILL BE A LITTLE LATE THIS YEAR

Saunders Publications

1515 North Vine Street, Hollywood—1619 Broadway, New York—Woods Theatre Building, Chicago

AGVA Starts Action on 30 Shows Edict; T. Dorsey Must Pay for 11 Extra Shows

American Guild of Variety Artists has started enforcement of its recent edict forbidding more than 30 shows weekly in out of town houses. AGVA is starting actions against several bandleaders for pro-rata payment of all shows over that amount.

Among the first bandleaders to be hit, is Tommy Dorsey, who did 41 shows during his recent week at the Oriental theatre, Chicago. AGVA is seeking pay for 11 performances for Paul Regan, who was on the bill with Dorsey. Dorsey in this case is considered the employer, as entire layout was sold as a unit with Dorsey paying off the performers.

There are other indications that AGVA is really serious on the 30-show week. Vaughn Monroe and Phil Spitalny recently had to settle claims brought by performers for doing more than 30 shows.

AGVA takes the stand that the standard vaude week for performers is 30 shows, despite the fact that the usual booking office contract calls for performers to work according to the policy of the house.

AGVA's stand is taken to mean that the 36 show week allowed in New York theatres will be lowered to 30 when current contract expires.

Loew's State, N. Y., Two Week Bill With 'Escape'

Loew's State, N. Y., deviates from its standard one-week vaude policy with show starting April 6, which will headline Canada Lee, Allan Jones and Happy Felton, all of whom are booked for two weeks. Accompanying will be first run picture of Columbia's "None Shall Escape." Understood State had to pact pic for two weeks' run.

Last time the State played a show for two weeks was about eight months ago, attraction being the N. Y. Daily News' Harvest Moon Dancers, an amateur aggregation.

Arena Managers Mull Aquatic, Thrill Show For Next Season Tour

Pittsburgh, March 21.

Two-day meeting of Arena Managers Association here last week resulted in full schedules being arranged for both "Ice Follics" and Icecapades" during 1944-45 season and also developed prospects for two new shows to tour the arenas next year. One would be an aquatic ballet and the other a thrill show. Committees were appointed to draw up plans for the two projects and they're expected to be ready for unveiling in September.

Differences between "Follies" management and arena owners, which threatened to develop into an open break this year, were all straightened out. Arena heads, who own "Icecapades," discovered that not only would the "Follies" be playing their sports spots but that they would be playing one owned by Shipstad and Johnson, who recently acquired the arena in Portland, Ore., and own "Follies."

Following meeting, George Tyson, secretary of Arena managers, took off for Florida and a two-week vacation. He'll go from there to Hollywood for "Icecapades" opening on the Coast late next month.

New All-Chinese Revue For the Glass Hat, N.Y.

Glass Hat, Belmont Plaza Hotel, New York, is prepping an all-Chinese show to bow March 30. While layout will consist of Orientals, costuming will be Americanized.

General Amusement Corp. is casting.

A NEW SINGING STAR

JEAN TIGHE

Dir.:—KENNETH LATER

Overseas for USO Since Jan. '43—Now Touring British Isles

FRED LIGHTNER

Dir.: PHIL COSCIA

ANN JUDSON, JR.

FEATURED VOCALIST

Eddie Oliver's Orchestra

NOW

EDGEWATER BEACH HOTEL

CHICAGO

Personal Management—JOHN SHANAHAN

Hutchinson's Pic Pact Splits De Marco Act

Jody Hutchinson, dancing partner and husband of Renee De Marco, has been signed to a term contract by Warner Bros., and leaves for the Coast May 1.

In the meantime, Miss De Marco, who has been pacted for Lou Walters' "Slap-Happy," is shopping around for a new dance partner.

AGVA, Agents, Ask Clarification Of Cabaret Status

The 30% cabaret tax effective April 1 is still getting serious attention from the American Guild of Variety Artists along with the Artists Representatives Association, representing the major agencies and the Associated Agents of America, small indie group.

These outfits plan to converge on Washington Monday (27) to confer with Bureau of Internal Revenue execs. However, they hope that the question of New York can be settled in this city, as the bureau has ruled that interpretation of the cabaret definition will be left to officials in charge of each particular district. If a satisfactory interpretation can be obtained from the district here they feel that the Washington trip will not be necessary.

Meanwhile prospect of the 30% nick is causing no setback in the booking plans of major spots. All are waiting developments based on the outcome of the first 60 days' operation. They feel this will constitute a fairly reasonable test-run, and future bookings will depend on business during that period.

The American Federation of Musicians are trying to get an interpretation that where a band vocalist is an established part of a musical group, the vocal efforts are not to be construed as entertainment in order to be exempted from application of the nick.

Hartford's Soft Drink Nitery Seen As Curb To Juve Delinquency

Hartford, March 21.

A 'teen age night club, resplendent with electric signs and a floor show, opened in the downtown YWCA building here last Friday night (17). Called The Patio, it includes two rooms, a smaller salon with soft drink bar near the entrance, and a large space formerly occupied by the YWCA Auditorium across the foyer. Latin-American motif prevails.

Both rooms were packed for the opening, with music supplied for dancing by juke boxes in each. Cards, ping pong and other games are supplied, as well as light refreshment and cokes. Club will be open nightly from 7 to 11 p.m.

Although as many as 300 can be accommodated, the setup does not by any means solve the juvenile delinquency problem in this boom town, but authorities are convinced that it may help. A committee of young folks helped plan The Patio, and presumably will have a voice in its future activities.

4A's Protests to Internal Revenue Dep't on Withholding Tax Setup

Associated Actors and Artistes of America will meet with the Bureau of Internal Revenue in an effort to remove variety performers from status of independent contractors. A representation of Four A execs including Paul Turner, Four A's attorney; Rebecca Brownstein, Equity counsel; Alfred Harding, of Equity, will converge on Washington in protest against the temporary ruling.

Four A's object on ground that status of independent contractors would deprive performers of benefits of the social security and unemployment compensation. They will also seek to prove that in many instances the government would be deprived of taxes unless they are withheld.

Under terms of the pro-tem ruling, variety performers are mainly affected, but the Four A's takes the view that performers in other fields may eventually come under that edict.

The trade is still waiting for the United States Supreme Court decision on the Hearst case, which, according to tax officials, will have a great bearing on the performer situation. It is said that the parallel in both cases lies in multiple employment.

Instead of the independent contractor status, Four A's will seek a ruling allowing variety performers to deduct 50% of the salary for expenses, with the rest being withheld by the employer.

Philly Local Favors Indie Status

Philadelphia, March 21.

Philly members of the American Guild of Variety Artists are resentful at the action of the national office of the union in trying to get the Treasury Department to rescind the ruling on performers which puts them in "independent contractor" category.

Local AGVA-ites claim that national officers should poll the membership before taking any action. The members say they are perfectly satisfied to be "independent contractors" and not have the 20% withholding tax taken from their salaries.

To the national office's argument that independent classification would rob them of social security guarantees, the actors say that most of them go into business for themselves after retiring as entertainers, anyway. They also point out that they have been classified as independents by the state, anyway, in cases involving workmens' compensation.

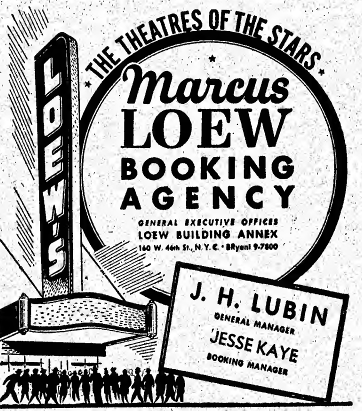
In at least four such cases, where performers were injured in niteries, the thesps' claims were thrown out by Workmen Compensation referees, on the grounds that they were not bona fide employees of the spot but were independent contractors.

NOW ENTERTAINING THE BOYS IN SCOTLAND

WILLIE SHORE

Personal Management:

AL BORDE



"AS OVERWHELMING A HIT AS ANYTHING THAT HAS COME ALONG IN YEARS."

—*Bell*, "Washington Post"

If it isn't too late, that "Gay Nineties Revue" the veteran Joe E. Howard put on last Tuesday night in Constitution Hall scored as overwhelming a hit as anything that has come along in years. With an avid audience of approximately 3,000 on hand, every number in the compact entertainment was enormously applauded. Joe Howard proved himself one of the wonders of the age by uncorking a robust tenor voice that is just as good today as it was 30 years ago—maybe better—and the Floradora Girls, three richly gifted young vocalists, the Gay Nineties Quartet, with every voice of solo caliber, Shaw and Lee, comedians who are really funny, and all the rest gave out with everything they had, which was plenty and plenty good. If Joe adheres to his determination to bring his revue back for a return afternoon and night performance, that should be sufficiently all right to pack the place to capacity at both sessions.

Nelson B. Bell,
"WASHINGTON POST".

JOE HOWARD

GAY NINETIES CBS Radio Revue

Continuing successful tour of personal appearances Music Hall, Cleveland, March 22-23-24-25

Direction, CONSOLIDATED RADIO ARTISTS, 30 ROCKEFELLER PLAZA, NEW YORK

Joe Howard "Gay Nineties" for Model Tobacco, Mondays, 8:30 P.M. EWT, CBS Network

Management, FRANK McMAHON

Cowboys, Gals Riot for Salaries When Creditors Plaster Sunbrock Rodeo

Milwaukee, March 21.

A near riot developed at the closing performance of the Larry Sunbrock-John P. Daros rodeo Sunday night (19) when 30 cowboys and cowgirls stormed the Auditorium boxoffice to collect their pay. Situation developed when word got around that receipts had been tied up by 10 garnishment actions totaling over $8,000.

Actions were for unpaid bills and claims by both Milwaukee and Chicago firms and covered purchases of feed, rental of horses, drayage, newspaper and outdoor advertising and other items. One claim for around $800 was filed by Leo Seltzer, operator of the Coliseum in Chicago, for non-completion of a contract by Sunbrock and Daros following rodeo played there a couple of weeks ago, when premises were not left in same condition as when taken over by Sunbrock and Daros.

Garnishment actions are set for next Monday (27).

Sunbrock in N. Y. Jam

Charges against Larry Sunbrock and The Big Top, Inc., for violations of the War Production Board orders prohibiting the use of restricted materials in the construction of the Big Top Circus, were filed last week by Assistant United States Attorney General Tom C. Clark, of the New York War Frauds office, in N. Y. Federal court. According to Robert R. Dann, chief of the War Frauds office, the circus constructed on West 50th street parking lot in the rear of the Roxy theatre, N. Y., in 1943, was in definance of specific WPB orders to cease building.

Warnings were issued to Sunbrock by an inspector for the WPB to stop construction on April 26, May 28, and from June 2 to June 15, 1943, according to information filed, but despite these warnings the Big Top circus builders refused to discontinue.

On June 30, 1943, The Big Top, Inc., filed a voluntary petition of bankruptcy to effect an arrangement with creditors in U. S. district court, listing liabilities at $136,108 and assets at $43,500. Sunbrock was listed as a creditor for $35,000.

Sunbrock and The Big Top, Inc., face fines of $20,000 each, while the circus head, because of these charges, faces a possible two-year prison sentence.

The Big Top, Inc., was incorporated in the State of New York to engage in the presentation of circuses and other shows for public amusement. Officers are Larry Sunbrock, president; Marion Sunbrock, vice-president; Lloyd Copas, treasurer, and David Lodge, secretary.

American Guild of Variety Artists collected around $1,500 from the Larry Sunbrock rodeo which closed Saturday (11) in Chicago.

Jack Irving, executive secretary of the Chicago local, tried to get the government custodian to release the coin, which was tied up by a multitude of attachments, but he ruled that the claims would have to be satisfied first.

Irving obtained a ruling to the effect that the salaries would have to be settled before the other claims.

AL BORDE
PRESENTS

BENNY MEROFF
IN HIS
"FUNZAFIRE"
COMPANY
(FIFTH YEAR)
•
Now Playing
Sixth Week
GLENN'S RENDEZVOUS
NEWPORT, KY.

DAVE APOLLON

Now Earle Theatre, Washington, 3rd return engagement in 1 year and booked again for September.

A new show now in preparation

Costumes by Brooks—Scenery by Kay Velden

P. S. Extending Easter Greetings to All My Friends All Over the World

Could Be!

Not all niteries will feel the bite of the 30% cabaret tax i effect April 1.

In a clever brochure, C... Erbe, co-owner press agent of the Zanzibar, N. Y., and Spencer Hare, Erbe's publicity partner, have started exploitation campaign proving that even with the 30% nick, the public will get a better break in any well run nitery.

It's their contention that the average dinner, show in the cheaper seats, and a few dances afterward would average $4.35 per person, whereas the average nitery can offer the patron the same thing for an average of $2.60 each.

Philly Niteries Facing Another Cleanup Drive On Curfew Violators

Philadelphia, March 21.

A drive, reminiscent of the one in 1942, which closed Philly's "Barbary Coast," is on tap here against night spots which continue to flaunt Pennsylvania's laws anent serving minors and curfew.

The campaign was mapped out over the weekend by Assistant District Attorney John A. Boyle, who conducted the "Barbary Coast" cleanup, and Captain Craig Ellis, head of the vice squad.

Officials pointed out that virtually all of the leading niteries were toeing the mark insofar as observing closing hours and barring minors.

"But it's a few of the smaller places and the one-man clubs who are thumbing their noses at the law," one official said. "These are making it tough for the whole night club industry."

Pressure for the drive has come from the governor's office, which has been beseiged by complaints from church and reform groups, which have charged that Philly is combed with "dens of iniquity" catering to servicemen and young girls.

It was these same forces which started the "Barbary Coast" campaign two summers ago.

Durant for 'Vanities'

Comedy spot in the Earl Carroll "Vanities" scheduled for an April 12 opening at the Wilson theatre, Detroit, has been assigned to Jack Durant.

Cast also includes John Kirby orch, Al Gordon, Bobby May, Arnaut Bros. and Frances Urban.

BORGE'S DOUBLE DATE

Victor Borge, who starts at the Waldorf-Astoria, N. Y., April 6, will double in the Roxy, with the Paul Whiteman-Joan Edwards show.

Nat Wills' Widow Recovers

Mrs. Nat M. Wills, widow of the vaude tramp comic, was discharged from Bellevue hospital, New York, last week, where she had been taken after being robbed and assaulted by three unknown men.

She will resume her nitery chores at the Bluebird Inn, N. Y.

Joe Cohen In

Joe Cohen ("Variety") has become a GI.

Married and father of a son, Cohen forsakes the agents and bookers for Uncle Sam this week.

Mickey Redstone Spots On AGVA's Unfair List; 60-60 Clause Faces Test

Mickey Redstone and his clubs, Mayfair and Latin Quarter, Boston, were put on unfair list of American Guild of Variety Artists, effective Monday (27). Action was taken to force Redstone to use the standard form AGVA contract.

Court Decision Due

Boston, March 21.

In the first case of its kind in many months, the Latin Quarter Corp. this week brought a bill of equity against Frank Ross, Anita La Pierre and the Bradford hotel seeking to enjoin the entertainers from appearing at the hotel for the 60-day period beginning this week, as they had contracted to do.

The bill stated that the Latin Quarter contracted with Ross and LaPierre to perform at the Quarter for two weeks, beginning February 6 for $500 a week with the stipulation they were not to appear anywhere else within 60 miles of Boston during the 60-day period following their appearance at the Quarter, and that the contract with the Bradford is in violation of this agreement.

Walters to Tour 'Happy' Until N. Y. Jam Eases

Although stymied by the legit house scarcity which delayed the opening of his vaude type revue "Slap Happy," Lou Walters is starting work on another show for which Willie Howard has already been signed.

Walters is set to go to the Coast April 11 to line up talent. No title or starting date set yet.

Meanwhile rehearsals for "Slap-Happy" have been delayed to April 16 and it will open at Fords theatre, Baltimore, May 8. It will tour until a New York house is available. Included in this one are Chico Marx, Renee De Marco, J. C. Flippen and Gene Sheldon.

Saranac

By Happy Benway

Saranac Lake, N. Y., March 21.

Greetings and thanks for reading matter sent to downtown gang by Morton Downey, James Lee, Fred Frazer, Ella Perry and Tommy Vicks.

Margaret Dougherty, Lee Kimmick, George Foster and Lillian Mansfield celebrated birthdays last week.

Robert Carter, singer and musician, who left here to go to Arizona for a change of air, has wired for return reservation.

Eddie Burke, tenor, had a general check-up and o.o. at the Vet's hospital, Tupper Lake, N. Y., and is now doing bed routine here.

Thanks to the Elks, Lions Club, American Legion and the local Red Cross for interest taken in the welfare of the ailing performers of this actors' colony.

When they first refused to operate on John Eaton he cracked, "Guess they're afraid they won't be able to top the last cut I took from Pantages." Since then he has mastered four major operations and is on the road to recovery.

Dr. George Wilson, of the Will Rogers, has been the actors' medico here for over 25 years.

Write to those who are ill.

NORTH COAST NITERIES, HOUSES INK WITH AGVA

Hollywood, March 21.

All theatres and top niteries in Portland, Seattle and neighboring towns have signed contracts with the American Guild of Variety Artists, according to Florine Bale, western director of AGVA, following a tour of the Northwest.

Houses inked are the Palomar, Orpheum and Rivoli in Seattle and the Capitol and Bagdad in Portland. Nitery contracts were signed by the Town Ranch, John Q. Public and Show Box in Seattle and the Club Now Yorker, Music Hall, Cloud Room and Clover Club in Portland. Miss Bale also set up an AGVA office in Portland with E. E. Pettingell in charge.

Fally Markus Back

Fally Markus, veteran independent N. Y. booker, plans a return to the agency field. Undecided whether he'll establish his own agency or affiliate with one already established. He is mulling two such offers in the latter direction.

Since folding booking agency Markus has been engaged in selling theatre equipment, mostly to Latin-American countries, but has been stymied by priority rulings that have made it impossible to fill orders.

Broadway's Youngest Producer-Designer
JOE CROSBY
Louise's Monte Carlo
Second Year
New York City

Versatility in Rhythm
KEN KENNEDY
On Tour for USO Overseas

CAPPELLA AND PATRICIA
CURRENTLY
EL RANCHO
LAS VEGAS, Nevada

ALWAYS WORKING
"Whitey" Roberts
Opening at
WALTON ROOF, Phila., MAR. 24TH
"Greatest act in the business."—
Henry Busse.
Dir., SAM BRAMSON of Wm. Morris

CHICAGO COLISEUM NOW AVAILABLE
FOR
ICE SHOWS - CIRCUSES - RODEOS - POPULAR OPERAS - TRADE SHOWS - CONVENTIONS - JAMBOREES AND SPECIAL EVENTS
NO ATTRACTION TOO BIG
RODEO JUST GROSSED OVER $100,000 AT THE COLISEUM
CONTACT - COLISEUM BOOKING OFFICE
AL BORDE—LEO SELTZER
15th and WABASH AVENUE CHICAGO Phone, Calumet 5878

Variety Bills

WEEK OF MARCH 24

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (23)
Jimmy Durante
Bonita Granville
Mary Raye & Naldi
Sonny Dunham Orc
State (23)
Senor Carlos
Harry Cool
Jean Carroll
Will Osborne Orc
WASHINGTON
Capitol (23)
Martha Raye
3 Little Sis
3 Swifts
Condos Bros

Paramount

NEW YORK CITY
Paramount (22)
Xavier Cugat Orc
Walter Dare Wahl
Dean Murphy
Cugat Choir
BUFFALO
Buffalo (23)
Johnny Long Bd
Nancy McGuire
Ray English
3 Welles
CHICAGO
Chicago (23)
Tommy Tucker Orc
Billy Reyes
Colstons
Regal (23)
Lucky Millinder Bd
Pope & Louie
Tanglefoot & B
Jimmy Diamond
DETROIT
Michigan (23)
Casa Loma Bd
3 Hearts
Ladd Lyon
Ames & Arno
MIAMI
Olympia (23)
Julia Cummings
Walter Nilsson
Barbara Belmore
Doc Marcus
Cross & Dunn
OMAHA
Orpheum (23)
Earl Carroll's Co

RKO

BOSTON
RKO (23)
Tony Pastor Orc
Guy Kibbee
Stardusters
Diamond Bros
Betty Lorraine
(16)
Martha Raye Co
Terry & Ralph Rio
Minevitch Rascals
Helen Forrest
Bill Robinson
(16)
Chico Marx
Louis Prima Orc
Ray Eberle
Stanley & Marti

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

3 Winter Sis
Roy Sneck
Condos Bros
3 Swifts
CINCINNATI
Palace (23)
Jimmy Dorsey Orc
Peg Leg Bates
Coley Werth & M
(16)
Johnny Long Orc
Marcy McGuire
Gene Sheldon
Billy Reyes
CLEVELAND
Albee (23)
3 Wells
COLUMBUS
RKO (23)
Tommy Dorsey Orc
Gene Krupa
Paul Regan
3 Edwards Sis
(21-23)
Louis Prima Orc
Ray Eberle
Pat Henning
Stanley & Marti
DES MOINES
RKO (24-26)
4 Ink Spots
Ella FitzGerald
Cootie Williams Orc
Eddie Vinson
Ralph Brown
Moke & Poke

Southern

ALABAMA
Birmingham
Pantage (24-26)
Beachcombers Rev
Mobile
Lyric (22-26)
Glamour Girl Rev
GEORGIA
Augusta
Medjeska (22-25)
Red, Hot & Lovely
NO. CAROLINA
SO. CAROLINA
Anderson
Criterion (25)
Renfro Valley Show
Charleston
Victory (20-21)
Ross Russell's Show
Columbia
Carolina (22-23)
Eye Dears of 1944
Greenville
Center (21)
Red, Hot & Lovely

WALTER NILSSON
OLYMPIA, MIAMI
Week of March 22
Mgt.—EDDIE SMITH

Asheville
Plaza (24-25)
Alex Gerber's Rev
Charlotte
Broadway (24-25)
Follies d'Armour
Concord
Paramount (21)
Make It Snappy
Durham
Carolina (23)
Renfro Valley Show
High Point
Paramount (22)
Alex Gerber's Rev
Wilmington
Carolina (24-25)
Eye Dears of 1944
Spartanburg
State (20)
Red, Hot & Lovely
TENNESSEE
Knoxville
Bijou (20-21)
Beachcombers Rev
VIRGINIA
Danville
Rialto (23)
Make It Snappy
Newport News
James (21-23)
Spices of 1944
Roanoke
Roanoke (22-28)
Follies d'Amour

Warner

NEW YORK CITY
Strand (24)
(2nd Week)
Russ Morgan Orc
Minevitch Rascals
Barbara Blaine
ELMIRA
Keeney (27-29)
Richard Himber Orc
(21-23)
Jan Savitt Orc
PHILADELPHIA
Earle (24)
Ray Heatherton Orc
Jane Withers
Steve Evans
(17)
Blue Barron's Orc
Tommy Ryan
Mary Beth Hughes
Carlton Emmy
Jack Durante
WASHINGTON
Earle (24)
Roxyettes
Ballantine
Jean, Jack & Judy
Mary Healy
(17)
Roxyettes
Dave Apolion
The Orantos
Jerry Lewis
Eileen Ritter

Independent

NEW YORK CITY
Music Hall (24)
Magazine Rev
Patricia Bowman
Ben Dova
Rennid & Rudy
Robert Merrill
(23)
Count Basie Orc
Berry Bros
Frank Paris
Carol Bruce
AKRON
Palace (24-27)
Cab Calloway Orc
ALLENTOWN
State (27-29)
Roberts Sis & White
Anthony & Rogers
BALTIMORE
Hippodrome (23)
Lewis & Van
Pearl Williams
Bob Easton Co
Lenny Gale
Charlie O'Donnell
Royal (23)
Lionel Hampton Orc
Conway & Parks
Joyner & Foster
Lucille Chance
State (23-25)
Harry Steffen
Harris & Anders
Al Zimmy
3 Claire Sis
(26-29)
Bobbie Baxter
The Texans
Al Tucker
Roberta's Circus
CAMDEN
Towers (24-26)
Don Ricardo Co
Primrose & Gold
The Edisons
Ben McAtee
Wilson 3
HARTFORD
State (24-26)
Georgie Auld Orc
Joan Brooks
Gay Nineties Rev
Georgie Kayo
NEWARK
Adams (24)
Duke Ellington Orc
Winnie Johnson
Cook & Brown
NORFOLK
Center (24)
Pansy the Horse
Marj'rie Gainsworth
Lowe, Hite & S
James Barton
Girls
PATERSON
Majestic (23-26)
Trumpet Aces
Ros-Ko
Diana Berry
Bob Hopkins
Mack & Desmond
(27-29)
Stan & Art Catron
Hilda
Harris & Anders
Apus & Estreita
Yost's Mimic Men
PHILADELPHIA
Carman (23)
Gilbert & Carroll
Joe Sodja
Lewis & Ames
Stevens Bros. & B
WASHINGTON
Howard (23)
Int'l Sweethearts
Carter & Moreland
Tampa Boys
3 Dowling Girls

Cabaret Bills

NEW YORK CITY

Aquarium Rest.
M Powell Maniacs
Jerry Montanna Bd
Angie Bond 3
Armando's
Ann Francine
Bal Tabarin
Roy Douglas
S Montmartre Gls
Acorn & Simmons
Jack Barrie
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Pierce
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
Judith Baker
George Morris Orc
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Carrie Finnell
The Bernards
Evelyn Knight
Nora Sheridan
Ellis Larkins Trio
Stuart Ross
Bunty Pendleton
Cafe Society (Midtown)
Jimmy Savo
Mildred Bailey
Kenneth Spencer
Eugene Fields 3
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Josh White
Eddie Heywood Orc
Casbah
Lillian Clark
Jimmy Harkins 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Cerutti's
Tom Morro
Eddie Steele
Toni Morrow
Maxine Johnson
Club 18
Roy Sedley
Vince Curran
Noel Toy
Fatso Marco
Eddie Lord
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
"Prof" Adducie
Diano Fontaine
Marco
Peggy O'Neill
Marie McCall
Marcia Kent
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Jimmy Durante
Mary Raye & Naldi
Karen Cooper
Larry Brooks
Mildred Law
Mann & Knott
Loe Andrini
Samba Sirens
Joel Herron Orc
Frank Marti Orc
Coq Rouge
Kathleen Kova
Dick Wilson Orch
B Bizony Enemble
Jack Dempsey's
The Victory Boys
Lysa Bert
D Baker Musicomics
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Tommy Tucker Orc
Jose Morand Orc
Hotel Astor
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Mickey Alpert Orc
Alan Byron
Ralph Lewis
Rosita & Deno
Hotel Biltmore
Ann Warren
Hal Chase
Ray Heatherton Orc
Hotel Commodore
Georgie Auld Orc
Miller Modernaires
Hotel Dixie
Al Trace Orc
Hotel Edison
Art Kassel Orc
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Lani McIntire Orc
Leilani
Mokihana
Al McIntire
Harold Aloma
Hotel Lincoln
Boyd Raeburn Orc
Hotel McAlpin
Gladys Tell
Ernest Hamory
Johnny Messner Orc
Hotel New Yorker
Jerry Wald Orc
Hotel Park Central
Bob Chester Orc
G & G Bernard
Hotel Pennsylvania
Frankie Carle Orc
Hotel Pierre
Dr Giovanni
Maye & Harger
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
Ellen Mitchell
Hotel Plaza
Bob Hannon
Celeste Holm
Andree & Bonnie
Mark Monte Orc
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza
Clemente Orc
Florinda
Joseph Marvin Orc
Hotel Sheraton
Milt Herth
Betty Westmore
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Freddy Miller Orc
Theodora Brooks
Lynn Gardner
Bob Simone Orc
Evan Jones Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Paul Draper
Corinna Mura
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine De Bois
Paul White
Teddy Hale
Bobe Fox
Charles Whittler
June Edwards
Jimmy Kelly's
Glenda Hope
Jeanne Lynne
Jo Ann Collier
John Rockwood
Burke 2
Terry Spike
Renee
Mildred Truce
Romero & Rosita
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
Carmen Amaya
Sabicas
Antonio & Leonor
Gloria Belmonte
Paco
Geronimo Villarino
Marta Dominguez
La Martinique
Frances Faye
Norman Lawrence
Barbara Blaine
Maxi Bergere Orc
Socarres Orc
Latin Quarter
Billy Vine
Cardini
Mazzone & Abbott
Shea & Raymond
Christiani Family
Henry Therrien
Charlo & Dupree
Una Cooper
Adelo Parrish
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Joey Adams
Tony Canzoneri
Evelyn Brooks
Dodson's Monkeys
Cowan's Madcaps
Carlos & Linda
Tammi O'Hara
Lazara & Castellans
Lou Martin Orc
Monte Carlo
Dick Gasparre Orc
Marga
Elayne Hume
Ralph Rotgers Bd
Old Roumanian
Jack Richards
Sadie Banks
Joe LaPorte Orc
Paris Qui Chante
Irene Hilda
Bob Maurice
June Hawkins
Leo Pleskow
Eric Asken
Myrette Ponselle
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Papaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schotb Orc
Ruban Bleu
Imogene Coca
Peters Sis
Maxine Sullivan
Irwin Corey
Herman Chittison 3
Julius Monk
Sammy's Bowery Gay 90's
Marty Relde
Jack Sheehan
Spivy's Roof
Spivy
Walter Liberace
Fred Keating
Stork Club
Russ Smith Orch
Tavern-on-Green
Joe Ricardel Orc
Tony's Trouville
Cy Walter
Rita Molina
Alex Giraldo
Harry Le Roy
Edy
Bus Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Versailles
Chu Cho Martinez
Paul Remos
Ray Sinatra Orc
Machito Bd
De Castro Sis
Larry Douglas
Ronnie Cunningham
Jack Blair
Mata & Hari
Village Barn
Dick Thomas
Red River Dave
Estelle Loring
Tiny Clark
Gerri Gale
Pop Brownlee's H
Village Vanguard
Albinny Jones
Ginger Dulo
Gwen Tyne
Joe Thomas 3
Wivel
Bob Lee
Carmen Montoya
Tommy Hayden
Mlle. Hildeen
Gertrude Hild
The Paulens
Harry Horton Orc
Zanzibar
Ethel Waters
Maurice Rocco
Son & Sonny
3 Peppers
Harold Nicholas
Tops & Wilda
Sabby Lewis Orch
Dusty Fletcher
Peewee Marquette
Hal Thomas Bd

Red Cross Drive

Continued from page 6

tributing companies will visit all theatres and assist them to plan and carry out both the advance campaign and the collections.

Hollywood's Campaign

Hollywood, March 21.

All-out support of the industry's 1944 Red Cross campaign by the studios is assured by an organization setup announced last week by Frank Carothers, Hollywood chairman of the campaign.

Among Carothers' vice-chairmen are Lou C. Helm, Studio Utility Workers, A. F. of L. local 724; Carl Cooper, chairman of the IATSE, John Dales, Jr., executive chairman of the SAG, D. T. Wayne, representing the Conference of Studio Unions, Joseph P. Lucky, representing the Basic Agreement Unions and Teet Carle, representing independent unions and guilds.

Shea's $4,000 Show

Buffalo, March 21.

In a pre-collection week monster benefit performance, staged at midnight in Shea's Buffalo theatre, $4,000 was collected for the Red Cross last week. House was scaled from $1.10 to $2.20, with stage talent provided by the various night clubs and radio stations.

Balto Goes Over Top

Baltimore, March 21.

The Maryland area has gone over par in pledges for the industry's Red Cross drive, with a total of 210 theatres signed at the weekend. Original goal was 205 houses for this territory.

Texas Theatres Rally

Dallas, March 21.

More than 700 Texas theatres, an all-time record participation, will take part in Red Cross collections March 23-29, it was announced by R. J. O'Donnell, general manager of the Interstate Circuit and Southwest chairman of the motion picture industry's drive

Fear Star Pacts' Upset

Continued from page 3

liged to reinstate workers who enter the armed forces when they return, there is reportedly no provision which forces workers to return to the jobs they previously held.

This would involve more important male stars than are now at the studios, since among those affected would be Clark Gable, James Stewart, Henry Fonda, Tyrone Power, Robert Montgomery, Victor Mature, Robert Taylor, et al.

New Deals?

In many cases major studios may be able to tie up their home lot stars after the war under new deals, but some changes are expected and, unless business declines, increased salaries for male stars returning from the wars are likely to be one result of the bidding.

Another factor in spurring salary hikes in instances where stars are free to negotiate new deals would, of course, be the enhanced b.o. value as a result of the world-wide prominence and goodwill accruing to stars who have distinguished themselves on the battle fronts.

Justice Burnell, in his analysis of the complaint, stresses that the actress is not paid any salary during the time that she is suspended.

Noteworthy that several major studios have continued to keep some of their featured male actors on company payrolls while they are in the Army.

Justice Burnell, in handing down his decision quoted Section 2855 of the Labor Code which reads:

"A contract to render personal service, other than a contract of apprenticeship may not be enforced against the employee beyond seven years from the commencement of service under it. Any contract, otherwise valid, to perform or render service of a special, unique, unusual, extraordinary or intellectual character, which gives it peculiar value and the loss of which cannot be reasonably or adequately compensated in damages in an action at law may nevertheless be enforced against the person contracting to render such service, for a term not to exceed seven years from the commencement of service under it. If the employee voluntarily continues his service under it beyond that time, the contract may be referred to as affording a presumptive measure of the compensation."

The first legislation along this line in California is to be found in Section 1980 of the original Civil Code which provides that: "A contract to render personal service other than a contract of apprenticeship cannot be enforced against the employee beyond the term of two years from the commencement of service under it, but if the employee voluntarily continues his service under it beyond that time, the contract may be referred to as affording a presumptive measure of the compensation."

Justice Burnell points out that "Both Section 1980 of the Civil Code and its recodification as Section 2855 of the Labor Code above referred to were obviously intended for the purpose of protecting the employee from contracts of peonage or indefinite servitude."

10 Weeks of Pondering

Los Angeles, March 21.

Olivia de Havilland, star at Warners for seven years, was declared a free agent by Judge Charles S. Burnell after 10 weeks of judicial pondering over evidence, briefs and other legal ammunition. Suit involved the difference between seven years by the calendar and seven years of "actual working time."

Action was filed by Miss de Havilland following her suspension from the payroll in August, 1943, as a result of a mixup over a loanout deal with Columbia. Actress asked the court for declaratory relief on the ground that seven years had expired from the time she had started work under the pact with Warners. Studio pointed out seven or eight suspensions during the seven-year period and contended that it was entitled to seven years of actual service, not counting the suspension time. Court rejected the plea on the theory that it would make the contract one of "peonage."

Verdict is being examined by the legal staffs of all the studios, particularly those holding contracts which have been in existence over long periods, to determine whether some of their contractees are legally free agents or may enter that class in the near future. Independent producers are also scanning the lists of long-contract stars in the hope of picking off a few that may be legally free.

On the Warners roster are several top players under seven-year term deals who have been suspended from time to time for various reasons. It is likely that some of them may add up their suspensions and discover they are closer to the termination of their pacts than they had suspected.

Currently Miss de Havilland is in the Alaskan area entertaining soldiers on a USO tour, and will be informed of the verdict by her attorneys through Army communication facilities. During the litigation her agents have refrained from discussing contracts with other studios.

Following the court decision, Warners wired warnings to picture and legit producers that the studio still considers the actress under contract until its appeal is heard by a higher court.

New Acts

GENE BAYLOS
Comedy
12 Mins.
State, N. Y.

Gene Baylos, who has been around in the lesser spots, does not appear to be ready for key theatres, such as the State, as yet.

Both material and delivery are inadequate as well as familiar. He essays conventional hotel-room, racetrack and draft-board routines. His imitation of Ted Lewis is uncertain, while the pin-ball machine business, which he goes into at great length, is somewhat pointless.

Baylos would primarily require satisfactory material to get by, since indications are that his delivery will improve. His 12-minute stay seemed too long. *Mori.*

PAT FLOWERS
Pianist
Baker's, Detroit

Sole entertainment in this suburban spot is small Pat Flowers, a sepian with a bad mike and a big piano. The guy is terrific, giving out for five hours a night without a breather. Doles out boogie, tosses in Chopin, Brahms, Beethoven and Bach, chants and sings in a so-so voice, and works in the mien of a guy who is having a good time. As a result the spot is turning them away.

Flower has a pair of powerful hands, a feel for the boogie beat but an insistence on holding the melody, a crisp touch for the classics, a terrific sense of time and an ingratiating personality of go with it all.

He doesn't leave much out in five hours and he's got both the jive and classics' trade. Since he's here, they've had to enlarge the nitery three times and are now talking about a new addition. *Pool.*

LEE MORSE
Songs
12 Mins.
Louise's Monte Carlo, N. Y.

Marking her return to New York after four years in the hinterlands, Miss Lee Morse is currently regaling the customers at this Broadway spot with a potpourri of "Cabin of Dreams," "Deep Purple," "Let's Go to My House," "I'm Just a Farmer's Daughter" (for the visiting firemen only) and "Georgia."

Singer commands a throaty voice with a trick break, retaining the intangible trick of plugging a song for all it's worth, both in the upper and lower registers. Given a more diversified repertoire and sufficient time to adjust herself to the nitery milieu, chantress should emerge as an attraction. *Jona.*

THE STARDUSTERS (4)
With June Hutton
Songs
8 Mins.
State, N. Y.

Vocal quartet consisting of Miss June Hutton, who gets featured billing, and three males is of fair proportions and should get by.

Formerly with Charles Spivak's orchestra, the group delivers such pops as "Shade of the Old Apple Tree," "Couldn't Sleep a Wink" and "Put Your Arms Around Me." Arrangements are not too forte.

Their best is an excellent bit titled "Brother Bill," which they did with Spivak on records. *Mori.*

REG KEHOE (8)
Marimba Band
10 Mins.
State, N. Y.

Kehoe's marimba aggregation consists of six girls and two men, with Kehoe pacing the group and the other male at the cello. It's a straight instrumental group, without vocal interpolations, and adequate as a filler either as an opening or closing turn, as at this house, and for smaller theatres.

Limited to approximately 10 minutes, which is about all the turn rates, they deliver three pops, including "Beguine" and "Donkey Serenade." *Mori.*

Broadway Biz Strong; 'Jacobowsky' $20,000 in 7 Times; 'Mex Hayride's' 46½G Tops Street; 'Jones' Big 40G

Business picked up all along the line last week, what with the federal tax deadline passed. Lent has made no appreciable difference in attendance, nor hasn't for years, except during Holy Week.

"Jacobowsky and the Colonel" looks like a success and in its first week was right up with the gross leaders, despite mixed first night reception. One arrival this week and one next week, while April will be lively with first nights.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Angel Street," Golden (119th week) (D-789; $3.30). Grosses are considerably better than last season and long staying English meller may go through another summer; around $10,000; plenty good for one setter.

"Arsenic and Old Lace," Hudson (167th week) (CD-1,094; $3.30). Bounced up to around $12,000; long run laugh show another candidate for another summer.

"Bright Boy," Playhouse. Suddenly went off last Wednesday (15); played two weeks; "Sheppey" next attraction.

"Carmen Jones," Broadway (16th week) (O-1,900; $4.40). Completing fourth month to big money and cinch into next season; operetta novelty went off somewhat but great pace around $40,000.

"Decision," Belasco (7th week) (D-1,097; $3.30). Second company being sent out; faring better that first indicated and last week, with aid of parties, rated around $12,000.

"Early to Bed," Broadhurst (40th week) (M-1,160; $4.40). Went up with the field last week and the count was around $22,000; slated through April.

"Harriet," Miller (47th week) (D-940; $3.85). Another week for hold-over hit that is not due to tour until next season; has been averaging around $14,000 weekly.

"Jacobowsky and the Colonel," Beck (CD-1,214; $3.30). Drew mixed notices but business jumped to capacity; rated around $20,000 in first seven times, aided by $5.50 first night.

"Kiss and Tell," Biltmore (52nd week) (C-920; $3.30). Went up, gross approaching $14,500; laugh show is another on list figured through another summer.

"Life With Father," Empire (225th week) (C-920; $3.30). Not much change here, run leader traveling at excellent clip and topping $14,000 again.

"Lovers and Friends," Plymouth (16th week) (D-1,075; $3.85). Henry Daniell has replaced Raymond Massey and Arthur Margetson joined cast; estimated over $18,000 but may tour after Easter; "A Highland Fling" possible successor.

"Mexican Hayride," Winter Garden (7th week) (M-1,423; $5.50). Continues cleanup pace with takings better than $46,500, which tops the list.

"Oklahoma," St. James (50th week) (M-1,520; $4.40). Currently this is bye week for brokers, all tickets having been sold by direct sale at box office, as every fifth week; wonder draw gets $30,600 which is capacity.

"One Touch of Venus," 46th Street (24th week) (M-1,347; $4.40). Close to six months and still playing to standees, too, with the weekly gross quoted at $34,500.

"Over 21," Music Box (11th week) (C-1,001; $3.30). No variance in pace of comedy hit quoted over $19,000 right along.

"Ramshackle Inn," Royale (11th week) (CD-996; $3.30). Has made grade to surprise of first night dissenters and should span balance of season; $12,500 estimated.

"Stars On Ice," Center (85th week) (repeat date) (R-3,000; $1.65). Will call it a season after completing Easter week, but will be back with new ice production in June; $25,000 estimated.

"The Doughgirls," Lyceum (64th week) (C-997; $3.30). Still riding high; surefire laughgetter was close to $16,000 last week; fine at this stage of run.

"The Voice of the Turtle," Morosco (15th week) (CD-995; $3.85). Only desire of three-person cast to lay off during summer will interrupt comedy smash; house has no cooling system, anyhow; near $22,000.

"Tomorrow the World," Barrymore (49th week) (D-1,064; $3.30). Picked up rather well and quoted around $14,700; big for run drama; Conrad Nagel has replaced Ralph Bellamy.

"The House in Paris," Fulton (CD-948; $3.30). Presented by Harry Clay Blaney; dramatization by Edward Mawby Green and Edward Allen Feilbert of novel of same name; opened Monday (20).

"The Two Mrs. Carrolls," Booth (33d week) (R-712; $3.30). Up a bit and, the gross not far from $14,500; one of the most consistent of the money shows.

"3 Is a Family," Longacre (45th week) (C-1,108; $3.30). Went forward like most others, and registered neat gross very close to $11,000.

"Wallflower," Cort (9th week) (D-1,064; $3.30). Somewhat improved last week and, with the aid of a couple of parties, was rated around $12,000.

"Winged Victory," 44th Street (18th week) (D-1,409; $4.40). One of Broadway's great grossers; Army Air Force epic drama has been topping $37,000 for months.

"Ziegfeld Follies," Imperial (51st week) (R-1,327; $4.40). Advance sale so strong that even management is surprised with a year's run accomplished and pace virtual capacity. $34,500.

Revivals

"Merry Widow," Majestic (33d week) (O-1,695; $3.30). Is making excellent stay of it and is away out in front; rated around $21,000; should play out season.

"Othello," Shubert (21st week) (D-1,325; $3.30). Record-running Shakespearean drama holds to amazing grosses; within $400 of capacity last week; quoted at $23,300.

"The Cherry Orchard," National (8th week) (D-1,154; $3.30). Announced to close after another week, when Eva Le Gallienne goes to hospital, but may continue longer; eased off, but gross approached $12,000 mark.

Gilbert and Sullivan, Ambassador (O-1,105; $3.30). Final and seventh week; $10,000 estimated; goes to road again; "Decision" moves over from Belasco.

Repeat

"Porgy and Bess," City Center (3d week) (O-2,698; $2.20). Has another two weeks to go, then probably going back to road; business fairly strong in municipally operated theatre; $22,000 estimated.

'CONN. YANKEE' SOCKO $21,000 IN BUFFALO

Buffalo, March 21.

"Connecticut Yankee," fresh off Broadway and first big musical here in several years, scored season's top legit strike at the Erlanger last week at $3.30 top, ceiling for Buffalo.

Tally jumped to towering $21,000, beating expectations.

'Family' 13½G, D. C.

Washington, March 21.

"Three's a Family" (2d company) was mildly treated here by critics, with one notice an outright pan, and the result was reflected at the boxoffice. On 10 performances it grossed about $13,500, way below the National theatre's par for a week.

"Janie," which will use a diminutive girl to play the juvenile here due to child labor laws, has a healthy demand.

'KISS-TELL' LEAPS TO $20,000 IN DETROIT

Detroit, March 21.

"Kiss and Tell" followed its strong opening week at the Cass by jumping up to $20,000 in its second week. Grosses for the first week had been bright $18,000 at $2.75 top. Comedy continues for two more weeks.

Dante, magician, who rounded up a revue, "Sim Sala Bim," for opening at Lafayette, got off to surprise $9,500 for first seven performances at $1.65 top.

Monte Carlo Ballet Big $9,100 in New Haven

New Haven, March 21.

Ballet Russe de Monte Carlo played a last half at Shubert last week (16-18) and carried off an okay approximate gross of $9,100 on four performances at $2.75 top.

Next booking is "Janie" for March 30-April 1, followed by "Decision" for April 6-8.

SAMUEL FRENCH
SINCE 1830
Play Brokers and Authors' Representatives
25 West 45th Street, New York
811 West 7th Street, Los Angeles

'ROSALINDA' NIFTY $27,700 IN BALTO

Baltimore, March 21.

Current week is dark for legit here, with last week's dating of "Rosalinda" registering a smash $27,700 at Ford's.

Set for March 27, "A Connecticut Yankee" will make the fifth of a six-week subscription list sponsored by the American Theatre Society and the Theatre Guild. Herman Shumlin's production of Lillian Hellman's new one, "The Searching Wind," with Cornelia Otis Skinner, Dennis King and Dudley Digges is set to follow.

'Allah' 21G; 18G For 'Carnovsky' In Good Philly Biz

Philadelphia, March 21.

Local trio of legit offerings all turned in sound and sturdy grosses last week, maintaining unusually high Lenten-period pace.

"Allah Be Praised," in second full week and final stanza here, got a neat $21,000 at the Forrest. Musical, despite general critical panning, changes and illness in the cast, did a neat two and a half weeks' stint here, showing, if nothing else, that the town is hungry for musicals.

"Abie's Irish Rose," in its sixth and final week at the Locust, got a very neat $11,800, exceptionally good for the scale ($2.28 top).

Maurice Schwartz and the Yiddish Art Theatre company had a bang-up $18,000 week at the Walnut, with "Family Carnovsky." Last half of the week was a complete sellout.

'Follow Girls' Hot $28,000, Boston

Boston, March 21.

"Follow the Girls" remains the hottest thing in town, cleaned out for third week (coming up) and moving over to the Opera House for a fourth on the 27th, where sellout is almost certain, too. "Mrs. January and Mr. Ex" doing well at the Wilbur on tryout, and "Janie" okay at the Colonial. "Chicken Every Sunday" opened Monday (20) at the Plymouth, and "Arsenic" (4th visit) at the Colonial. "Pretty Little Parlor" and "Allah Be Praised" follow on the 28th.

Estimates for Last Week

"Follow the Girls," Shubert (1,500; $3.85; $4.40 Saturdays). Capacity biz on sellout basis throughout second frame for house top gross, estimated at $28,000. Third week current, and one more at Opera House.

"Janie," Colonial (1,500; $2.20). Finished third week of tour stand at estimated $10,000 on Saturday (18). "Arsenic and Old Lace" here now (Lugosi) for 4th stand.

"Mrs. January and Mr. Ex," Wilbur (1,300; $2.75). Comedy falls apart but star draw holding it up to a favorable estimated $12,000 and biz building. (New third act in for final week, now current.)

Blondell-'Boys' Wow $48,500 to Lead Chi; 'Kiss' 15G, 'Patriots' Finale 15½G

Chicago, March 21.

All shows had nice gains last week led by Joan Blondell in "Something for the Boys," which hit a bangup $48,500, at the Civic Opera House. Show has been extended another week and closes here April 1, lays off a week and opens at the Cass theatre, Detroit, April 9, for three weeks. "Patriots" ended its local engagement and its tour Saturday (18), closing a four-week run to $15,500. "Abie's Irish Rose" returned to the Studebaker last night (20) after an absence of 20 years. "Oklahoma" continues to sell out at the Erlanger.

Estimates for Last Week

"Kiss and Tell," Harris (45th week) (1,000; $2.75). Jumped to $15,000.

"Oklahoma," Erlanger (18th week) (1,500; $3.85). Sellout $30,000.

"Patriots," Studebaker (4th week) (1,400; $2.75). Ended tour Saturday (18) with substantial gain on last week for $15,500.

"Something for the Boys," Civic Opera House (3,600; $3.85). Sock $48,500.

"Tomorrow the World," Selwyn (19th week) (1,000; $2.75). St. Patrick's Day upped biz to $12,500.

"Unexpected Honeymoon," Great Northern (17th week) (1,400; $2.75). Gained a little, around $8,100.

Plays on Broadway

Jacobowsky and the Colonel

Theatre Guild production (in association with Jack H. Skirball) of comedy-drama in three acts (six scenes) of original by Franz Werfel, Americanized by S. N. Behrman. Features Louis Calhern, Annabella, Oscar Karlweis and J. Edward Bromberg; staged by Elia Kazan; settings, Stewart Chaney; opened at Martin Beck, N. Y., March 14, '44.

A Young Girl	Louise Dowdney
Sleeping Shopkeeper	Harrison Winter
The Tragic Gentleman	Herbert Yost
Old Lady from Arras	Jane Marbury
Madame Bouffior	Hilda Vaughn
Salomon	Harry Davis
Szycke	Peter Kass
Szabuniewicz	J. Edward Bromberg
S. L. Jacobowsky	Oscar Karlweis
Air Raid Warden	Philip Coolier
Colonel Stjerbinsky	Louis Calhern
Cosette	Kitty Mattern
A Chauffeur	Coby Ruskin
Monsieur Seruzille	Donald Cameron
Marianne	Annabella
Brigadier	E. H. Marshall
Street Singer	Joseph Kallini
Child	Jules Lenk
First Lieutenant	Frank Overton
Gestapo Official	Harold Vermilyea
Wilhelm	Donald Lee
Max	Bob Merritt
Papa Clairon	Harry Davis
The Dice Player	Philip Coolidge
Senator Brisson	Donald Cameron
The Commissaire	William Sanders
Gendarme	Burton Tripp
Sergeant De Ville	Edward Kreisler

After a string of mediocritics, Broadway has something worthwhile in the Franz Werfel-S. N. Behrman comedy-drama, "Jacobowsky and the Colonel." The play isn't sock stuff but is diverting theatre which should do well.

Performance starts slowly and has its faults but is excellently produced, very well played and cleverly directed. "Jacobowsky" was rated more highly out of town than at premiere, and this isn't the first time that's happened to Theatre Guild attractions.

Character of Jacobowsky is developed with keen craftsmanship. Little Jacobowsky is a refugee from Poland, wandering here and there, a fellow of native shrewdness and cunning logic. In a little Paris hotel he meets the Polish Colonel Stjerbinsky, whose mission is to deliver a secret code to the Polish government-in-exile in England.

The colonel is an upstage guy and gives Jacobowsky the brushoff, until the civilian purchases a car which he cannot drive and, to escape, the colonel agrees to drive to the coast.

The colonel becomes jealous of Jacobowsky because Marianne, the former's sweetheart, admires the agile-minded little civilian, and the several run-ins over the girl's growing attachment for Jake furnish the most amusing interludes in the play. The windup finds the Polish officer also becoming closely attached to the little refugee.

Edge on the playing honors go to Oscar Karlweis, former Viennese comedian, who makes Jacobowsky thoroughly likeable. He left "Rosalinda" for the new play; this is his best chance. Louis Calhern turns in an excellent performance as the colonel. This is certainly a change of pace from his appearances in "Life With Father." Annabella as Marianne, making her first Broadway appearance agreeably welcome. She is featured along with Calhern and Karlweis, and so is J. Edward Bromberg as the comic orderly. Another comic relief is supplied by Harold Vermilyea, as a lisping Gestapo officer. His is one of the best directed parts by Elia Kazan. There is a large cast, with good bits by Herbert Yost, Hilda Vaughn, Donald Cameron, Philip Coolidge and others.

Guild, which presents in association with Jack H. Skirball, has not stinted, there being six scenes, all well designed. Performance gets no aid from a weird set of musicians, who at premiere played the national anthem as though they didn't mean it.

Ibee.

The House in Paris

H. Clay Blaney production of drama in prolog, three acts and four scenes, by E. Mawby Green and Edward Allen Feilbert; based on novel by Elizabeth Bowen; stars Ludmilla Pitoeff; staged by Clarence Derwent; setting, Stewart Chaney. Opened at Fulton, N. Y., March 20, '44; $3.30 top ($4.40 opening night).

Naomi Fisher	Cevada Humphrey
Henrietta	Pauline Robinson
Leopold	Alastair Boyd Kyle
Two American Girls	Marguerite Lewis Penelope Sack
Madame Fisher	Ludmilla Pitoeff
Max Ebhart	Michael Ingram
Karen Michaels	Lorraine Clewes
Ray Forrester	Isham Constable

In a confused early 20th century drama of frustration, H. Clay Blaney has finally brought to Broadway Ludmilla Pitoeff, the Russian-French actress who before the war was a big factor in the Parisian theatre. Mme. Pitoeff's debut, however, is none too auspicious.

Coupled with an inferior production, outside of the costumes and single interior setting, "The House in Paris" fails to achieve the dramatic elements that were achieved in the best-selling novel, by Elizabeth Bowen, from which this drama was adapted. It hasn't much of a chance for either Broadway or pix.

In prolog and three acts, this dramatization by E. Mawby Green and Edward Allen Feilbert tells the story, against a Parisian background, of how a woman's selfish control of her household was able to wreck the lives of those who came into immediate contact with her. It is stodgy, dull theatrics, slow-paced and with performances that fail to escape the sheer boredom that encompasses the play—and the audience—early in the presentation.

Mme. Pitoeff is deliberate, halting and, apparently, uncertain in her performance. Possibly this stems from her unfamiliarity with the language, since she seems frequently to be more intent in making herself intelligible than achieving a common denominator of performance and reading. Performances of the remaining players are standard, with the exception of a mature one by the youngster, Alastair Boyd Kyle, whose lines, however, seem too precocious for one his age.

Kahn.

Plays Out of Town

Chicken Every Sunday

Wilmington, March 17.

Edward Gross production of comedy by Julius J. and Philip G. Epstein, based on book by Rosemary Taylor, in three acts (four scenes). Features Mary Philips and Rhys Williams; staged by Lester Vail; setting and lighting, Howard Bay; costumes designed by Rose Bogdanoff. Presented at Playhouse, Wilmington, March 17-18, '44; $2.20 top.

Mrs. Lawson	Ethel Remey
Jeffrey Lawson	Hugh Thomas
Miss Gilley	Diana Revers
Mr. Willard	Austin Coghlan
Emily Blachman	Mary Philips
Evie May	Viola Dean
Jake	Roy Fant
Eagle	Martin Skapik
Oliver Blachman	Guy Stockwell
Ruthie Blachman	Carolyn Hummel
Carlos	Tino Valenti
Rosemary Blachman	Jean Gillespie
Clem	Raymond Van Sickle
Mrs. Lynch (Miss Sally)	Katherine Squire
Jim Blachman	Rhys Williams
Mr. Robinson	Fleming Ward
Rita Kirby	Jean Hale
George Kirby	Frank McThomas
Harold	David McKay
Rev. Wilson	Wyrley Birch
Milly Moon	Hope Emerson

Julius J. and Philip G. Epstein have fashioned a really funny play from Rosemary Taylor's amusing book of her life with "mother's boarders" in Tucson, Ariz., in 1916. However, it's still rough and the authors will have to do something about that anemic, repetitious third act before "Chicken" faces Broadway. The play's faults are all correctable, and this, plus judicious pruning, should swing the production into the hit class.

There isn't much plot, which is just as well. But there is a super-abundance of gags, farce situations, highly seasoned dialog, and screwy characters.

Mother is a penny-pinching, shrewd business woman who regards keeping boarders as security against father's numerous wild-eyed schemes

(Continued on page 47)

'SPIRIT' TAKES 23½G IN L. A.; 'BLACKOUTS' 15G

Los Angeles, March 21.

Second and final week of "Blithe Spirit" at Biltmore registered big $23,500. "Blackouts of 1944," at the El Capitan, drew $15,000 estimate for its 90th week. "Yours for Fun" left the Music Box Sunday (19) with $12,000 after 21 weeks and three days, and goes on tour as a unit. "Abie's Irish Rose," leaves the Belasco April 1. Show clocked $7,800 on its seventh week.

"Sweet 'n' Hot," at the Mayan, pulled estimated $8,000 for seventh week. Latest version of "Meet the People," at the Assistance League, took average $3,500 last week. "Insults of '44" bowed out of the Playtime after nine weeks March 12 with another $3,500 in the till on the profitable run.

'Doughgirls' $15,000 In Pittsburgh Repeat

Pittsburgh, March 21.

"Doughgirls" returned to Nixon last week for second time this season and did all right, getting around $15,000 at $2.75 top. Show did better than that, nearly $19,000, first time around last November.

'Janie' 9½G, Toronto

Toronto, March 21.

Brock Pemberton-Frank McCoy production of "Janie" crashed through to an excellent $9,500 here last week, and would have grossed another grand but for two days of the worst storm this winter.

Royal Alexandra, 1,525-seater, was scaled at $2 top. Play holds over another week here.

'Road' 8½G, St. Louis

St. Louis, March 21.

The "farewell" stand of "Tobacco Road," which wound up its one-week engagement at the American theatre Saturday (18), copped another nice b.o. gross. Drama has been here 10 times and played a total of 14 weeks. The last one, with the house scaled to $1.60, grabbed $8,500 for eight performances. John Barton continues in the role of Jeeter Lester.

Inside Stuff—Legit

Philip Wylie and Laurence Schwab collaborated on an article, "The Battle of Florida," for March 11 edition of the Saturday Evening Post. Subhead reads: "At last America can know how close Hitler's terror came to our shores. Ships burning in sight of land; torpedoes plowing into bathing beaches; oil covering our water fronts." Schwab, who formerly produced on Broadway, lives in Miami Beach, where he has hotel interests.

Writing of the Nazi submarines operating close to the Floridian coast, they say: "Of the 600-odd merchant ships reported sunk by enemy action to date, it may be said that a quarter went down in sight of America ... the watching multitudes ashore wondered with helpless rage but in a period measured by mere months an armada of scientific sub hunters was sent to sea," and from then on the Nazi U-boat menace declined toward the vanishing point.

Now that "Jackpot" has folded, at a reported $170,000 loss to Vinton Freedley for this and "Dancing in the Streets," which was a sort of forerunner, it may be recalled that Howard Dietz and Vernon Duke finished the "Jackpot" score in about two or three weeks. Originally the idea was to salvage some of the "Streets" score, which was the prime reason for Freedley deciding to carry over part of the production, because of the tunes. However, John Cecil Holm and his agent became tough about certain royalty demands. Holm, with Matt Taylor, had coauthored the "Streets" book and he objected to being dropped by Freedley, with the Dietz-Duke tunes transmuted to a new libretto by Guy Bolton, Ben Sheldon and Ben Roberts. Dietz and Duke agreed to split some of the royalty with Holm but when the terms got too severe they just shelved their own tunes, and fashioned a new score for "Jackpot" in a hurry.

For the second time since the Theatre Guild started its system of selling all tickets for "Oklahoma" directly at the St. James (N.Y.) boxoffice, or by mail order, ticket agencies have no allotments currently. The brokers have orders piled up for months to come, and in many instances the desired performances were dated March 20-25. It was again necessary for the agency people to explain to customers why such orders could not be filled.

It is assumed that a black market exists because of the bye weeks in agency allotments, but none of the established brokers will touch an "Oklahoma" ticket for the prescribed dates. Any agency detected selling tickets for this week's performances would be cut off from any further allotments for "Oklahoma" for the balance of the run, which should extend indefinitely. It is still the first show sought by visitors.

During the Broadway run of "Janie," show was converted into a one-setter. However, the scenery is complicated; when the comedy played the first stand out (Boston) four and a half hours were required to ready the setting for performance. Show has booked one-nighters through Holy Week, and because of the time element, matinees may be cancelled unless the set can be made more practical.

Brock Pemberton has "Janie" on his own. Columbia Pictures backed the show originally but declared itself out more than a year ago, when the picture rights money was cut up. Warners, which made the film version, was in on the road "Janie" during the Chicago engagement, for exploitation purposes. Film will be released June 1.

Harold Kennedy, who has toured with Gloria Swanson, has written a play for her, "A Goose for the Gander," which has been submitted to George S. Kaufman for possible staging.

Current Road Shows

(March 22-April 1)

"Abie's Irish Rose" (1st Co.)—Studebaker, Chicago (22-1).

"Abie's Irish Rose" (2d Co.)—Belasco, Los Angeles (22-1).

"Allah Be Praised"—Shubert, Boston (26-1).

"Arsenic and Old Lace" (2d Co.)—Colonial, Boston (22-1).

"Blackouts of 1944" (vaude)—El Capitan, Hollywood (22-1).

"Blithe Spirit"—Auditorium, Portland, Ore. (22-24); Metropolitan, Seattle (25-1).

"Blossom Time" (1st Co.)—Curran, San Francisco (22-1).

"Blossom Time" (2d Co.)—Lyceum, Minneapolis (22-23); State, Eau Claire, Wis. (24); Madison (25); Iowa, Cedar Rapids, Ia. (27); Orpheum, Davenport (28); Bijou, Battle Creek, Mich. (29); State, Kalamazoo (30); Keith's, Grand Rapids (31-1).

"Chicken Every Sunday"—Plymouth, Boston (22-1).

"Connecticut Yankee" — Nixon, Pittsburgh (22-25); Ford's, Baltimore (26-1).

"Doughgirls" (2d Co.) — Rajah, Reading (22); Lyric, Allentown (23); War Memorial Audi., Trenton (24-25); National, Washington (26-1).

"Follow the Girls"—Boston Opera House (26-1).

"Gay Nineties Revue" — Music Hall, Cleveland (22-25); Town Hall, Philadelphia (28); Cathedral, New Castle, Pa. (29); State, Harrisburg (30-1).

Gilbert and Sullivan Repertory—Mosque, Newark (27-1).

"Good Night, Ladies"—American, St. Louis (22-1).

"Ice Follies of 1944"—Minneapolis Arena, Minneapolis (22-1).

"Ice-Capades of 1944"—St. Louis Arena, St. Louis (22-27); Kansas City Pla-Mor Ice Palace, Kansas City (29-1).

"I'll Be Seein' You" — Walnut, Philadelphia (22-1).

"Janie" (1st Co.)—National, Washington (22-25); Lyric, Bridgeport (27); Bushnell Auditorium, Hartford (28-29); Shubert, New Haven (30-1).

"Janie" (2d Co.)—Royal Alexandra, Toronto (22-1).

"Junior Miss" — Locust Street, Philadelphia (22-1).

"Kiss and Tell" (2d Co.)—Harris, Chicago (22-1).

"Kiss and Tell" (3d Co.)—Geary, San Francisco (22-1).

"Kiss and Tell" (4th Co.)—Cass, Detroit (22-1).

"Life With Father" (2d Co.)—Auditorium, Memphis (23-24); Robinson Memorial Audi., Little Rock (25); Convention Hall, Tulsa (27); Shrine Auditorium, Oklahoma City (28-29); Melba, Dallas (30-31); Majestic, Fort Worth (1).

"Mrs. January and Mr. Ex"—Wilbur, Boston (22-25).

"Oklahoma" (2d Co.) — Erlanger, Chicago (22-1).

"Pretty Little Parlor" — Wilbur, Boston (26-1).

"Rosalinda"—Forrest, Philadelphia (22-1).

"Searching Wind" — Playhouse, Wilmington (30-1).

"Sheppey" — Bushnell Auditorium, Hartford (1).

"Sim Sala Bim"—Shubert Lafayette, Detroit (22-1).

"Something for the Boys"—Civic Opera House, Chicago (22-1).

"Sons O' Fun"—Biltmore, Los Angeles (22-1).

"Student Prince"—Omaha, Omaha (22); Music Hall, Kansas City, Mo. (23-25); Arcadia, Wichita (27); Pueblo Auditorium, Pueblo (29); Auditorium, Denver (30-31).

"Three's a Family"—Auditorium, Newark, Ohio (22); Hartman, Columbus (23-25); Hanna, Cleveland (26-1).

"Tobacco Road" — Palace, Canton (22); Park, Youngstown (23-25); Erlanger, Buffalo (26-1).

"Tomorrow the World" (2d Co.)—Selwyn, Chicago (22-1).

Shows in Rehearsal

"Helen Goes to Troy"—New Opera Co.

"The Lady and The Clown"—John McKee.

"The Searching Wind"—Herman Shumlin.

"Dream with Music" — Richard Kollmar.

"Pretty Little Parlor" — John Moses, Ralph Bellamy.

"Sheppey"—Jacques Chambrun.

"Public Relations"—Robert Blake.

"Decision" (road) — Edward Choate.

'Something for Boys' May Quit This Week As Blondell to H'wood

"Something for the Boys" will probably wind up on the road next week, when the musical will have completed six weeks at the Civic Opera House, Chicago. At that time Joan Blondell will leave for Hollywood. No further time has been booked for "Boys," which has been touring to big money since mid-January.

Michael Todd, who went to the Coast this week, with a stopover in Chicago, said it was doubtful he would seek a replacement for Miss Blondell. Latter took over from Ethel Merman shortly after show went to the road. "Boys" played a year on Broadway. If closing, the total road time will be 14 weeks.

'Allah' Brought Back To N. Y. for Changes

"Allah Be Praised," new musical produced by Alfred Bloomingdale, is laying off in New York this week, company being under full salary. Show was brought back after two weeks in Philadelphia principally because of two changes among the leads, Patricia Morison going in for Shirley Ross and Joey Faye replacing Ned Sparks.

Musical was slated to play Baltimore this week, date being cancelled, and is now aimed for resumption in Boston (Shubert) next week. Broadway destination not definite.

Circus Play in Chi Tryout March 27

Chicago, March 21.

"The Lady and the Clown," a new circus play by Byron Taylor, with a cast headed by Estelle Winwood and John Effert, will have its premiere at the Civic theatre March 27.

John McKee, producer and director, is rehearsing the company in New York and the scenic production is being built locally.

File Cissie Loftus Will

The will of actress Cissie Loftus was offered for probate in surrogates court here last week. It disposes of property declared "more than $200." Some property in England, due her from the estate of her mother, is also of small value, the attorneys state.

After a few specific bequests, the estate is to go to her son, Peter Loftus Waterman, a producer in London.

Returns to 'Doughgirls'

Pittsburgh, March 21.

Leila Ernst, one of the leads in the No. 2 "Doughgirls," returned to the cast of the comedy last week at the Nixon after being out for more than three weeks recuping from an appendix operation. Miss Ernst is scheduled to go into the Broadway "Doughgirls" around June 1 when Arleen Whelan leaves.

Touring troupe will lose its leading juvenile, Don Kohler, shortly. Kohler, who replaced Thomas Hume last summer in Chicago, took his pre-induction physical recently in Cleveland and was accepted for service in the Navy. He's married and has two children.

La Guardia Scores Ticket Chiseling In Radio Spiel, Orders Probe By Mgrs.

New York's Mayor LaGuardia in his weekly radio talk Sunday (19), over municipally operated WNYC, described the failure of the Legislature to enact anti-gambling laws aimed at horse players and bookies, whom he labeled "tin-horn sports," but he had a field day on the theatre ticket "situation." He announced that License Commissioner Paul Moss had suspended the licenses of four agencies alleged to have charged as much as double the boxoffice price for hit tickets.

The excess-price sales were not made by brokers to their own customers but were on tickets ordered by the Union League, Harvard and Yale clubs, which the mayor identified to be offenders as much as the agencies. He said that such clubs "should know better," but it has always been said that wealthy clubmen demand choice tickets for standout shows and don't care what they pay, which explains excess ticket prices. The mayor has been scowling at brokers right along and won't permit agencies to handle tickets for City Center attractions ("Porgy and Bess" is current). The City Center is municipally controlled.

He suggested that theatre managers find out how "those chiselers" secure tickets, referring to brokers generally. The mayor also claimed that agencies were liable to prosecution by the Government, mentioning U. S. Attorney James B. McNally in a statement that "if Moss doesn't get you, McNally will." There is no Federal limit on the price of tickets, however, the Government being interested only in getting its rightful tax. N. Y. state law limits the brokers' fee at 75c over the boxoffice price, plus the Federal tax.

Known for some time that Moss had summoned the books of exclusive clubs, and a checkup on prices paid resulted in the commissioner indefinitely suspending the licenses of the following agencies: Supreme, Rialto, Louis Cohn, and Oscar Alexander. Couple of those involved had been penalized by Moss recently and, in one instance, the matter reached court. Commissioner had issued a license to William L. Deutsch of Supreme and then suspended it. Broker obtained a restraining order, Justice Denis O'Leary Cohalan then ruling that Moss acted in an "arbitrary and capricious" manner, and he ordered the license restored. Evidence was that the alleged violations occurred prior to the issuance of the permit.

Moss, however, appears to have planted both feet into the scrap with Deutsch. Broker claims that he didn't overcharge and that the commissioner ruled him out because he charged a fee for delivery of tickets. Moss made it a point to say over the weekend that agencies will not be permitted to collect delivery fees.

Le Gallienne Operation To Halt 'Orchard' Run

Revival of "The Cherry Orchard" starring Eva Le Gallienne and Joseph Schildkraut, is announced to conclude at the National, N. Y., after another week. Miss Le Gallienne being dated for an operation immediately thereafter. There is a chance that the show will continue, however, with Margaret Webster replacing.

Miss Le Gallienne has urged Miss Webster to step into "Orchard," which former helped adapt from the Russian original. Revival's business tapered off recently but there was an operating profit last week. Miss Webster recently withdrew from "Othello" (Shubert), which she also directed.

LAMBS PUT ON ONE OF BEST GAMBOLS IN N. Y.

By JOE LAURIE, Jr.

Long before the advertised cocktail hour of 5:30, the Lambs Club in New York was jammed with members and guests to celebrate the Installation and Spring Gambol, Sunday evening (19). This was the first chance this year to have a Gambol due to many war activities of the Lambs. Walter N. Greaza was Collie and put on one of the best Gambols that the Club could boast of in many years.

It was a great entertainment that preceded the banquet, from the opening overture, when Ed Weber and Jack Shilkret sat down at the baby grands and John Gart tickled the Hammond organ. Thereafter it was a parade of sketches and music, and entertainment, in general. It all got over with a bang. Only space limitation prevents listing the names of all the people concerned with the show. They really deserve mention. They were that good.

The festivities later moved to the main hall, where the banquet took place. Here Past Shepherds A. O. Brown and Billy Gaxton crowned John Golden as Shepherd. Latter came back with a fine speech, and then there were also speeches by Sam Forrest, who was decorated by Mayor La Guardia for service he has rendered to the City and to the Lambs for his great shows for our enlisted men. Forrest received an ovation. General Terry spoke after the guests of honor, Donald Nelson and Paul McNutt, made brief speeches. Admiral Edward John Marquard also spoke and stressed the good work that show business was doing in this war. Richard Barthelmess now a Lt.-Cdr. in the Navy, spoke and told how proud he was of show people and what they all have accomplished in this war, giving plenty credit to Gable, Stewart, Fairbanks and the rest. Mike Todd was introduced and just took a bow. Laurie, Hershfield and Ford had a short session of laughs, as did J. C. Nugent.

Retain 5% Agent Commish for Legit As N. Y. Legislature Convenes

Due to the militant opposition of Equity, supported by the other talent groups and the New York labor unions, there will be no change in the legal rate of commission for legit engagements, which is 5%, at least until the next session of the state's legislature. Casting agents have been trying to upset the statute seasonally and it is expected they will make another attempt to do so next season.

The so-called Condon-Ostertag bills, companion measures which were due to be introduced into the Senate and Assembly, did not reach the floor as the legislature adjourned Saturday (18). Earlier in the week an Equity delegation and attorneys acting for the agents had a hot session with Senator William F. Condon, who had requested the factions reach a compromise. Legislator was told that an agreement on principles could not be reached, Equity being adamant in its stand against a 10% rate, which, it was contended, would ultimately mean commissions higher than that percentage.

Paul Dullzell, for Equity, declared the agents are amply paid for what service they perform, insisting they are not actually needed by actors, who really get their own jobs. Conceding that agents may place actors, it's figured to be a onetime service and, in many instances, the commish is paid for the run-of-the-play, which may continue for years. That goes for actors getting more than modest salaries, while the lower-bracket people pay 5% for 10 weeks.

Henry J. Walters and Michael Halperin, spokesmen for the agents, argued that the present 5% law is antiquated. They admitted that the collection by agents of 10% which goes for engagements other than legit, is technically illegal and thought it should be legitimatized. Other talent unions permit 10% because of service as personal management.

RAYMOND MASSEY BECOMES CITIZEN

Raymond Massey, who withdrew from "Lovers and Friends" (Katharine Cornell), Plymouth, N. Y., Saturday (18), became an American citizen Tuesday (21) prior to leaving for Hollywood. He was invalided out of the Canadian Army, in which he had the rank of major, shortly before starting rehearsal with "Lovers."

Star was born in Canada but has lived on this side of the border for years. When he went into uniform, although he joined the Canadian forces, it was announced that he had applied for American naturalization one month after Pearl Harbor.

Massey was replaced in the cast of "Lovers" by Henry Daniell, who was in the show, his part being assigned to Henry Margetson.

Equity Meets Next Wk.

Equity will hold its first quarterly meeting of the year at the Astor, N. Y., next Tuesday (28) to name six members to the nominating committee. Latter will have nine Equity-ites, three councillors having already been chosen.

It is a bye year in respect to Equity officers, but the usual 10 additions to the council will be elected to replace an equal number automatically retiring.

OBITUARIES

NETTIE PETERS

Nettie Peters, 76, retired vaude performer and wife of Phil Peters, with whom she appeared in an act for more than 50 years, died in New York, March 10.

Mrs. Peters married in 1886. They had been professional and marital partners ever since. In their half century span, they had played all circuits in the U. S. and spent 14 years playing abroad, including a four times repeat on the Moss and Stoll circuit.

Surviving are her husband and a son, known professionally as Eddie Martyn.

BENJAMIN COHEN

Benjamin Cohen, 55, head of Detroit Theatrical Enterprises, Inc., died in Miami Beach, March 12. With his brother, Louis, he operated many of Detroit's largest neighborhood as well as loop theatres.

In 1909, Cohen left school to open one of Detroit's first motion picture houses, and followed it by building one of the city's huge sports arenas, the Coliseum. In 1917 he started operating the downtown Colonial theatre. Cohen also was one of the founders of Cooperative Theatres of Michigan.

FRANK N. HEARN, Jr.
MARCH 26, 1932
My Darling boy; never forgotten by
Mother Julia Knox.

WARDA HOWARD KENNEDY

Warda Howard Kennedy, 63, died March 15 in New York after a lingering illness. Born in N. Y., she made her first stage appearance in 1904 in Oakland, Calif.

Shortly afterwards she toured the Orient with the Reynolds Denniston Company. Returning to U. S. she played for nearly 10 years in A. H. Woods productions, and more recently acted in "Kind Lady" and "I Married an Angel."

She was the widow of Leo Kennedy, who died in 1939.

CHARLES CARTWRIGHT

Charles Cartwright, 52, hotel man of Memphis and St. Louis who had many connections in show business, died in Memphis, March 10. Cartwright was president and general manager of the Memphis Gayoso and president of Mid-South Fair Association. At the Gayoso he had operated the Blue Room, and in former years the Colonnade, recently occupied by Variety Club, to which he belonged. Survived by widow, a brother and three sisters.

GEORGE RIDDELL

George Riddell, 80, veteran stage actor, died in New York, March 19, after an illness resulting from a fall on the street last month.

Born in England, Riddell came to the U. S. when a youngster and had spent about 50 years on legitimate stage. After playing in dramatic stock and road productions, he also appeared in many Broadway shows, including "Barrets of Wimpole Street," "Dover Road" and "Bachelor Father."

BILLY FIELDS

Billy Fields, 58, vaude and burlesque comic, died March 5 in Rochester, N. Y. Fields, who had spent most of his life in show business, is probably best remembered as of the vaude team of Alexander and Fields, who did a tramp comedy act for a number of years on Keith, Orpheum and other circuits.

Upon dissolution of team, Fields became a burlesque comic appearing in both wheel and stock shows.

FREDERICK KLEY

Frederick Kley, 58, sound technician and former studio manager for DeMille, Fox and Lasky in early film days, died March 14 in Hollywood. His picture career began in 1915 as manager for Dustin Farnum.

Kley went to South America about 1930 on an unsuccessful venture. Returned to U. S. to serve in various capacities. Was business manager for American Society of Cinematographers for several years.

JOHN E. KELLY

John E. Kelly, 52, one of Hollywood's film pioneers, died March 15 in Hollywood. His picture career began in 1914 as secretary to Thomas H. Ince.

Later he became chief film editor at Ince studios, and subsequently film editor, story editor and studio manager of Romaine Films, Triangle, Pathe and Universal. Had been invalided last 10 years.

GUSTAVUS A. ROGERS

Gustavus A. Rogers, 67, prominent film industry attorney, suicided in his New York office March 19. A stenographer whom he had called in for special work, discovered the body and notified police. Rogers had been in poor health for several years.

At time of death he was a member of the law firm of Jenks and Rogers. He had also been an authority on contracts and other matters of film business and copyrights, having authored several books on these subjects.

HARRY TUCKER

Harry Tucker, 55, orchestra leader for about 25 years, died March 17 in West Palm Beach, Florida.

He started his musical career reportedly as a protege of Victor Herbert, and had played at Florida resorts for a quarter of a century.

Tucker was musical director for Columbia Broadcasting System for several years and also had worked for National Broadcasting Co.

WILLIAM H. LUTES

William H. Lutes, vaudeville and nightclub entertainer, died in Plattsburgh, N. Y., March 13. He was a member of Lutes Brothers act with his brother, Clarence, which was best known as Chelm St. Orr & Co. It toured U. S., Canada and Australia for nearly 40 years.

Survived by widow and brother.

JOSEPH F. BRADLEY

Joseph F. Bradley, 64, for years a treasurer in Philadelphia theatres, died March 12 in that city.

At time of death he was employed at Walnut St. theatre. He also served behind eage at Lyric, Adelphia, South Broad St. and Garrick theatres.

EDWARD P. GRAHAM

Edward P. Graham, pastor of St. John's Catholic Church, Canton, O., who established that city's first radio station, WHBC in 1925, died March 15 in that city.

For years he broadcast privately from his study. In 1937, he sold the station to the Ohio Broadcasting Co.

GEORGE KANN

George Kann, 59, Loew theatre manager, died March 20 at Oakdale, Long Island. Funeral services will be held today (Wednesday).

Kann is survived by three brothers and his widow.

Martin W. Cohn, 47, once prominent Detroit night club owner, died there March 15. Cohn was the operator of the ill-fated Study Club, destroyed in a 1929 fire in which 22 persons died. Cohn leaves his widow and two children.

Leopold Zimmerman, 62, operator of Zimmerman's Hungarian restaurant in Times Square, died in N. Y., March 16. Stage and political people patronized his restaurant. Survived by widow, who will continue restaurant.

Vincent J. Markovich, 67, known a decade ago for his music of many nationalities, died March 14 in Akron, Ohio. Known as "Vincent and his Violin," Markovich toured Europe and U. S. with his orchestra.

Charles A. Medin, 55, veteran stagehand, died in Chicago, March 16. Was a member of IATSE, Ponca City, Oklahoma, and was employed at Selwyn Theatre here.

Capt. Diodate Morgan, 80, onetime owner of showboat "Cotton Blossom" immortalized by Edna Ferber in "Show Boat," died March 9 in Memphis. A daughter and a son survive.

Charles Homer LeTempt, 41, died in San Antonio, March 9. For past 10 years he had been Aztec theatre manager for Interstate in San Antonio.

William Marsh, traveling auditor for Loew's, Inc., died in Montvale, N. J., March 12. He had been with the company since 1928.

Gus A. Kuhn, 72, pioneer theatre owner and exhibitor, died March 15 in Kansas City. Survived by a brother and two sisters.

LaVerne A. Allen, 60, slack wire artist and musician, died March 9 in Oneida, N. Y. Survivors are his widow, a daughter and his mother.

John A. Haring, 56, former grip at Paramount studios, died in Hollywood, March 16. Had been in Paramount's employ 20 years. Survived by two brothers and two sisters.

Mother of Eddie Truman, musical director at KSO and KRNT, Des Moines, Iowa, died in Des Moines, March 2.

Widow of John Philip Sousa, 80, died in Washington, D. C., March 12. She had married the March King at the age of 15.

Mrs. Esther Cahn, 84, mother of Edward Cahn, Metro director, died March 9 in Hollywood.

Nelson E. Story, 55, former vaudeville player, died March 12 in Los Angeles.

Merta Sterling, 61, retired actress of silent films, died March 14 in Hollywood.

Mrs. Belle Green Rogers, mother of Adela Rogers St. Johns, writer, died March 17 in Los Angeles.

Michael David, 67, film character actor, died March 15 in Hollywood.

MARRIAGES

Ethel Rudaw to Irving H. Greenfield, March 19, Brooklyn, N. Y. Groom is attorney in legal department of Loew's, Inc.

Evelyn Keyes to Charles Vidor, Beverly Hills, March 18. Bride is film actress; groom is film director.

Barbara Louise Worth to Capt. Maurice H. Conn, in Los Angeles, March 17. Bride is a screen writer; groom an independent producer before entering the Army.

BIRTHS

Mr. and Mrs. Tad Hutchinson, son, Hollywood, March 12. Father is a screen actor.

Mr. and Mrs. Roy Barcroft, son, Burbank, Cal., March 14. Father is a screen actor.

Mr. and Mrs. William Henry, daughter, Hollywood, March 14. Father is a screen player; mother is the former Grace Durkin of stage and screen.

Mr. and Mrs. Charlie Spivak, son, New York, March 15. Father is the bandleader.

Mr. and Mrs. Bud Crozier, son, Pittsburgh, March 14. Father plays with Babe Rhodes and his WCAE staff orch.

Mr. and Mrs. Robert Forbes, daughter, March 13, Los Angeles. Father is film cutter at Paramount.

Mr. and Mrs. Asher Shaw, son, Detroit, March 10. Father is general manager of Associated Theatres in Detroit.

Mr. and Mrs. Frederick Hollander, daughter, Los Angeles, March 20. Father is composer at Warners.

Mr. and Mrs. Ken Murray, son, Los Angeles, March 18. Father is comedian currently starring in "Blackouts of 1944."

Authors Resisting

Continued from page 1

are thoroughly sold on television's post-war prospects.

Authors and their reps figure that the televising of a script with "living actors" is a type of production which they consider outside the accepted province of film production, and plan to sell rights only on such a basis. Agents contend that studios would be going into another kind of business if they televise with "living actors."

Picture companies have the right to televise a completed film, using the finished studio celluloid product, under terms of all current contracts. Rights being held back are only for the televising of scripts with "living actors."

Meantime, with some authors holding out television rights and others selling them along with screen rights, film production toppers contend that a standard contract, covering the pros and cons of television rights, should be adopted so as to expedite deals with agents and clarify points at issue.

Amsterdam Vice Raye

La Martinique, N. Y. nitery, without a comic since Tommy Raye left, signed Morey Amsterdam to start Friday (24). Amsterdam has been appearing in vaude with his wife, Mabel Todd, who is set to go out to the Coast shortly.

Matty Rosen of the Joe Glaser office set the deal.

Literati

Son's Tribute to W. T. Dewart

In response to tributes paid the late William T. Dewart, editor and publisher of N. Y. Sun, Lt. Thomas W. Dewart, the publisher's son, now in service, rededicated the paper's policies to the principles of his father via a letter appearing in March issue of Sun Rays, publication's house organ.

After expressing family appreciation for expressions of sympathy, Lt. Dewart assured that he and his brother, William, also in service, will make no radical changes in operation of the paper but asked staff members to remain and carry on the policies that had been successful under their father's regime.

S. A. Anthology's Encore

Farrar & Rinehart is mulling a "Twin Beds" sequel to "The Bedroom Companion," a nine-year-old anthology of light pieces, contributed by contemporaneous names and primed for casual in-bed reading.

The "Companion" having sold solidly through the years, Stanley Rinehart has just circularized his past contribs (with royalty checks to match) that F&R plans the "Twin Beds" followup.

No Payoff Here

Russell Holman, Paramount production exec in New York, gave A. J. Cronin the title "The Green Years" for the novel which the author sold to Metro for $20,000 last week.

Cronin, with about a dozen titles, consulted Holman, who suggested the new title which the novelist eventually adopted. Holman, in return for providing a suitable title, suggested that Cronin should give Paramount's N. Y. story department a chance to see the manuscript before it was offered for sale to other film companies. Deal with Metro was set on the Coast, however, and Par's N. Y. story department never saw the script.

Good Payoff

Kyle Crichton and Robert Gessner's man-bites-dog cocktailery to their mutual publisher, Scribners, proved the only new literati showmanship in this sort of shindig, because the authors reversed it, and for $100 worth of liquor and the use of Crichton's swank East 66th street home (sur-le-cuff), the kiddies got themselves an excellent press.

Crichton, of course, is the Collier's associate ed, and Gessner is otherwise Prof. of the N. Y. U. motion picture course. He's also been a Warner Bros. staffer. "Treason," just published, is his second novel.

Record Encore

Beth Brown, whose "Minnie the Tired Trolley Car" stories had a record sale on Decca Records last year, is making another album of disks, "The Wax Lady and the Window Dresser" and "Annie's Appetite." Frank Luther is again the commentator.

Hecht-Rice Literary Feud

Ben Hecht's potential best seller, "A Guide for the Bedeviled," just released, has already started a literary feud.

Among the first to take exception to Hecht's remedies for the social disease that manifests itself in race hatred and anti-Semitism, is Elmer Rice, who replies to the author in the March 25 edition of the Saturday Review of Literature in an article labeled "The Anatomy of Hate." Rice accuses Hecht of being cursory in his diagnosis of the problem, declaring race hatred is not a manifestation singular to Nazi Germany, but common to other countries where economic and social problems get out of the control of the ruling classes. The Jews, Rice says, are merely convenient scapegoats upon which a nation can whet its sadistic desires in order to divert attention from the real problem at hand.

Time Appeals WLB Decisions

Time, Inc., is appealing last week's regional WLB decision, upholding the maintenance of membership clause in the mag's contract with the N. Y. Newspaper Guild, to the national labor board.

An explanatory memo outlining the company's stand on the matter and explaining it considered the maintenance clause "contrary to the best interests of a free press" was distributed to staff members by prexy Roy E. Larsen, who announced the appeal.

Packards' UP Reunion

After covering separate news fronts for more than a year for the United Press, Reynolds and Eleanor Packard reunited as a foreign correspondence team last week in Italy. Packard continues to report the fighting of the Allied 5th Army. Mrs. Packard, arrived in Naples from Ankara, is filing dispatches on political developments in Italy incident to Russia's recognition of the Badoglio government.

When the Allies capture Rome, Packard will reopen the UP bureau there.

Hedda's Syndication Tops All

Hedda Hopper has become the most widely syndicated column writer in film history through a deal with the Western Newspaper Union, whereby mats of her diurnal stint are mailed to 3,000 small town dailies and 2,000 weeklies, in addition to her old string of 85 metropolitan papers.

To date, no other columnist has ever covered that much printage, in show business or out of it.

CHATTER

Paul Gallico assigned to write monthly column for Esquire.

Westbrook Pegler, sick; out on brother Jack's ranch near Tucson, Ariz.

Jim Marshall, west coast editor for Collier's, opening offices in Hollywood.

Lester Walker preparing an article for Reader's Digest on Sharkey, the seal.

Sam O'Neal now prez National Press Club, is correspondent in D. C. for Chi Sun.

Hal Block, the gag writer, is hoking a piece on the history of crooning for Esquire.

Ann Dvorak writing a tale of British femme farmers for the National Farm Journal.

Walter Dorwin Teague's new book, "Land of Plenty," will be published in May by Reynal and Hitchcock.

John Wilstach sold "The King of the Confidence Men" to True Detective; new stuff on Wilson Mizner and O. Henry.

Vera Vague finishing a book titled "Vague Vagaries," based on comic slants of her campshow tours with Bob Hope.

Faith Baldwin shuttered her Connecticut place for a stay in Phoenix, Ariz., during which time she will do a new novel.

Russell Birdwell, p.a., is the subject of a three-part profile being readied by Alva Johnson for the New Yorker.

Virginia Schulberg, wife of Budd Schulberg, engineered a publisher for Leon Z. Surmelian's novel, "Prelude to Life."

Gilbert Miller has acquired dramatic rights to "Canape-Vert," novel by Pierre Marcelin and Philippe Thoby-Marcelin.

Book of the Month Club selection for June is "Fair Stood the Wind For France," by H. E. Bates, currently running in the SEP.

John Wilstach sold to Mammoth Detective first yarn ever written about a motor circus (mud show) called "Terror On Wheels."

Martin J. Porter new editor American Weekly. It had no ed since death of A. Merritt. Tabloid size now, and rates cut about in half.

Larry Cunningham succeeded to the Esquire editorial job vacated when Max Wilkinson went to the Hearst mag, Good Housekeeping.

King Gordon leaving Farrar & Rinehart to become managing editor of the Nation, with Philip Wylie assuming his editorial post at F. & R.

Hal Boyle and Don Whitehead, Associated Press war correspondents, in Hollywood to play themselves in the film version of Ernie Pyle's book, "Here Is Your War."

Joseph Wechsberg, former Hollywood writer, currently in the Army, won a $1,500 fellowship awarded by Houghton Mifflin Co. for non-fiction contributions to American welfare.

Philip Wylie joins Farrar & Rinehart this month as editor of firm's general publishing department, replacing J. King Gordon who leaves to become managing editor of The Nation.

Harold Seton, veteran Broadway first-nighter and onetime "Variety" columnist, has bequeathed to the N. Y. News his collection of over 10,000 rare photos of theatrical and social celebrities of the late 19th and early 20th centuries.

Broadway

Alfred Hitchcock left for Hollywood Monday (20).

Harry (Hillbilly) Reiners suffering with bursitis in foot.

Ned Armstrong has joined Warners press department.

Maurice Bergman is taking a brief vacation at Atlantic City.

Traffic cop's horse licking Nick Holdc's head on 44th street.

Carl Leserman will not leave for the Coast until tomorrow (23).

Steve Hannagan says that the Ann Sheridan reports are still no dice.

Sam Tishman, former Chicago agent, has joined the Paul Small office.

John J. O'Connor, Universal exec, left Friday (17) for a three-week stay on the Coast.

George McCall in town; he's Howard Hughes' g.m. in Detroit at the Downtown theatre.

Rev. Gustave de Leon is chaplin of Catholic Actors Guild, replacing the late Father John F. White.

Leon (and Eddie) Enken is chairman of 52d street cafe division for current Red Cross drive.

Walter Reade, circuit tycoon, recuping in Miami since early in January, has reservations to return April 18.

George Weltner, Par's assistant in foreign sales dept., N. Y., back from six-week survey of South American market.

Capt. Claude Binyon back to the Coast over the weekend following an emergency week's writing at the Astoria plant.

John Philliber, 72-year-old Broadway actor who makes his film bow in UA's "It Happened Tomorrow," is a N. Y. visitor.

Mrs. Flora McManus, mother of Elliott McManus, 20th-Fox special rep in Panama, seriously ill in Jewish Memorial hospital.

Walter Gould, UA foreign manager, leaves for the Coast on Friday for a two-week visit. Carl Leserman leaves tomorrow (Thursday).

Jerry Keyser, Warners' foreign ad-publicity chief, due back from Coast this week, where he's been for about four weeks on product looksee.

Harold Greenberg, in charge buying-booking for the Par-Netco circuit, okayed for the Army and awaiting date when he'll report.

Don Douglas, who portrays all characters on WOR-Mutual's "Wizard of the Black Castle," has been tagged for a screen test by 20th-Fox.

John C. Flinn, executive secretary for the Society of Independent Motion Picture Producers, is east for a two-week stay, his first since October.

Paramount homeoffice recruiting talent for show at the Henry Hudson hotel, April 21, billed as "The Battle of 44th Street" or "No Academy Award, Please."

Ted Friend, ex-N. Y. Mirror columnist, now publisher of a Susanville, Calif., weekly, and Dorothy Kay, ex-p.a., have a new son, born in Frisco, her home town, March 15.

Charlie McDonald, RKO theatre executive, once put on Barry Fitzgerald as an usher at the Colonial, N. Y., because the actor, asking for it, was anxious to learn theatre operation.

Cpl. Bern Bernard, ex-Coast agent, booker and writer, back from the Italian campaign (Signal Corps) with more "fruit salad" on his chest than in a vegetarian restaurant. Quite the decorated kid.

Paul Whiteman escaped injury in Sunday night's storm when his station wagon collided with another car while he was driving to his Flemington (N. J.) home after the "Radio Hall of Fame" broadcast.

It's now Pvt. Harold W. Cohen, Pittsburgh Post-Gazette drama and film ed (and "Variety" mugg), who takes his last fling at the Broadway scene (journalistically, at least) this week. Arrived yesterday (Tues.) in town for a spell.

Ziegfeld Club's annual dinner will be held at the Waldorf April 15, tickets being $12.50 and $15 per person. Red Cross, Theatre Wing, Father Duffy Canteen, Will Rogers Memorial and Actors Fund will share in the proceeds.

Minneapolis

By Les Rees

Barney Rapp's band held over at Happy Hour nitery.

Kay Francis and Reginald Gardiner in town briefly after USO-Camp show tour.

Walter O'Keefe into Hotel Radisson Flame Room with Jeanie Leitt and Joe Porretta orchestra held over.

Paramount force tossed farewell party for Bill Soper and Joe Prill, bookers, entering the armed services, and Hilda Berg, veteran cashier, retiring.

Shriners' annual indoor circuses broke all previous boxoffice records both in Minneapolis and St. Paul, extra Saturday morning performance being staged here.

Columnists and broadcasters' ball at Marigold Ballroom, with Tommy Tucker and Barney Rapp's bands and Virginia Weidler, pulled 2,094 customers and yielded $1,235.46 for Red Cross.

"Private Life of Paul Josef Goebbels," produced by W. R. Frank, local theatre magnate, to have world premiere at University of Minnesota Auditorium with Minneapolis Symphony orchestra in half-hour concert under conductorship of Alfred Guttman, film composer, for Red Cross benefit April 5.

Plays Out of Town

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Chicken Every Sunday

to land himself on easy street. World War I and some business about a German spy are supposed to give the play suspense; but its mother, father, and the boarders who are responsible for the general hilarity.

Individual scenes highlight the first and second acts, making the third-act letdown all the more noticeable. There is a large cast, with opportunity for each member to stand out. Mother and father dominate the proceedings and, as played by Mary Philips and Rhys Williams, add zest to the play at every appearance. Miss Philips' mother is especially appealing despite her over-fondness for money and an irritating stubbornness. Williams adds the right touch of burlesque to father in addition to having some of the Epsteins' choicest dialog.

The boarders are played in low-comedy vein by Roy Fant, as Jake, a grizzled miner whose mind runs to sex; Hope Emerson, as a dipsomaniac; Katherine Squire, as a frantic searcher after youth; Hugh Thomas, as an unpoetical poet, and Diana Rivers, as an old-maid schoolteacher. Jean Gillespie is the charming daughter of the family, and other roles are well played by Raymond Van Sickle, Jean Dale, Viola Dean, David McKay, Ethel Remey, Guy Stockwell and Carolyn Hummel, the latter two being adolescents.

Howard Bay's garish living room setting is excellent, while Lester Vail has directed with an eye for maximum laughs. *Klep.*

I'll Be Seein' You

Philadelphia, March 20.

John Golden production (in association with Harry Joe Brown) of comedy in three acts (4 scenes) by George Seaton; staged by Richard Whorf; opened at Walnut St. theatre, Philadelphia, March 20, '44.

Cast: Harry Carey, Wendell Corey, Elizabeth Patterson, Sylvia Field, Frank Wilcox, Hal K. Dawson, John Conway, Raymond Largay, J. Pat O'Malley, Ronald McGee.

In "I'll Be Seein' You" George Seaton has gone to the supernatural for two of his main characters, and the two, played by Harry Carey and J. Pat O'Malley, walk off with the acting honors in this light, amusing boxoffice comedy. Sharing bows with the two ghosts is Elizabeth Patterson.

Plot is thin, in keeping with its whimsy, but the competent workmanlike job done by the principals and the supporting cast will draw hosannas from New York critics. Show needs tightening, but suggests strong Broadway click possibilities.

Story involves the Griggs family, of a small New England town in the early part of the 20th century. Sam Griggs (Harry Carey), a boatbuilder, dies suddenly, leaving his family in straitened circumstances. But before he dies, and unknown to his family, Griggs had invested in real estate which became profitable. The only one who knows it is the crooked partner (Frank Wilcox), who decides to keep the coin for himself. The rest of the play involves the adventures of the Ghost of Sam Griggs and that of his late father, Benjamin Griggs (J. Pat O'Malley) in finding a missing $5,000 check and "getting back" to the family.

John Conway portrays the son of Sam Griggs; Sylvia Field plays the prissy daughter. The play points up the difficulties of presenting ghosts on the stage in consort with living characters.

Film Engineers

Continued from page 3

video scripts as when facing a theatre or screen audience.

4—And above all, how much of this, the early video shows, will be film subjects; and if so, to what degree will the Hollywood producers elect to restrict their "cooperation" with television.

Telecasting manufacturers frankly state that television, like commercial radio, belongs in the hands of the advertising agencies. These spokesmen see tele as an advertising medium primarily with sponsors paying the bills and controlling the policies.

There are some who cannot see where Paramount, for instance, a show biz entity, and now vivid in DuMont, would acquiesce to this usurping of their inherent showmanship. But, in the main, the visio manufacturers want to get their machines into the homes, and thus establish "circulation"; the refinements of commercial television will come thereafter.

The powwow tonight (Wed.) at the Hotel Pennsylvania may help develop some specific lines of progression which may possibly prove the guideposts of the future.

Chicago

Abe Lastfogel has been in town on USO-Camp Show business.

The Sen Wongs, Chinese dance team, replace the Billetta Girls at the Blackhawk Cafe on March 22.

John Balaban leaves for a six-week vacation at Arrowhead Springs, Cal., the end of the month.

Patricia Morison quit the Chicago theatre a day ahead of sked last week in order to join the cast of "Allah Be Praised" in Philadelphia.

Harry Neppo, operator of the Kimbark theatre, has again been appointed to the post of sergeant-at-arms of the Allied Theatres of Illinois.

George Sidney and L. K. Sidney of the M-G-M studio stopped off for a gander at talent before continuing their journey to New York to see some shows.

Edith Atwater joins the cast of "Tomorrow the World" at the Selwyn theatre Sunday night, April 2, replacing Elissa Landi, who retires temporarily to await the stork.

Willie Shore, who has been entertaining the armed forces overseas, has been given another six months deferment by his draft board here in order to remain with USO-Camp Shows.

Pioneer's Night Dinner, a tribute to the older showmen of Chicago and Illinois, to be given by the Variety Club and originally scheduled for March 24 will be held on March 31 at the Blackstone hotel.

The Grand Terrace Cafe, located in Chicago's Harlem district and closed for sometime, is slated to reopen next month under the management of Denver Ferguson of Indianapolis.

W. Ray Johnston, president, and Irving Mandel, Monogram Pictures Chicago franchise holder, were hosts to 85 exhibitors at a luncheon in the Blackstone hotel last Friday (17), preceding the screening of "Lady Let's Dance."

Erwin Barg, professional manager of the local Miller Music Company office, was presented with a handsome wrist watch by Milton Drake, Al Hoffman and Jerry Livingstone, writers of "Mairzy Doats," for his efforts in exploiting the song in this territory.

London

Reginald Taylor, out of Air Force after three years, managing Capitol for Associated British.

Denis Arundel directing and playing lead in topical drama, "Zero Hour," for Jack de Leon.

With Hughie Charles joining Noel Gay, latter will now concentrate on his musical writings, with Charles looking after "pop" songs.

Guy Charles has comedy, "Bailiff's Arms," on road, starring Mackenzie Ward and Edward Souper. Also has a play to follow with Hannah Watt and Doreen Percheron.

Dwight Deere Wiman, head of American Red Cross entertainments, who was to have quit at the time his assistants did, has decided to stay for six months longer.

Jack Hylton has signatured Billy Milton for three years, with first show to be "Irene," in which he will play Pat Someret role, with Carol Raye as likely for Edith Day part.

Eddie Lane (Tree and Edwards) just missed his old partner Dick Bernie, who is in "This Is the Army," by a few days. Lane, now with American forces, has been made a sergeant.

John Steinbeck's "Moon Is Down" starting another 11 weeks' tour out-of-town, with Georgie Wood no longer interested in it, being presented by his former partner, Basil Langdon.

Philadelphia

By Si Shaltz

"Porgy and Bess" will open at the Erlanger Easter week.

Harry Steinman, ex-newspaperman, has joined the Jolly Joyce office as a booker.

Ballet Russe de Monte Carlo has been inked here for four performances starting March 28.

Michael Weiss, formerly of Chicago, is the new exploitation boss at the 20th Century-Fox exchange.

Alexander R. Griffin, news commentator, has been added to Mutual's news corps which will cover the G.O.P. conclave in Chicago.

Pittsburgh

By Hal Cohen

Jim Lindsay, assistant to Ken Hoel, Harris publicity director, down with measles.

The Frank Webbs (he's the sales manager of KDKA) have adopted a baby girl.

Grace Moore will sing "Tosca" here in May with La Scala Opera Company.

Howard Webb now playing the Hammond organ at the Showboat in Cleveland.

Jerry Tagree, pianist and composer, has joined show at the Mercur Music Bar.

Red French, dance band drummer, has been bedded for several days after a heart attack.

Nixon will probably be dark next week and week of April 10. No bookings in sight yet.

Texas Tommy, the Wonder Horse, and Joan Francis headlining new show at Villa Madrid.

Macgowan and Mack ice revue will stay at William Penn Hotel's Terrace Room until middle of April.

Buddy Bryant, who sang at Casino earlier this season, around again, auditioning for radio connection.

Francis Rooney new prexy of Catholic Theatre Guild, succeeding Catherine Savage, who has entered a convent.

Rascoe's Tirade

Continued from page 1

zanne Georgette Charpentier, is married to Tyrone Power, now in the marines. She demonstrated her native wit by sending Rascoe a bottle of castor oil, according to the Theatre Guild, with a note saying: "I'm sorry I made you ill." Show got a 50-50 press but the other dissenting critics didn't go in for personal dislikes of the players.

Following day (16) Rascoe had a followup notice explaining why he doesn't like "Jacobowsky," but he ignored Annabella. On the same page the Guild went to bat for the actress with extra space, carrying her picture and the heading: "Here's to Annabella from 15 critics," giving laudatory quotes from notices of seven reviewers in the metropolitan area and eight from out of town.

Rascoe last spring stirred up considerable controversy over Miriam Hopkins upon the announcement that she was to replace Tallulah Bankhead in "The Skin of Our Teeth." He panned her even before she opened in the show. Earlier this season the same critic pasted "Over 21" (Music Box), a solid hit, on three consecutive days. Rascoe panned one of the actors in "21" so fiercely that the notice was yanked and rewritten after the first edition.

There were brief references in one or two dailies anent Rascoe's "Jacobowsky" stint. "Broadway's Busybody," Ethel Colby, went to Annabella's defense on the air over WMCA Thursday (16) when Eva Le Gallienne was guest artist. Miss Colby, who radio-reviews first nights with her husband, Julius, over the same station, went on record condemning "one of the drama critics," but did not identify Rascoe or the World-Telly. She rated Annabella "a gifted, skilled actress." Miss Le Gallienne said: "I've seen Annabella many times...in 'Liliom' at Westport ...she gave a lovely, sincere performance...is definitely a capable actress."

Pix Top Antidote

Continued from page 3

value as a good will factor is beyond computation. In New Guinea, for example, where Australian and American soldiers fight side by side, they sit down to see an American film side by side. Our troops also visit Australian camps where the screen fare is predominantly American.

"Soldiers dislike war pictures with glorified heroes. Musicals, comedies, and newsreels are high on the G.I. hit list. They like to see informational films, those that explain war strategy and show real battle scenes. The soldier is anxious to see what his weapons can do.

"I have seen tropical theatres seating 3,000 soldiers on wooden benches, and 1,000 sitting on crates and logs and oil tins in an outdoor excavation. Soldiers frequently sit in tropical downpours for one and two hours before show time to enjoy a run-of-the-mill film made silent when the sound track breaks down, and then return the next night to see it again. During alarms the men quietly leave the theatre and as quietly resume their seats afterward to see the rest of the movie. While excavations were under way on a New Guinea base, a bulldozer was assigned the priority detail of hollowing out the ground for an open-air theatre.

"I have seen men watch a picture from such a distance that the screen was the size of a postage stamp and I have heard men gripe at a poor show but sit through it to the end. With several pictures playing at various bases on an island, men were known to walk nightly many miles around the entire island until they had seen all the pictures."

Gen. Osborn said as many as 104 different film shows were operating simultaneously on a single night in Guadalcanal. He says that the men are now seeing far more pix than they ever would in civilian life.

Hollywood

John Carradine divorced.

Hedy Lamarr bedded by flu.

Harry Davenport laid up with bronchitis.

Ward Bond sued for separate maintenance.

Bob Crosby, band leader, classified 1-A by his draft board.

Edward Everett Horton nursing a torn ligament in his neck.

Johnny Weissmuller reported 26 of his swimming medals stolen.

Jane Wyman returned to work at Warners after a siege of laryngitis.

Commander John Ford in town for the christening of his first grandson.

Louis B. Mayer and Howard Strickling returned from eastern biz trip.

Sonja Henie to Toronto to put on an act for Norwegian flyers training there.

Alexis Smith, Warners star, bedded with flu after collapsing at the studio.

Lynn Watson, recently signed by International Pictures, is now Lane Watson.

Si Seadler, Metro's New York advertising manager, in town to ogle new product.

Jeanette MacDonald readying for a five-week concert tour, opening in Phoenix, Ariz.

Ed Weisl, member of the Paramount board, in from New York for studio huddles.

Louise Moss, formerly Louise Stuart of the films, divorced Jack Moss, producer.

Alan C. Abeel, of the Guaranty Trust Co., in from New York to talk finances with indie producers.

John Woolfenden checked out of Paramount's flackery to take over Don King's old job at Columbia.

Major Frank Pershing, brother of the general and a veteran of World War I, making his debut as a film actor at Republic.

Joseph M. Schenck is week-ending again at his Palm Springs home for the first time since he donated its use to the USO for the housing of soldiers three years ago.

Mexico City

Maria Felix, film actress, hurt in an automobile crash.

Lawrence R. Roberson, U. S. Negro singer, now with Follies Bergere here.

Amanda del Llano, songstress, inked by radio station XEW as featured artist.

Marcus show, after 10 weeks at Teatro Iris here, started road tour in Guadalajara.

Lynn Randels, American girl tap dancer, heading the floor show at the El Patio nitery.

Station XEOY celebrated its second birthday recently with an 18-hour program series.

Absalon Jackson, Satevepost staff writer, gathering material for article about Mexican films.

Tito Guizar and his actress wife, Nanette Noriega, have decided to remain here indefinitely.

Lupita Gallardo, wife of Pepe Ortiz, matador, inked by Films Mundiales to exclusive contract.

Director-producer Fernando de Fuentes readying a film based upon adventures of a king exiled in Mexico.

Carlos Chavez, conductor of Mexico Symphonic orchestra, back from month's concert tour of Texas and California.

Dudley Murphy has started production of "The Bells of My Town," starring Gloria Marin and Pedro Armendariz.

June Marlowe has finished her first picture in Mexico, "The Black Corsair," historic drama, produced by Gonzalo Elvira.

William Oscar Jenkins, wealthy American, recently turned exhib, has expanded his circuit of cinemas with the Reforma in Tampico.

Bernardo Sancristobal, manager of station XEB, debuted as pic actor in first Mexican film version of Spanish stage comedy, "Three-Peaked Hat."

Blanch Sisters (Anita and Isabel) and company long standard at the Ideal, legit comedy theatre here, inked by Joseph Fustemberg for season in Vera Cruz.

Mario Talavera has quit composing after 25 years until he finishes the blog of the late Maestro Miguel Lerdo de Tejada, famed Mexican conductor who died in 1942.

Washington

Al Spink in town ahead of "The Doughgirls."

The St. Patrick's Day party of Variety Club turned off the lights at 5 a. m.

Warner Bros. had all Coast Guard gold braids at Friday opening of "Task Force."

Arch McDonald, 10 years on WTOP, was birthdayed at the studio on Friday (17).

Tony Muto of 20th-Fox has shown "The Purple Heart" to officials of the U. S. State Department.

"Voice of the Turtle" (command performance) netted $2,958 for the President's birthday ball committee.

Capitol theatre auditioned organists for community sing Monday (20). Winner replaces Art Brown, who will devote his full time to WOL radio.

"These Beauty facials really make skin lovelier!" says this famous star

In recent tests of this Lux Soap beauty care actually 3 out of 4 complexions improved in a short time. "I never neglect my ACTIVE-LATHER FACIALS with Lux Toilet Soap," says lovely Loretta Young. "They're so simple and they really *work.* First cover your face generously with the rich lather, work it in gently but thoroughly. Then rinse with warm water, splash with cold, and pat to dry. You'll find this care a wonderful beauty aid!"

Clever women everywhere find in Loretta Young's beauty facials a simple, easy care that *works.* See if this daily complexion care lovely screen stars recommend doesn't make *your* skin more adorable.

Fight Waste

It's patriotic to help save soap. Use only what you need. Don't let your cake of Lux Toilet Soap stand in water. After using, place it in a dry soap dish. Moisten last sliver and press against new cake.

Loretta Young

CO-STAR OF THE WALTER WANGER PRODUCTION FOR UNIVERSAL

"Ladies Courageous"

NOW SHOWING LOCALLY

Lux Toilet Soap L-A-S-T-S...It's hard-milled! *9 out of 10 Screen Stars use it*

SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York 19, N. Y., by Variety, Inc. Annual subscription [illegible] Single copies 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 154 No. 3 NEW YORK, WEDNESDAY, MARCH 29, 1944 PRICE 25 CENTS

MAR 30 '44

FREE WORLD VIA PIX, RADIO

Entertainers Squawk on Officers' 'Indifference' After Stints at Base

Entertainers who arrived from the Coast last week to make service camp tours in the east are burning at one of the most common practices of special service officers and their men—that of dropping them the minute their stints are through and letting them shift for themselves.

It happened again last Thursday night (23) at Mitchel Field, L. I., when driver of an Army station wagon, loaded with performers of the Joan Davis-Jack Haley troupe which had just finished a full day of rehearsals, a half-hour broadcast and a half hour afterpiece of top-flight vaude that had a capacity GI audience more than pleased, found that he did not have a pass to take his passengers into N. Y., but only as far as a railroad station in Hempstead, about 35 miles from the city. It was nearly midnight and everyone in the troupe was tired from a hard day's work.

All hit the ceiling, pointing out that this neglect on the part of Army service officers, to see to it that those who make the trips to bases

(Continued on page 26)

Industry to Celebrate 50th Anni of Pictures For Rest of the Year

Elaborate preparations are under way for the celebration this year of the 50th anniversary of the first public exhibition of films, being April 14, 1894, when 10 Thomas A. Edison kinetoscopes went into operation in what was formerly a shoe store at 1155 Broadway, N. Y. The Public Information Committee of the picture industry, whose chairman is Si Seadler, advertising manager for Metro, is supervising a vast campaign designed to capitalize on the half-century mark for pictures, and

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N. Y. PAR THEATRE'S TELEVISION SETUP

First reported move to use television to speed up the reception of news for projection in theatres has been launched by Paramount.

At a cost of some $400,000 Paramount, which has a big financial stake in Dumont television, for months has been installing television equipment in the Paramount building, New York, to be used particularly for newsreel material.

Installation and experimentation, which have been kept under wraps, is intended for the reception of wired news via television. Material is to be put on film, processed and edited and then projected on the Paramount theatre screen, under present plans.

Also under discussion is a plan for installing a large screen in the Paramount lobby.

Left Is Right

Aimed at righting a left-handed situation, the N. Y. agency of the National Concert and Artists Corp. is planning a radio series dominated completely by left-handers.

Program, to be tagged "Left is Right," is being scripted by Earl Sparling.

Politics Nips Marine Show

Washington, March 28.

Fear of resultant political repercussions has cancelled plans for a Marine Corps show along the lines of "This Is the Army" and "Winged Victory."

Lt. General Alexander A. Vandergrift, Marine Corps Commandant, approved the idea and Oscar Hammerstein 2d had agreed to write and produce the show, which was to have featured a cast comprised entirely of medically-discharged Marines. Idea, of course, was to avoid possible unfavorable audience reaction to able-bodied Marines in greasepaint and costume instead of in slit trenches.

Sets were to have been designed by Marine sergeant combat correspondents, men who had been artists and lighting technicians in civilian life and all of whom had already seen service in the Southwest Pacific. Production was to have been based

(Continued on page 47)

'Mairzy Doats' Co-writer Argues Novelty Songs No Accidents, Not Rare

Forest Hills, N. Y.

Editor, "Variety":

Since "Mairzy Doats" broke out through the skylight, two hoary ghosts have been rattling their bones along Music Row—two fallacies that are long overdue for decent burial. They are the arguments that an important novelty song of the "nonsense" or the "sound effect" types do not appear more frequently than every five or six years, and that same are rarely written by professional songwriters.

To the outsider this is probably a trivial issue. To the long-harrowed song sculptor, however, it presents a serious obstacle to overcome. The myth that dotty ditties must come from behind an Arkansas pile, or out of a four-ayem hiccup on West 52d—that has caused many a publisher to turn down a possible money-making novelty. Then, after the writer has

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U. S. STATE DEPT. BACKS SHOW BIZ

Plan to Incorporate, in Peace Talks, the Basic American Ideals of Freedom to Listen and Freedom to See for Both Victorious and Vanquished Nations—Films Considered Best Medium to Lift Veil of Darkness From Europe

FIGHT BARRIERS

Washington, March 28.

The State Department plans to have incorporated in the peace terms the basic American ideals of freedom to listen and freedom to see for conquered as well as victor nations, Francis de Wolfe, head of the Telecommunications Division, disclosed here this week.

Since Jan. 15, the functions of the

(Continued on page 26)

New Broadway Musical Shows Need Budgets Of $100,000 Up to $150,000

It's now axiomatic that new Broadway stage musicals can't be put on under $100,000, and they average nearer $150,000.

An idea of costs may be gathered from Alfred Bloomingdale, Jr.'s "Allah Be Praised," so far around $160,000 in the box, and on one item alone, the drapes, the cost ran $12,000 over estimate.

Dave Wolper's "Follow the Girls," due into the Century, nee Jolson, N. Y., cost $200,000, of which $80,000 was for costumes alone. Vinton Freedley's illfated "Jackpot" represents $170,000, although that's really two shows, counting the scrapped-in-Boston "Dancing in the Streets." Dick Kollmar's soon due "Dream With Music" needs another $25,000, and already has gone over $125,000. And, of course, Mike Todd's "Mexican Hayride" tops 'em all this season with a reported cost of between $200,000-$225,000.

What Price Shakespeare

Jack Manning sacrificed a natural "beaver," which is his prop as Rodrigo in the Paul Robeson current production of "Othello," in order to get on the Radio Hall of Fame.

Bonita Granville okayed him for a vis-a-vis on Sunday's (26) radio program providing he shaved it off, so he sacrificed the natural beard for the privilege of the Hall of Fame booking. Theory was that the studio audience at the Ritz theatre, N. Y., would have laughed at a romantic juvenile with so fulsome a beard.

Burley Peelers Leave Pit Musicians Nervous Wrecks; WLB Okays Rest

Detroit, March 28.

Working in a grind house where—of all things—dust from the strip-teasers gets in their lungs, entitles musicians to a two weeks' vacation with pay, the War Labor Board here has ruled.

Detroit local of AFM went before regional WLB here claiming the bandmen in the two Detroit burley houses suffer from "long hours, a smoke-filled theatre and dust shuffled up by strip-tease performers."

Declaring that after 50 weeks of watching strippers peel, the musicians were wrecks, the union stated: "This life is not conducive to the health, morale and the normal routine of existence."

Furthermore, a strip-teaser's routine is particularly irksome since "she begins her work in a floor-length skirt which twirls on the stage in such a way that a befouling cloud of dust and talcum hits the pit." Smoke from the audience also poured into the pit during such performances. The union did not say whether it was cigaret smoke or what.

Bottled Up

King Sisters were at RCA-Victor studios in N. Y. last week to record, among other tunes, "Milkman, Keep Those Bottles Quiet." To achieve special sound effects it was decided to send out for some bottles of milk.

But messenger came back with milk in paper cartons.

Argentina Eases U. S. Pix Curb

By RAY JOSEPHS

Montevideo, March 28.

Slight easing of the Argentine order that pictures must not offend the Nazis or Japs has been noted during the past week by trade observers here, with concessions regarded as indicating much change of heart in connection with product imported from the United States.

American newsreels, which, during the past week contained unfavorable references to the Axis, had scenes deleted despite broken relations with the Axis by the Buenos Aires government, but they have been allowed to reappear on Argentine screens with previously scissored scenes. Anything favoring the Soviet, even in the slightest way, however, is still barred.

Walt Disney's "Victory Through Air Power," blocked many weeks ago because of anti-Swastika and anti-Nipponese angles, has been

(Continued on page 47)

Review 22-26 Job Deferments, Hershey Tells Films, Radio

Washington, March 28.

Broadcasters and film industry heads are being warned to review any occupational deferments they have obtained for men between the ages of 22 and 26, in order that all necessary information can be forwarded to state directors of Selective Service.

Under the recent order issued by Major General Lewis B. Hershey, Selective Service chiefs, state directors must recommend any occupational deferments granted within those age brackets. The directors will approve only cases where it is shown that the production requirements of an important industry cannot be met without utilizing the services of young men.

Both radio and motion pictures have some claim for deferment of a limited number of men.

Ringling Circus, Sans Modernism, Solid Click In Sarasota Preview

By HARRY E. SCHADEN

Sarasota, Fla., March 28.

Ringling Bros.' 1944 version of "the greatest show on earth" made its bow before capacity crowds at two preview performances here Sunday (March 26). Both afternoon and night shows played to "straw houses" and total attendance was estimated at 30,000. Everything went to Sarasota charities.

The new show, which will premiere at Madison Square Garden April 5, is a well-balanced production that retains the tanbark flavor

(Continued on page 26)

MRS. IRVING BERLIN'S BOOK TO WB FOR 150G

Ellin (Mrs. Irving) Berlin's $150,000 from Warner Bros. for "The Land I Have Chosen," her first novel, to be published next month by Doubleday, Doran, has set a record for a newcomer's work. Edna Ferber's "Saratoga Trunk" to WB for $175,000, and, latterly, Dr. A. J. Cronin's $200,000 from Metro for "The Green Years" (to be published next fall), are the only prices for novels to exceed that for Mrs. Berlin's book.

Her songsmith - husband, while working on "This Is the Army" at Warners, had casually mentioned that Mrs. Berlin had a book in work. That was a year ago, and it took another year to complete, but Jack L. Warner hadn't forgotte[illegible] at and kept after the publisher [illegible] galley proofs.

'Produce Pix for Tele Or We'll Make Our Own,' Trammel Tells H'wood

Hollywood, March 28.

The shrapnel is still flying around town from that block-buster dropped by NBC prexy Niles Trammell at a session with the press last Wednesday (22) following windup of the War Clinic junket. His frank statement that "if Hollywood won't make pictures exclusively for television we'll do it ourselves," rumbled through the studios like a blast from Washington.

Trammell didn't make any elaborate claims of what NBC intended to do when he lunched next day with film execs. But the statement stood, and what transpired at the midday session was not for the public prints. His remarks were prefaced by an "off the record" request although only two trade paper editors were in attendance.

The spark was set off by Trammell when he told the newsmen that television would be made up of three entertainment elements, viz., live talent, news and special events, and films. When pressed for details on the film segment he answered that Hollywood would be expected to make that contribution.

"What if they don't?" he was asked.

"In that case," said Trammell, "we'll have to make our own."

At this point, John Royal, in (Continued on page 28)

McClintock, DuMont, Miner, Cooper Give Views On Video Adv. and Prod.

The advent of television, now being viewed with mixed emotions by film and broadcasting executives, should be the cause of even graver concern to advertisers now using newspapers, magazines, billboards and other media stressing eye appeal, the American Marketing Assn., was told in effect last week (23) at the Murray Hill hotel, N. Y., by Miller McClintock, Mutual broadcasting prexy, and Allen B. DuMont, television pioneer.

All advertisers must meet the postwar challenge of television, McClintock pointed out as he stressed the importance to manufacturers of a medium that can bring pictures of their products into prospective purchasers' homes, give demonstrations therein, quote prices and deliver sales spiels all accompanied by top rank entertainment. Advertisers now using radio also must keep an eye on FM, McClintock declared, for the reason that any improvement in any advertising field is bound to affect existing techniques, circulation methods, etc.

DuMont, after tracing tele's infant days and progress racked up before Pearl Harbor, prophesied that resumption of civilian activities in video will move fast and accomplish results in a shorter time than was thought possible five years ago. He, too, contrasted present day punch in radio sales messages with that provided by the new medium.

Aspects film companies will play in tele were discussed the night before (22) before the Eastern section of the Society of Motion Picture Engineers by Wyllis Cooper, NBC production exec, and Worthington Miner, of the CBS tele setup. Former prophesied new and inexpensive film technique would be devised to share in video programming burdens while Miner held that heavy expense of celluloid entertainment for one-shot tele shows would force the new industry into a production schedule embracing live shows for the most part.

Timeliness

Touching on timeliness angle in presenting video shows Cooper said he disagreed with those claiming that "immediacy" or "instantaneity" of presentations will be of prime importance. For this reason, the NBC exec, who stressed he was expressing personal opinions and not those of the web, told the film engineers that their industry was bound to make room for itself in the tele postwar picture.

Miner agreed in part but emphasized that television, although linked to other branches of entertainment presentation methods, differed from any yet developed and was destined to create an original technique combining sight and sound for small audiences. That did not mean, Miner quipped, that films eventually would be known as a "primitive form of television."

Curtiz's New WB Termer

Hollywood, March 28.

Warners handed a new long-term contract to Michael Curtiz, winner of the Academy Award for his directorial work on "Casablanca."

Next chore is to direct the Rosalind Russell starrer, "Roughly Speaking."

A.T.&T. Outlines To Pix Industry Plans on Tele

American Telephone and Telegraph has submitted to the Motion Picture Producers and Distributors of America a memorandum expressing interest in furnishing television transmission facilities to motion picture companies.

Outlining tentative post-war plans of the Bell System for the provision of intercity television network facilities, Keith S. McHugh, A. T. & T. v.p. states that plans are to construct, within the next few years, a large amount of coaxial cable which would be suitable for television transmission.

Extent of this construction and the time when it can be undertaken, McHugh points out, will depend upon the requirements of the armed forces, general business conditions and availability of manufactured cable and equipment. Tentative plans are for 6,000 to 7,000 route miles of coaxial cable within the next five or six years.

Where coaxial facilities are being constructed for telephone purposes the Bell System is also planning to provide additional conductors for television. Also to be considered will be requests for television facilities over routes where coaxial cable is not being planned for telephone purposes.

Bell is also planning a commercial trial between New York and Boston of a radio relay system which will be suitable for television as well as telephone messages.

Tentative dates at which television transmission facilities may be made available are as follows:

1945—New York-Washington; 1946—New York-Boston, Washington-Charlotte, Chicago-Terre Haute-St. Louis; Los Angeles-Phoenix; 1947—Chicago-Toledo-Cleveland-Buffalo, Southern Transcontinental Route (a large part) including Charlotte-Columbia-Atlanta-Birmingham-Jackson-Dallas-El Paso-Tucson-Phoenix; 1948-1950—Southern Transcontinental (complete) Washington-Pittsburgh-Cleveland, St. Louis-Memphis-New Orleans, Kansas City-Omaha, Des Moines-Minneapolis, Atlanta-Jacksonville-Miami, Los Angeles-San Francisco.

Figured in trade circles that the average cost of installing co-axial cable is $10,000 per mile.

It is recalled that A. T. & T. in a preliminary report about six months ago estimated that post-war expansion program including television cable, if adopted, would cost roughly $1,500,000,000. At that time, it was not stated who was going to pay for the cost.

Hillbilly Chirper, Now La. Gov., Nixes Pix Bids

Palm Springs, Cal., March 28.

No more pictures for Jimmie Davis, former hillbilly singer and western film actor, now governor-elect of the State of Louisiana, currently vacationing on a nearby ranch after the recent political campaign.

Several studios made pitches for Davis' services on the screen to cash in on the publicity value before he takes his seat in the gubernatorial office. The incoming governor said no to all offers.

FONTAINE-AHERNE PART

Hollywood, March 28.

Joan Fontaine has announced her intention to file a divorce suit against Brian Aherne within two weeks.

Couple were married Aug. 20, 1939.

93rd WEEK
KEN MURRAY'S
"BLACKOUTS OF 1944"
El Capitan Theatre, Hollywood, Cal.

"A gay comedy—lilting music and of course, Ken Murray."
RUDY VALLEE.

Precedent Test Case Appealed on Tax Status Of Authors' Pix Deals

Washington, March 28.

A precedent-making tax case of vital interest to playwrights, authors and Hollywood will be argued tomorrow in the Circuit Court of Appeals of New York.

Involved is the principle of whether money received by an author for sale of picture rights shall be considered ordinary income and subject to regular income tax, or capital gain and subject to lower tax rates.

Central figure in the case is Clifford Goldsmith, author of the Henry Aldrich radio series and the play "What a Life." Goldsmith sold the picture rights of his play to Paramount and listed his take as capital gain. The Internal Revenue Department claimed it was ordinary income and subject to higher taxes. The matter was taken to the U. S. Tax Courts, which found for the Internal Revenue Bureau. Case is now on appeal before the Circuit Court, which will create a precedent in handling this first case of its kind.

So interested are writers in the matter that the Authors League of America has filed a brief, intervening on Goldsmith's side, as has counsel for Eugene O'Neill, who has sold a considerable amount of stories to Hollywood.

It is not known yet whether the case will eventually wind up in the Supreme Court, but it affects virtually every story property sold to Hollywood, whether it be a play, novel or short story. Many authors have listed their sale prices as ordinary income in the past. If Goldsmith should win, nearly all would be better off calling the take capital gains in the future.

On the other hand, if Goldsmith loses, there is a very good chance that the smart tax lawyers of Hollywood will settle down to figure out a new angle to avoid listing the profits to the authors as ordinary income.

New Hospital Planned At Pic Country House

Hollywood, March 28.

Motion Picture Country House will build a $400,000 hospital as soon as priorities for materials can be obtained. William Periera and Ernest Hillman are drawing plans for the new building with a capacity of 60 beds, clinic, nurses' quarters and other essentials.

Small hospital in current use has room for only 20 beds, while at least 60 more are required.

Sig Marcus Bedded

Hollywood, March 28.

Taken to St. John's hospital, Santa Monica, last Thursday (23), Sig Marcus, Myron Selznick Agency exec. was reported gravely ill due to death of his chief.

Latest reports state he is feeling much better.

MUSICAL 'FLORIAN SLAPPEY'

Hollywood, March 28.

Lynn Root, author of "Cabin in the Sky" book, and Octavus Roy Cohen have set a deal on the latter's Negro stories.

Material will be readied for a Broadway musical production in the fall built around Cohen's chief character, Florian Slappey.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, March 28.

You know this town for cycles and trends. Sometimes they're conscious carbon copies of mighty cute originals. Sometimes things just go that way and nobody is to blame particularly. Two weeks ago Father Flanagan and "Captain Marvel" happened in the same room at the same time and scored a Scrapbook sensational scoop. This week it's Padre Maguire and Commander Ford, and behind them is one of the wildest stories of the war.

We caught the Padre, whose official billing is Captain William S. Maguire, U.S.N., officiating at a christening of Timothy John Ford, son of Ensign Patrick Ford, grandson of Commander John Ford. Colonel Frank Capra was in on the deal some place. Maybe as a godfather. Maureen O'Hara was in there, too. Maybe as a godmother.

But our interest was in Padre Maguire, a fugitive from one of the craziest song-plugging stunts in the history of Tin Pan Alley. If what we've uncovered solves that "Praise the Lord and Pass the Ammunition" enigma, Scully nominates himself for the Pulitzer Prize of 1944. Besides, you have to allow a little leeway on this one. Setting and background are important. Everybody doesn't know that our naval set, between wars, is nearly as cloistered as the Trappist order. In peacetime naval officers meet few outsiders, except diplomats, and they're really insiders.

Padre Maguire never had a chance to learn how fast a song-plugger can shoot. Born in Hornellsville, N. Y. (where Chauncey Olcott came from, incidentally), educated at Seton Hall (N. J.), and Louvain, Belgium, he joined the Navy in 1917 and hasn't been out of uniform since. He tells about these labors as a Navy chaplain in "Rig for Church" and "The Captain Wears a Cross."

Up to the time of the Pearl Harbor Sunday stab, he hadn't had much traffic with show people. He had met Jack Ford in Honolulu in 1930. Ford was then an ace Fox director and George O'Brien, a Fox star, introduced them. Incidentally, O'Brien is now a Naval lieutenant, senior grade. The Padre didn't get the Ford name. He thought it was "Forbes." In fact as a standing gag he calls Ford "Forbes" to this day. And while we're straightening up contemporary history, it might as well be recorded that it wasn't "Ford" either. It was Feeney. In Ireland, where Jack's people came from, it may originally have been O'Feanna. But when he first came to Hollywood from the University of Maine, his brother was already an arrived star of silent pictures under the name of Francis Ford. So Jack, spotting how strong the current of nepotism flowed by the old Universal lot, billed himself as Jack Ford, brother of Francis. But somewhere along the line he must have changed it legally, because in the Navy he is officially listed as Commander John Ford and nowhere, except in Capt. William A. Maguire's book, has he ever been known as "Forbes."

Ford got into the Navy through his yacht. It was his only Hollywood folly. His people had come from the Isle of Aran and he called his yacht the Araner. He knew how to get from Wilmington to Honolulu and back so he had some ideas on navigation. Besides, hadn't he made the best sea picture the old Fox lot produced? After we entered the war he was about the first to offer his ship to the Navy. They took it and ordered him off it. Then they sent him to Washington. From there, with a camera crew, he was ordered to Pearl Harbor to try to recapture the horrible events of December 7, 1941.

On arriving he received a carte blanche from Admiral Nimitz and looked up Captain Maguire to help him get his bearings. The Padre took the commander for a tour of Battleship Row. With them was Ford's assistant, Chief Boatswain's Mate Jack Pennick, ex-Hollywood.

The Padre Meets Showbusiness

While Ford and Pennick were shooting "December the Seventh" the Padre got an invitation to be piped into the NBC Catholic Hour from Hawaii. Ford told the Padre he'd like to hear him read his piece before he went on the air. So the Padre began to read it and felt he was doing pretty well until Ford suddenly shouted, "Ham it up! Ham it up!"

The Padre didn't know exactly what Ford meant until the director (who really ranked below the Padre) decided to lavish a million dollars worth of his peace-time talent so that the Padre, who was facing his first broadcast over a national hookup, would approximate the Ford standard of quality. Obviously, the Padre under-acted, a failing not common in Hollywood even among preachers.

That was the Padre's first contact with show business. From there on the captain really wore a cross! He was ordered to the mainland later and invited to go on the air with Nelson Eddy. "It was a broadcast in the interest of a popular cigaret," he says, "and was intended to increase our war spirit. The studio was really a theatre where hundreds came. It was a trying ordeal but I believe I was more tired than nervous."

The nervousness came later. Commander A. Jack Bolton, the Navy's public relations officer for the L. A. district, asked the Padre to take part in a radio dramatization of some incidents in his career. (He had got the Navy Cross for rescuing three gobs from drowning off the coast of France as far back as World War I.) After the show the producer introduced him and his niece to Kay Kyser who invited them to view his Kollege of Musical Knowledge, which followed. Before the show began Kyser invited the Padre's 16-year-old niece on the stage to assist him. She found it great fun and the Padre did too, until in the middle of the program Kyser made a speech. "Students," he said, "we have in the studio tonight, Father Maguire, the chaplain who was at Pearl Harbor on December 7. He left his altar, grabbed a gun and fired at the Japs yelling, 'Praise the Lord and pass the ammunition!'"

The mike was too far away for the Padre to nip the story that raced around the world. The next day the L. A. "Times" ran a story with the head: "Chaplain-Gunner Tells of Pearl Harbor Attack." The "Times" reporter had by-passed Commander Jack Bolton's office of public relations. So had Kay Kyser. So, for that matter, had Frank Loesser who wrote the song describing a Navy chaplain as "a son-of-a-gun of a gunner."

From there on out, brother, it was a routine Hollywood chase. Fact never did catch up to fiction. It wasn't particularly important that the twain ever should meet, either, except that there happened to be a Geneva Convention which placed chaplains in the category of non-combatants, and Japan and the United States had signed it. The Japs had plenty of U. S. chaplains as prisoners of war and were only waiting for a chance to give it to them as they were to everybody from our pilots down. So it was important that the truth be told.

"I called on Rear Admiral Ralston," says the Padre, "and gave him an account of the ridiculous shenanigans. But the story only helped to plug the war song." After this "The March of Time" moved in. Quartets of chefs sang the song to him on trains. "Life" gave him a cover. It put the Padre on an awful spot, and constantly his superiors were trying to take him off it. But the public preferred to believe the song-pluggers. They preferred to "Ham it up!"

What of the truth? Well, the Sunday work sheet of the California carried this item: "0745 Rig for Church." That meant that at quarter-to-eight Padre Maguire would say Mass aboard the U.S.S. California. Or by nine o'clock, anyway, allowing an hour for the rigging, confessions and so forth. But the Japs got there first.

The Padre had left the dock of the Officers' Club in a staff motor-boat when he saw a red sun of a Jap plane shoot a torpedo into the side of the Oklahoma. From that moment the harbor was an inferno of steel killers, bombs, explosions and sudden death.

All he remembers saying was: "God help us, we're in it!"

From that moment and for the next several hours, the Padre was all over, helping move the wounded, hearing confessions on ships under fire. He really put in a day. But all he remembers saying was "God help us, we're in it!" And how many of us ham even that one up.

Say, does "Variety" give a plaque for stories like these? And if it does, will the plaque pretty up my joint or do I simply hang it in the window on those days Alice wants ice?

PIX FICTION SOURCE DRYS

Harry Rapf's Pet

Somewhere in this issue there ought to be a story about the retirement of Harry Rapf, one of Metro's veteran producers, from active picture production, to join the studio executive committee. That's one story. There's two.

How many remember that Rapf turned loose the first screen revue the picture business ever attempted? That was "Hollywood Revue" (M-G) released in '29 and recalled by most today only for its hit tune, "Singing in the Rain."

But the opening of this picture at the Chinese on that June evening, 15 years ago, still ranks as one of the most spectacular first nights Hollywood has ever known. It was further distinguished by George Arliss walking down the aisle and no one knowing who he was.

And behind this premiere was one of the toughest intra-studio arguments Metro had known. It was a difference of opinion on the picture, whether to shelve or finish it. On one side was Rapf, its producer, and on the other was the late Irving Thalberg, who had little or no confidence in the experiment. The tussle waxed so hot that when Thalberg had about decided to sidetrack the venture, Rapf rushed in and demanded that he be allowed to put in his own money to finish the picture. This wasn't necessary, however, for Thalberg finally withdrew his objections and okayed completion.

So there was plenty riding under the surface at the Chinese that night. The rest is history.

One paragraph from "Variety's" review of the film told something of it to those who could read between the lines. It merely said, "Harry Rapf gets credit for having put it over, and as a first effort in this strictly film revue direction it's a pip."

Only it's '44 and Rapf is retiring to supervise. Well, he has made a bum out of many a golf course and he also made a bum out of—now, Harry. Hold it, hold it!

But two will get you five that the pet he takes with him as he withdraws from the firing line is "Hollywood Revue"—and it was "a pip." *Sid.*

Studios Step Up Pix About Show Biz; 18 Biogs of Celebs Prep for Camera

By JACK JUNGMEYER

Hollywood, March 28.

Show biz finally is filming its own. The career stories of the immortals of the amusement world are slated as a top order of entertainment on the 1944 picture production program. A score of them, at least, with the lives of many others also being considered for the biographical gallery.

The screen has been a little slow in getting around to this focus on the men and women of the allied amusements. Particularly diffident, and strangely so, have been the motion picture makers in presenting their own headliners. In contrast to this reluctance to dramatize its own, the industry has been biographically attentive to the greats of other walks of life—science, music, literature, politics, sports. Most of these biog ventures were encouragingly successful, and, it would be assumed, might well have incited films to deal likewise with the celebs of screen and stage. Many of the great figures of pictures and legit are not only still alive and active but are still pulling in fortunes at the b.o. Which makes the diffidence in presenting these entertainers in the dramas of their own careers all the more incomprehensible.

The war and wartime need for entertainment changed the picture. It served to show to performer and audience alike—military and civilian—how important in local and national life and morale are the men and the women of show biz compared to other folk in vital productive, creative, distributive activities. This knowledge gave showfolk a new pride of profession. The clown, the romantic actor, the bandmaster, the burlesquer, the circus performer—everyone in the troupe of illusionists and amusement purveyors—now feels himself essential in the life of his fellows as never before.

And suddenly, in the course of the

(Continued on page 26)

RAPF TO JOIN M-G EXEC BOARD; SHEDS PROD. JOB

Hollywood, March 28.

Harry Rapf will become a member of Metro's executive board and relinquish his current post as executive producer, following a three-month vacation in the east. Rapf is one of the veterans of the Culver City studio, originally joining Louis B. Mayer and the late Irving Thalberg in 1924.

Understood Moe Seigel, who recently moved from Republic to Metro, will assume supervision of the Rapf production units.

Jim Jordan in Hosp, Peary Subs for Fibber

Hollywood, March 28.

Jim Jordan, of Fibber McGee and Molly, was taken to St. John's Hospital, Santa Monica, last week with lobar pneumonia. The actor's condition was reported improved today (28) but doctor states he will be away from program and current picture at RKO for almost month.

Subbing for him on web-show is Harold Peary, while picture production has been completely halted.

Joan Davis' Next

Joan Davis, comedienne now east, touring service bases with her radio troupe, returns to the Coast April 14, and immediately goes into "Kansas City Kitty" for Columbia Pictures.

Star recently signed a two-picture-per-year deal at RKO, which runs through 1947, but is permitted to make one yearly for any other studio.

PUBLISHERS PUT OFF SPRING LISTS

Motion picture companies this season are finally confronted with a sharp actual reduction in book fiction which has been anticipated for the past two years. As a result of the phenomenal sales of non-fiction books and the drastic curtailment in paper supplies, many publishers are riding with their spring lists until fall, some expecting to postpone publication of books originally scheduled for next autumn until winter. As a result, picture production departments are reconciled to the slimmest fiction output suitable for filming in a decade.

Anticipating this development, most major companies have intensified efforts to build their scripting staffs and have also stepped up financing of authors via retainers. Metro, which last week signed Charles Jackson, also has deals of this type with Carl Sandburg and Thomas Mann, and is also on the lookout for other authors, estab-

(Continued on page 26)

De Liagre's $3,000,000 'Voice of Turtle' Offer Starts Show Biz Talk

Alfred de Liagre, Jr., producer of "The Voice of the Turtle," Morosco, N. Y., has made an unique offer, with the assent of others interested in the play, to sell the show in entirety for a neat $3,000,000. For that amount ownership of the present attraction, probable road companies, picture, radio, television and other rights, can be had. Included, of course, would be the author's royalties since the sale would include the basic copyright. Plan was drawn up by John D. Wharton, attorney for de Liagre and also of the Playwrights Co.

Showmen who were given details of the proposed "Turtle" deal opined that it would probably take five years to recapture such an investment and was therefore impractical. Figured, however, that such an outright sale at the stated price might be the subject of bargaining. Conceded that "Turtle" is a highly valuable property, which inspired the query as to why its owners desire to dispose of it.

Surmise is that they may be dubious of the uncertainties in the immediate future and while virtually sure of getting huge profits from the three-person smash, by selling the show each would be assured of getting a young fortune. However, federal taxes would subtract plenty from each one's share. Those with shares in "Turtle" in addition to the producer: Alfred de Liagre, Sr., Mrs. Frederick P. Payne, Howard S. Cullman, Margaret Sullavan and Elliott Nugent. Latter duo are in the cast and J. C. Nugent has an interest in his son's share, while John van Druten, the author, is also said to be in on the managerial end.

"Turtle" will suspend during July and most of August. Week starting June 26 performances will be played gratis for men in the services, tickets to be distributed through the Red Cross. Actors will forego salaries, same going for the author's royalties, while de Liagre will defray any expense.

MACGOWAN LEAVES 20TH FOR INDIE PRODUCING

Hollywood, March 28.

After nine years with 20th-Fox, Kenneth Macgowan checks off the lot at the expiration of his producer contract, April 1, with the general idea of making pictures as an independent, although he has not announced any definite program.

Macgowan has been with the company since 1935 and has produced 28 pictures, winding up with "Lifeboat." During that period he took a leave of absence for a year to work with Nelson Rockefeller in the Inter-American Affairs Bureau.

Cantor Asks $5,000 Raise, Other Conditions to Renew for Bristol-Myers

Hollywood, March 28.

Eddie Cantor's radio plans for next season are in a state of flux, with possibility that unless his sponsor, Bristol-Myers, agrees to certain conditions laid down by the comedian, including a $5,000 pay hike, he'll insist that B-M release him from his contract, which still has a year to run. In the latter eventuality, Cantor, it's reported, will grab a three-year contract, with better coin, that's been dangled before him by Colgate.

Cantor has been dissatisfied with the present setup and $10,000 salary for some time, and in a move to bolster the program, Eddie Beloin, Jack Benny's former scripter, is going on the show's writing staff at a reported $2,000 a week.

Cantor would like to grab the Colgate offer but unless he can get out of his present contract binding him to another year with B-M, there's not a loophole that can legalize the switch. If he succeeds in grabbing the Colgate sponsorship, the account, it's reported, will switch from the Sherman Marquette agency to William Esty.

Should Cantor change sponsors, it would solve the present dilemma confronting Young & Rubicam and Bristol-Myers over the Ed Gardner-"Duffy's Tavern" situation. Gardner has issued an ultimatum for the agency to get him off the Blue Network Tuesday night time and spot him on either NBC or CBS. On either of the latter, he says, he would have a crack at a larger audience and better rating. If he doesn't get what he wants, he would refuse to renew for Bristol-Myers next season. With Cantor, should he pact the Colgate deal, slated to go into the Tuesday night 8:30-9 Colgate CBS slot currently occupied by Judy Canova, it would throw open the Wednesday night NBC Cantor spot for "Duffy's." As of today (Tues.) there seemed a possibility that Cantor might reach a compromise agreement with his present sponsor.

Garbo Set to Return To Pix in Norse Epic

Hollywood, March 28.

Greta Garbo is returning to the screen to star for Lester Cowan in a film based on the adventures of the Norwegian Merchant Marine. Last Garbo picture was Metro's "Two Faced Woman" in 1941.

Actress was persuaded to resume her film career by Wilhelm Morgenstierne, Norwegian Ambassador at Washington.

Olivia Cuts Ties As Judge Hits WB

Los Angeles, March 28.

Notice that Olivia de Havilland is a free agent, and must not be interfered with in any of her negotiations with any other studio, was served on Warners by Judge Charles S. Burnell in Superior Court. Judgment was signed following the recent move by Warners in advising other studios that Miss De Havilland was considered still under contract pending decision of an appeal in the case. Court said, in part:

"Defendant (Warners) may not enforce the Contract against plaintiff (Olivia de Havilland) and defendant is hereby enjoined and restrained from enforcing the Contract or attempting to enforce the Contract against plaintiff, or interfering with the rendition by the plaintiff of services for persons, firms or corporations other than the defendant."

In view of the Court's statement, it was pointed out that any attempt by Warners to enforce the contract with the actress might result in a citation for contempt of court.

Warners has sent notice it intends to appeal the judgment signed by Judge Burnell, enjoining company from enforcing or attempting to enforce contract which court had previously declared void.

U STILL CLAIMS IT HOLDS BOB CUMMINGS

Hollywood, March 28.

Robert Cummings is still listed as a contractee of Universal, regardless of the recent court verdict in the actor's favor, according to a communication sent out by the studio to other film lots. The warning reads:

"Please be advised that the decision of the U. S. District Court in favor of Robert Cummings in latter's suit against Universal Pictures Co., Inc., is not final. Universal intends to move for a new trial, and if such motion is denied, to appeal. Until and unless the final decision is adverse to Universal, the latter takes the position that its exclusive contract with Robert Cummings is still in full force and effect."

Ernie Pyle Sets Rules For Own Role in Pic

Hollywood, March 28.

Actor who plays the role of Ernie Pyle in the Lester Cowan production, "Here Is Your War," must look and act like Pyle, according to instructions written by the author. Here are some of the restrictions:

"He must weigh in the neighborhood of 112 pounds and look anaemic. He must not be glamorized nor have any love interest in the picture. He must write on a typewriter and absolutely never be shown with a pencil or notebook."

United Press this week okayed transfer of C. R. Cunningham from his war correspondent assignment on the Italian front to Hollywood, where he will play himself in the pic version of Ernie Pyle's book, "Here Is Your War."

Jolson's Producer Bow

Hollywood, March 28.

Al Jolson makes his debut as producer at Columbia starting off with "Burlesque," which formerly appeared on stage and screen.

Studio assigned Rita Hayworth to the top femme role.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc.
Sid Silverman, President
154 West 46th St., New York 19, N. Y.

SUBSCRIPTION
Annual......$10 Foreign......$11
Single Copies..............25 Cents

Vol. 154 120 No. 3

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a Year—$12 Foreign

$10,000,000 Red Cross Drive Going Over Top; Returns Far Ahead of '43

First weekend returns from 22 key cities and scores of smaller localities in the 1944 Red Cross drive indicates that theatre collections are running far ahead of last year. Industry leaders believe that the goal of $10,000,000 will likely be topped, pointing out that there are about 3,000 more theatres participating this year than in the 1943 drive. Another factor is that over 3,000 theatres will extend collections through a second weekend.

Roxy theatre, New York, in 12 days of collections (to March 27), got approximately $16,233 as compared with $8,700 during the entire Red Cross drive last year. Collections at the Roxy are continuing until next Monday (3). Century circuit collected $19,728 this year as compared with $9,179 in the same period last year. Paramount theatre, N. Y., showed over $7,600 in six days compared with $4,000 last year. Strand, N. Y., which collected $2,300 in six days last year, collected more than double in the same period this year. Both theatres will continue collections for two full weeks.

Nearly 15,000 Theatres

Collections got off to a strong start last Thursday (23) in 14,764 houses throughout the country, representing the greatest mobilization of theatres on record on behalf of Red Cross.

More than 300 theatres jumped the gun by initiating collections as early as March 16. Many operators have indicated, also, that they will continue collections beyond March 29 if necessary to achieve quotas.

Joseph Bernhard, chairman of the industry's campaign, on Monday (27) called upon all participating theatres to extend their collections-at-every-performance through a second weekend. More than 125 circuits as well as other theatres have been asked to give the campaign extra days of collection.

More than $1,000,000 is expected in contributions from the major companies alone, according to Herman Robbins, chairman of the Corporate Gifts Committee. This is exclusive of individual donations by industry executives and film employees throughout the country.

Bernhard stated last week that the strong sendoff given the drive, as well as the all-time record participation, was largely a result of the tour made by 15 of the industry's leading film executives who held rallies in all exchange centers.

All manpower in the N. Y. exchange area has been enlisted in the 1944 campaign, according to Ralph Pielow, local distributor chairman. Proclamations urging public support during motion picture week were issued last week by borough president Cashmore, Brooklyn, and borough president James A. Burke, Queens.

20th-Fox's $143,574

20th-Fox announced last Friday (24) that the company's contribution to the American Red Cross War Fund campaign will reach $143,574. On March 16 each of 20th-Fox's 31 exchanges in the U. S. contributed $500 to their local R. C. chapters. In addition to these donations, further contributions of $1,000 from each of these branches will be made to their local R. C. chapters in keeping with the company's undertaking that any returns from rentals of Victory Shorts, in excess of actual production costs, would be donated to war charity.

Approximately $300,000 has already been reported in donations of two major companies, Loew's and Paramount, with contributions from Warners, RKO, United Artists, Universal and Columbia likely to place the contributions from the eight majors easily over the $1,000,000 mark.

Tent Shows Specials

Robstown, Tex., March 28.

All four of Stout Jackson's Tent theatres had special Red Cross shows last week. Jackson's advance campaign included radio announcements over Corpus Christi radio station KWBU and distribution of 4,000 heralds.

NAVY RELEASES WARPIX

Washington, March 28.

Navy has released to the newsreels about 2,100 feet of film shot in air raids over Truk and Saipan in the Southwest Pacific.

Film, which was made in 16 mm. kodachrome, was flown here by one of the men who made the footage.

Capt. Monroe Greenthal's War Plant Pix Tour

Capt. Monroe Greenthal, Industrial Service Division of the U. S. Army Public Relations Bureau, left New York last week for a tour of 12 key cities to stage previews of four new industrial films being released by the Army.

Attendance at industrial film showings in manufacturing plants producing essential war supplies, has jumped from 200,000 to 4,000,000 monthly in recent months. This is exclusive of circulation secured via showings of the Army's industrial films in commercial theatres.

BOB HOPE'S QUICKIE IN CLEVE. HOMETOWN

Cleveland, March 28.

Making a special air trip to Cleveland with a military guard, Bob Hope raised $12,000 for his hometown's Stage Door Canteen in a midnight benefit performance at RKO Palace last Thursday (23), doing sell-out biz at $5 top.

Prior to the benefit, Hope gave a typical G. I. show for 1,800 servicemen and women at canteen, of which he is honorary chairman. Vera Vague had to fly back to Coast to attend to some urgent business, but Frances Langford, Jerry Colonna, Tony Romano and Wendell Niles appeared with the Cleveland comic in the two shows. One at Palace drew 3,500.

After half-day visit here with Helen and Niki Burnett, co-chairmen of Stage Door Canteen, Hope and his overseas troupe flew to Mobile, Ala., for several more army camp appearances. He said he was scheduled to return to Hollywood early this week.

Myrna Loy Comes Back In 'Thin Man Goes Home'

Hollywood, March 28.

Metro assigned Richard Thorpe to direct "The Thin Man Goes Home," in which Myrna Loy returns to pictures to resume her old screen role as the long-suffering wife of Nick Charles, played by William Powell.

Picture goes into work about April 10, with Everett Riskin producing.

Rick's $10,000 War Bond Presentation; Pic Tieup

Capt. Eddie Rickenbacker presented Mr. and Mrs. Alexander Kaczmarczyk, of Torrington, Conn., with a $10,000 war bond yesterday (Tuesday) in behalf of 20th-Fox's "Rickenbacker," being produced by Eureka Pictures. They are parents of Sgt. Alex Kaczmarczyk, member of crew cast adrift in the mid-Pacific for 21 days, who died during the ordeal.

In making the presentation, Rickenbacker revealed that $80,000 already had been distributed among the six crew members. He also revealed that Lt. James C. Whittaker, co-pilot of ill-fated plane, had been granted leave of absence by War Department to serve as technical adviser on the pictures. Asked who would portray him in title role of film, Rickenbacker said the selection was up to the producer.

Goff Gets Deferment

Hollywood, March 28.

Lum of the Lum 'n' Abner team, yclept Norris Goff, recently paged by Uncle Sam as a 1-A recruit for the Army, has been deferred for 60 days.

Deferment permits Lum 'n' Abner to carry out their film commitment for RKO. Picture, still untitled and in the writing mill, will get under way early in April.

BILL PARK PASSES THROUGH

William C. Park, formerly makeup editor at Paramount newsreel who volunteered for special duty in the Navy, stopped off in N. Y. last week enroute to new assignment.

Park is lieutenant commander and has been with the Navy in South Pacific.

Greek Drive for Garments

Los Angeles, March 28.

Theatre audiences in Southern California and Arizona donated about 100,000 garments to needy people of Greece, now held by Nazis, according to Charles P. Skouras, head of Greek War Relief Assn. Southern California.

Goal of U. S. drive is 20,000,000 garments.

WAC LOOKS AHEAD TO 5TH BOND DRIVE

The motion picture industry pledged participation in the forthcoming Fifth War Loan drive at the War Activities Committee annual meeting at the Hotel Astor, New York, last Friday (24).

Joseph McConville, Columbia exec, was elected chairman of the foreign managers division of the WAC, replacing Phil Reisman. Reelected were Si Fabian, chairman of the theatres division, George J. Schaefer, WAC chairman, and Francis Harmon, WAC executive vice-chairman. Herman Gluckman replaced Arthur Mayer as treasurer.

John C. Flinn, coordinator of WAC Hollywood division, Oscar Doob, publicity relations chief; Major General J. A. Ulio, adjutant general, and Major John Hubbell, chief of the Army's Overseas Motion Picture Service were among the speakers.

Ulio reviewed the industry's contribution to the war effort and discussed a new short film, "This Is Your War, Too," which has been designed to stimulate enlistment in the WACS. Edward L. Alperson, chairman of the WAC special events committee, who left New York for the Coast last Friday (24), was assigned to the preparation of a national campaign for the exhibition of the film.

Yokel-Mrs. E. G. Robinson In B'way Play Huddle

Hollywood, March 28.

Alex Yokel and Mrs. Edward G. Robinson will hold parleys when the Broadway producer arrives tomorrow (29).

Discussion will center around production of a play based on the "Desert Battalion," group of Hollywood and Los Angeles girls who visit remote service posts in this area each weekend.

Red Cross Take on Coast

Los Angeles, March 28.

Charles P. Skouras turned over $21,344 to Red Cross as contributions of Southern California division, Fox-West Coast theatres.

Amount nearly doubled that contributed by these theatres last year.

Par Servicemen's Ed to Navy

Harold Lagar, of Paramount transportation dept., who's been editing a himself was inducted Monday (27), paper sent all Parites in service, into Navy.

Employees of Par gave him a luncheon, Friday (24).

U. S. Rollcall

Hot Breath on Reiners

Manny Reiners, formerly head of Paramount shorts-newsreel ad-publicity in N. Y., back in U. S. from Iceland where he's been stationed with OWI overseas division. In town for powwow with his draft board.

Reiners expects either to be called to colors or get a reassignment.

Seymour Florin to Army

Seymour Florin, for years in sales with 20th-Fox and now booking supervisor at company's N. Y. exchange, has passed his physical and awaits call to the Army.

RKO's Buffalo Manager to Navy

Buffalo, March 28.

Elmer Lux, RKO branch manager for last 10 years, accepted for induction into navy, leaving next month.

UA's Le Sieur Tapped

Howard Le Sieur, United Artists sales promotion production manager in N. Y. for years, passed Army physical.

Carl Laemmle, Jr., in Hospital

Private Carl Laemmle, Jr., Army Signal Corps, patient in hospital, Governors Island.

Maj. Cowan, Back From SW Pacific, Lauds Pix Industry's Morale Job

Helen Hayes Tops Nyack Red Cross Benefit Bill

Nyack, N. Y., March 28.

Drawing neat $1,500 for Red Cross Fund and climaxing WAC drive in this area, the benefit show, "Dollars to Doughnuts," sparked by Helen Hayes, was near capacity Monday night (27) at Rockland, Skouras house here. All seats at $1.10 were sold in advance. All-star spangled revue was headed by Jimmy Savo, Will Geer, Zita Johann, Harry Bellaver and Bill Smith.

Miss Hayes played the menace in an Ellery Queen chiller, aided by original radio cast, Marian Shockley, Santos Ortega and Ted de Corsia. Several professionals gone khaki at nearby Camp Shanks appeared in show, including Fred Feibel formerly at Paramount, Larry Kent, as m.c., Vicente Gomez, Ossy Renardy, Pvts. Nicholas Karsanyi, Marten Lake and Herbert Garber. The 374th Army band plus "Heavenly Body" rounded out bill.

ARMY READIES BATTLE PIC FROM NEW BRITAIN

Hollywood, March 28.

Army's jungle picture, "The Battle of New Britain," was brought back from the South Pacific by Lieut. Col. Robert Presnell, who has spent nearly two years in that combat area.

Film, formerly titled "Dexterity," will be whipped into shape by Presnell and Col. Frank Capra as an Army training picture, to be released later through OWI to the general public.

Desmond Vaude Unit To Italy, Algiers on Tour

London, March 2.

Florence Desmond will tour Algiers and Italy with her own vaudeville unit under direction of Sir Arthur Tedder.

Company, besides English star, will include Jack Strachey, pianist and writer of "These Foolish Things"; Kay Cavendish, radio name; Medlock and Marlow, dancers who were with her in Jack Hylton show "Hi-De-Hi," and Pilot Officer Oliver Wakefield, who will get special four weeks' leave for this job.

LOWERY IN COAST HOSPITAL

Hollywood, March 28.

Ed Lowery, USO-Camp Shows head, is in Cedars of Lebanon hospital, where he was taken last week. He is reported getting along nicely.

L. A. to N. Y.

Willard Alexander.
Hal Boyle.
Leo Carillo.
Sam Clark.
Rubey Cowan.
Harry Cox.
Dan Danker.
Roy O. Disney
Earl Ebi.
Henry Ephron.
Phoebe Ephron.
Charles K. Feldman.
Clare Foley.
Martin Gang.
Benny Goodman.
John Harkins.
Dr. E. H. Honan.
Andy Krappman.
Al Levy.
Mannie Manheim.
Tom Page.
Charles R. Rogers.
Vincent Sherman.
Lou Silvers.
Frank Sinatra.
Charles P. Skouras.
Axel Stordahl.
Betty Walker.
Ralph White.
Don Whitehead.

N. Y. to L. A.

Barney Balaban.
Sam Dembow, Jr.
Ed Dukoff.
L. Wolfe Gilbert.
Leonard Goldenson.
Jack Goldstein.
Karl Hoblitzelle.
Hal Horne.
Martin J. Lewis.
Leon D. Netter.
Robert O'Donnel.
Robert B. Wilby.
Alex Yokel.

Australia.

Editor, "Variety":

"I Dood It Again"—just returned from an extensive survey of every unit in the Southwest Pacific area and, if you check on the map with newspaper developments, it will give you a fair picture of the trip I took. Primarily, my job is Overseas Motion Pictures and am proud to state that Overseas Motion Picture Service in this Theatre of War has built up an organization that is doing a swell job of booking and distribution of the 16 mm. prints, so generously donated to the "Men of the Fighting Forces" by MPPDA.

Have been extremely fortunate in getting officers assigned me who in civilian life have been associated with motion pictures, namely: Lt. Frank L. Krebs, formerly with Warner Bros.; Lt. Charles Mayer, formerly Far Eastern manager for 20th-Fox in Java; Lt. Russel Roshon, formerly exchange manager of Russel C. Roshon, 16 mm. distributors; W/O Leon J. Applestone, formerly theatre manager from Bay District, San Francisco; T/Sgt. R. Gees, film exchanges in Pennsylvania, now in charge of all shipments SWPA; and S/Sgt. J. Thames, formerly with M-G-M in the south.

These officers and non coms are stationed at various "Base Sections" and each is responsible for presenting and distributing three programs per week to all units in their area.

I cannot stress too highly the importance of motion pictures in the forward areas. Our boys are doing the grandest job possible—they live under the most trying conditions, jungle, swamp, mud, rain, rain, rain and they never complain. All they are asking for are their movies, reading material and an occasional letter from home.

Hospital Units

Another phase of this war unheralded and unsung is the work of our hospital units, especially the field and station groups—hundreds of boys that would normally be casualties have been saved and it's due only to the untiring efforts of our doctors, orderlies and nurses. It's no picnic and while on this trip I visited every hospital and their movies are presented three times a week and all medical commanding officers are unanimous in their praise of the good done by "movies."

It just seems to these boys, lying there day after day, that their movie programs are a breath of life and hope from the folks back home and every man from producer to "juicer" and prop boy in the entire motion picture industry that are at home can thank heaven that they have in no small way contributed to the comfort and happiness of our fighting forces. War is all Sherman said it was, but in this particular theatre it's a damn sight worse and everything that can be done for their happiness is most worthy, and I'm proud to say Overseas Motion Pictures has done it.

Maj. Lynn F. Cowan.

ARMY 5-REELER TO GO OUT TO GEN'L PUBLIC

Washington, March 28.

"Dexterity," a five-reeler originally intended for use as a training film, will be edited and released for public consumption.

"Dexterity" was shot during the landings of Army forces under Gen. Douglas MacArthur at Cape Gloucester and Arawa on New Britain. Gen. Ingalls' praise for the shots was voiced after his return from a five-week stay in the Pacific area.

Vanguard Goes On With Temple, Cromwell Pacts

Hollywood, March 28.

Vanguard Films picked up options on Shirley Temple, who recently appeared in "Since You Went Away," and John Cromwell who directed the picture.

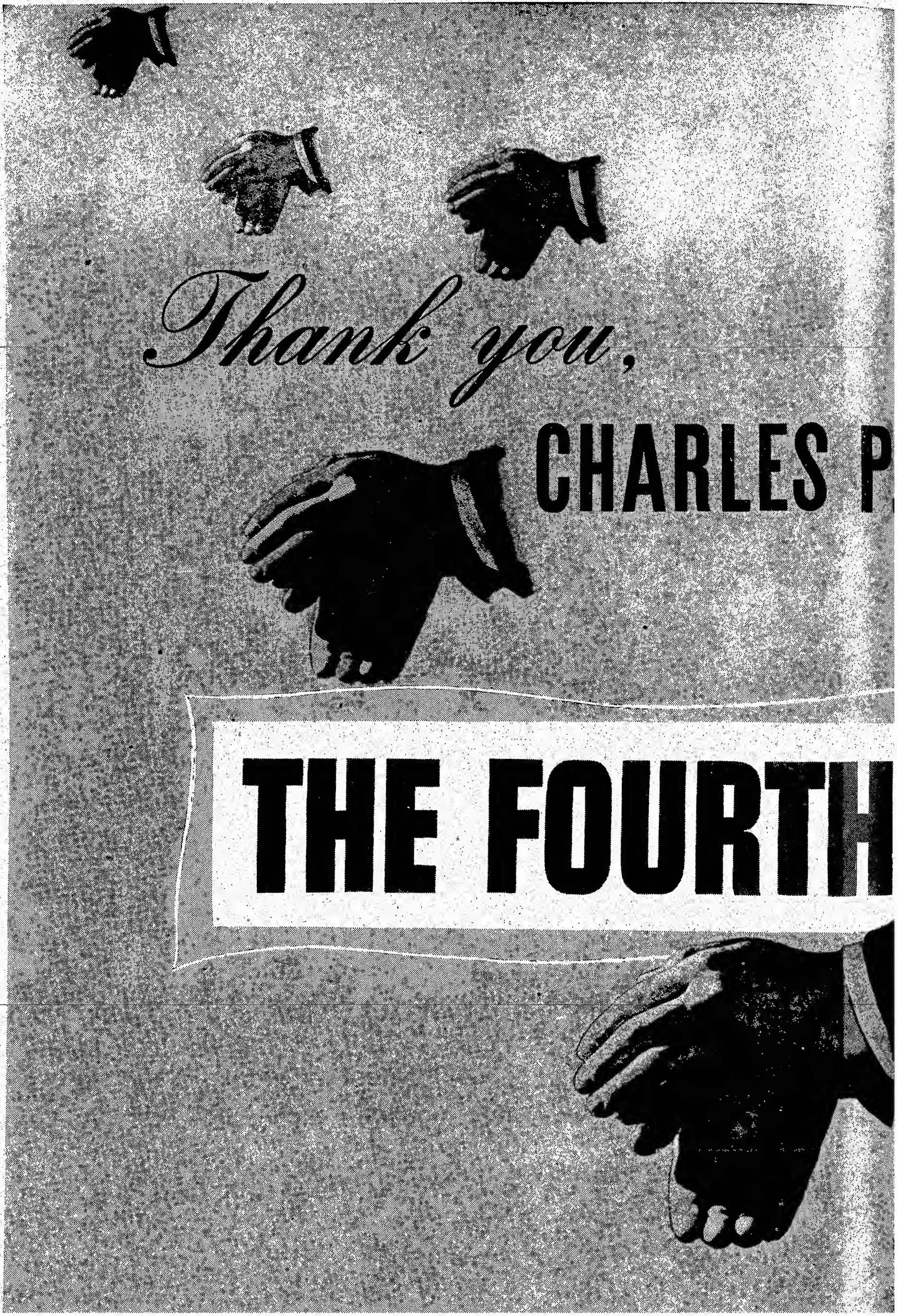
Options call for one more year apiece.

Skouras Chain's $5,340,630 Bonds

Skouras Theatre Corp. sold $5,340,630 in "E" bonds and $203,510 in Stamps during Fourth War Loan drive.

About 64 Skouras houses participated in campaign, with 30 War Bond preems in selected theatres.

. . . in proud appreciation
of a job well done!


Thank you,
CHARLES
THE FOURTH

SKOURAS

Under your capable leadership, a united industry has achieved a magnificent united effort in

WAR LOAN

Our quota was brilliantly exceeded, due to the untiring work of your committee, the State Chairman, the War Activities Committee throughout the country and the exhibitors of America, so ably assisted by their 150,000 employees.

We are proud to be part of an industry that has done such an outstanding job on the 4th War Loan and again pledge to our country the continued efforts of us all

COLUMBIA PICTURES

METRO-GOLDWYN-MAYER

MONOGRAM PICTURES

PARAMOUNT PICTURES

RKO RADIO PICTURES

20th CENTURY-FOX

UNITED ARTISTS

UNIVERSAL PICTURES

WARNER BROS.

'CONSULTANTS' IN ON % PIX

L. B. Mayer Says He'd Like to See Loew's Pension Plan Set Up Soon

Louis B. Mayer has told Loew's executives and field forces that he would like to see the proposed pension plan go through before he leaves the company.

Though giving no intimation of immediate or near-term retirement, the Metro production topper said he hoped before he retires that all those up and down the lines, who had worked to build the production-distribution-exhibition organization would be taken care of with pensions. Mayer stated, incidentally, that he was not particularly concerned with the pension proposal insofar as it applied to himself. "I have all the money I need," Mayer said.

The Loew's, Inc. pension plan, meantime, has temporarily been held up pending further talks with the Treasury and other Government agencies, since tax problems inevitably arise in all pension proposals.

Date for Loew's, Inc. annual stockholders meeting, which had been postponed because it was expected that Government approval would be forthcoming in time for the sessions, may now be held without the approved pension plan on hand for discussion. Should there be no further word from the authorities within the next two weeks, it is understood that a definite date for the stockholders meetings will be fixed. Should the plan be okayed later a special stockholders meeting could be set afterwards.

Pension plan would involve setting aside large sums annually. Under the proposal execs whose earnings exceeded $200,000 annually for a certain period of time would receive a pension of $50,000 annually upon retirement. Under such a plan a sum exceeding $500,000 annually would likely be required for executive pensions alone, apart from monies to be set aside for non-executive personnel.

Government approval of the plan would also likely call for another stockholders meeting on new contracts for execs with profit-participation deals. Under the pension plan profit-participation deals would have to be given up.

REP. SUSPENDS ROGELL AFTER 'BRAZIL' TIFF

Hollywood, March 28.

Al Rogell was suspended by Republic after refusal to accept a direction chore on "Brazil," forthcoming filmusical. Rogell, who had urged the studio to buy the song, "Brazil," for inclusion in picture, backed out of assignment from Herbert J. Yates, Republic chief, because he did not like the trend of story.

Several days' discussion between Yates and Rogell failed to change latter's mind and he will be out for the 12-week period required to shoot film.

Par Toppers and Pards West to O.O. New Product

Barney Balaban, Leonard Goldenson, Sam Dembow, Jr. and Leon D. Netter are on the West Coast now to confer with Y. Frank Freeman, v.p. at the studio, as well as to attend a four-day meeting with various Par theatre partners, to be held at Arorwhead Springs, Calif.

Bob Wilby, Karl Hoblitzelle and Bob O'Donnell, Par partners, who were in N. Y. last week on war activities meetings, left from there Friday (24). Other partners attending the Coast sessions include E. V. Richards, Martin J. Mullin, Sam Pinanski and John Balaban.

While at the Par studio, a number of new pictures will be screened, none of which are yet ready for release, including "The Hitler Gang," "And the Angels Sing," "I Love a Soldier," "Hail the Conquering Hero" and "Double Indemnity."

Loew's First 12-Week Net Profit Increases $356,000

Loew's, Inc. (Metro), net profit for the first 12 weeks of the fiscal year increased about $356,000 over comparable period a year ago. Report last week showed net profit, after all charges and taxes, for the period ending Nov. 25, 1943 to be $2,796,861 as against $2,449,056 in the 12 weeks ending Nov. 26, 1942. This is equal to $1.67 per common share as compared with $1.47 a year ago.

Actual operating profit before taxes, reserves for contingencies and depreciation, amounted to $7,449,332 as compared with $7,392,457 a year ago. Loew's again set aside $1,000,000 reserve for contingencies for the quarter as in the first quarter a year ago but slightly boosted reserve for depreciation to $760,617.

Report shows reserve for Federal taxes was reduced from $3,201,361 in the quarter ending in November, 1942, to $2,891,354 in the initial period this year.

Gotham No Longer Lures Pix Men?

Film execs report that it has become very difficult to bring field executives into New York, once the objective of every hinterland employee, because of the higher cost of living in the Manhattan area, plus high income taxes.

Several important posts recently offered to men stationed in Chicago, St. Louis and other exchange centers were turned down despite offers of substantially higher salaries. In one instance an exec in a key post was offered a boost from $275 to $500 weekly to come into N. Y. Offer of promotion was turned down with explanation that the income tax bite on the additional salary, plus higher cost of living in N. Y., would result in little difference in net income besides the inconvenience of moving a family away from familiar surroundings.

Refusal to accept N. Y. assignments has, in several instances, complicated the already acute manpower situation.

Sked PRC Sales Meet For May 8 Opening

Hollywood, March 28.

Fifth annual sales meet of PRC will be held here May 8, with franchise holders, branch managers and salesmen in attendance.

Leo J. McCarthy, general sales manager, is already in town to discuss increased budgets, film names and other selling points with Leon Fromkess, production chief.

'Geraldine' High Budget Musical for Rep Sked

Hollywood, March 28.

Republic bought "Affairs of Geraldine," authored by Capt. Arthur Strawn and Lee Loeb, as one of its high-budget musicals for the 1944-45 program.

Lester Sharpe drew the associate producer assignment, starting in mid-April, under general supervision of Armand Schaefer.

U 13-Wk. Net, $1,214,001

Despite an increase of nearly $368,600 before taxes, Universal Pictures net profit for first 13 weeks of new fiscal year amounted to $1,214,001, slightly less than in first quarter of preceding fiscal year, which was $1,225,186 for same period of 1943.

Consolidated profit before taxes totaled $1,946,701 in the first quarter as compared with $2,215,298 in initial 13 weeks a year ago.

SELL 'SERVICE' TO EXHIBITORS

Outsiders not connected with the motion picture industry are selling a service to exhibitors showing them how rental payments may be reduced on percentage pictures and are asking and getting 50% and upwards of the coin which they show exhibs how to "save."

Activities of new type of "consultant" have been reported to the motion picture industry's Copyright Protection Bureau under whose direction more than 20 auditors are now at work outlining plans for a crackdown on the New York, Chicago, Philadelphia and other exchange territories where distribs claim they are losing heavily on percentage deals through misrepresentation of b.o. receipts.

It is reported that in some cases the percentage deal "consultants" not only show exhibs how they can cut rentals but also suggest that exhibs apply for downward readjustments on deals after playing certain pictures, under claims that they made little or no money. Records reportedly show that readjustments have been granted where later investigation indicates that the rentals should have been revised upwards instead.

Danger areas, in order of standing relative to the greatest losses allegedly suffered through misrepresentation of b.o. receipts on percentage deals, are now listed as Pittsburgh, No. 1 spot, Boston No. 2, Chicago, No. 3, New York No. 4 and Philadelphia No. 5.

Investigations and lawsuits involving exhibitors on percentage gypping allegations, in line with plans formulated during conferences in New York by industry attorneys earlier this season, are to be stepped up, and are likely to sweep to territories throughout the country.

Distribs have been double-checking grosses in many cases, employing auditors not known to checkers or theatre operators, and have found differences ranging from $500 to $1,000 weekly on single pictures sold in the same brackets, playing the same length and type of playing time. As a result, the double checked grosses are now being used as a basis for setting new deals.

Following double-check, distribs are setting flat rentals much higher than previously, contending that such demands are based on the theatre earnings in each individual case and that auditors have carefully calculated the take.

With business at a peak, distribs figure that double-checking is especially important now since they believe they will be confronted with demand for downward readjustments if b.o. receipts begin to decline.

New plans are also being studied to plug the leak in percentage rentals which has assumed large proportions.

JAN. AMUSEMENT TAXES $4,000,000 UNDER DEC.

Washington, March 28.

Theatre admissions did a nosedive in January, according to the tax figures just reported by the Bureau of Internal Revenue.

Tax collections stood at $12,094,184 for the month, contrasted with the record-breaking more than $16,000,000 in December. Although 25% below the previous month, the January figure was nevertheless better than January, 1943, when the Government's take came to $11,317,000. Between 90-95% of the taxes come from picture houses throughout the country.

Broadway was caught in the reaction which swept the country in January. That month's tax totals for the 3rd Revenue District of New York—all of Manhattan above 23d st.—was only $906,000, not only far below the previous month but less than half of the $1,899,924 taken in for the same month of 1943.

Unlike legit and pix houses, Broadway's niteries continued to turn 'em away, paying a tax of $185,900 for the month.

Rank Asking 50-50 Split From U. S. Majors Tying In With British Org; Plans Distribution Deal With Skouras

With major American film companies playing for the goodwill of the J. Arthur Rank film enterprises in Great Britain, Rank has been asking terms whereby he would be declared in for a 50% slice of all profits from all films made in England by any U. S. company with which he makes a deal. Whether a 50% cut of the profits represents Rank's minimum or maximum demand is one of the matters which Spyros Skouras, 20th-Fox prexy, went over to London to learn for himself.

Rank, however, has been reported asking for more than a profit-sharing arrangement on U. S. films made in England with his cooperation. From accounts he seeks a 50-50 partnership or ownership in such product made by any U. S. major tying in with his organization.

Skouras-Rank Deal

Meantime, an agreement has reportedly been reached between Skouras and Rank in London, in connection with physical distribution facilities in the U. S. for British pictures. That Skouras might make such physical distribution available for Rank had been previously reported. Such a deal, however, does not on the face of it call for the marketing of British product by 20th, and this latter phase of any such undertaking may come under the operations of Eagle-Lions films. Gaumont-British many years ago had a physical distribution deal with Fox, which did not turn out well.

Also coming up in the current negotiations between Skouras and Rank, reported previously in "Variety," is the question of the 20th and Metro interest in the Metropolis & Bradford Trust. Rank has been asking for an okay from 20th and Metro for the right to official transfer of the Ostrer shares which he bought some time ago. He has also been seeking to purchase the 20th and Metro interests in M. & B. Skouras, from accounts, has been acting for Metro as well as 20th in this phase of the negotiations.

In addition to a partnership in British production by U. S. companies Rank has also been trying to secure worldwide distribution rights to product made in England by American companies. Such a distribution objective is so far unconfirmed. One of Rank's major objectives has been to secure distribution for British pictures in the U. S.

Rank's Edge

Stacked heavily in Rank's favor in any trade at this time is his dominant position in the British exhibition field, the biggest single portion of the foreign market for pictures made in the U. S. A. Another important factor, though only a wartime and limited advantage, is Rank's control of studio space which U. S. producers need in order to fulfill their quota obligations in England—an obligation which they can be called upon to fulfill at any time by the British Government.

Use of production facilities in England is also regarded favorably by U. S. majors as a means of setting up, in advance, a studio nucleus which will be expanded after the war. Backlog of product, with most majors planning big budgeters rather than mere quota films, could then be used for worldwide markets, including U. S. distribution.

In favor of the U. S. film companies in the trading is that Britain looks to continuation and an improvement in friendly Anglo-American relations in the readjustment period after the war. British Government officials are believed convinced of the urgency of securing a sizable portion of playing time on U. S. screens, not merely because of the rentals involved, but, more importantly, to secure more attention for Britain from the American public. Around 25% of America's "conscious time" has been mentioned as one objective. This is reportedly one reason why films are regarded as a critical industry in Britain and have received such favorable government treatment there.

New Indie Group Joins PRC; Inks Bartholomew

Hollywood, March 28.

New production unit, known as Roth-Greene-Rouse, was organized here by Bernard Roth, Clarence Greene and Russell Rouse to film a series of features for PRC release. Freddie Bartholomew, now out of the Army, was signed for the first two pictures, still untitled.

Roth was recently connected with the Orsatti agency. Greene and Rouse are screen writers.

Si Fabian's 50% Buy Into W. & V.

Si Fabian, operating around 40 theatres in New York and New Jersey, has purchased a substantial interest in the Wilmer & Vincent circuit of 20 theatres in Pennsylvania and Virginia. Deal, closed over the past weekend by Fabian and Walter Vincent, gives Fabian an interest of around 50% in the chain.

Fabian becomes president of the Wilmer & Vincent Corp. Vincent is board chairman and Sam Rosen treasurer.

Circuit's total estimated value is around $5,000,000 to $6,000,000. Fabian bought the Wilmer estate interest which Walter Vincent, from accounts, had previously taken over. This interest represents around $2,000,000 to $2,500,000.

Several other industry groups had been actively bidding for the W. & V. circuit in recent months. Joe Unger, sales exec currently with United Artists, headed up one group.

SPU Beefs to Guild On Studio Nixing Of AK's As 'Discrimination'

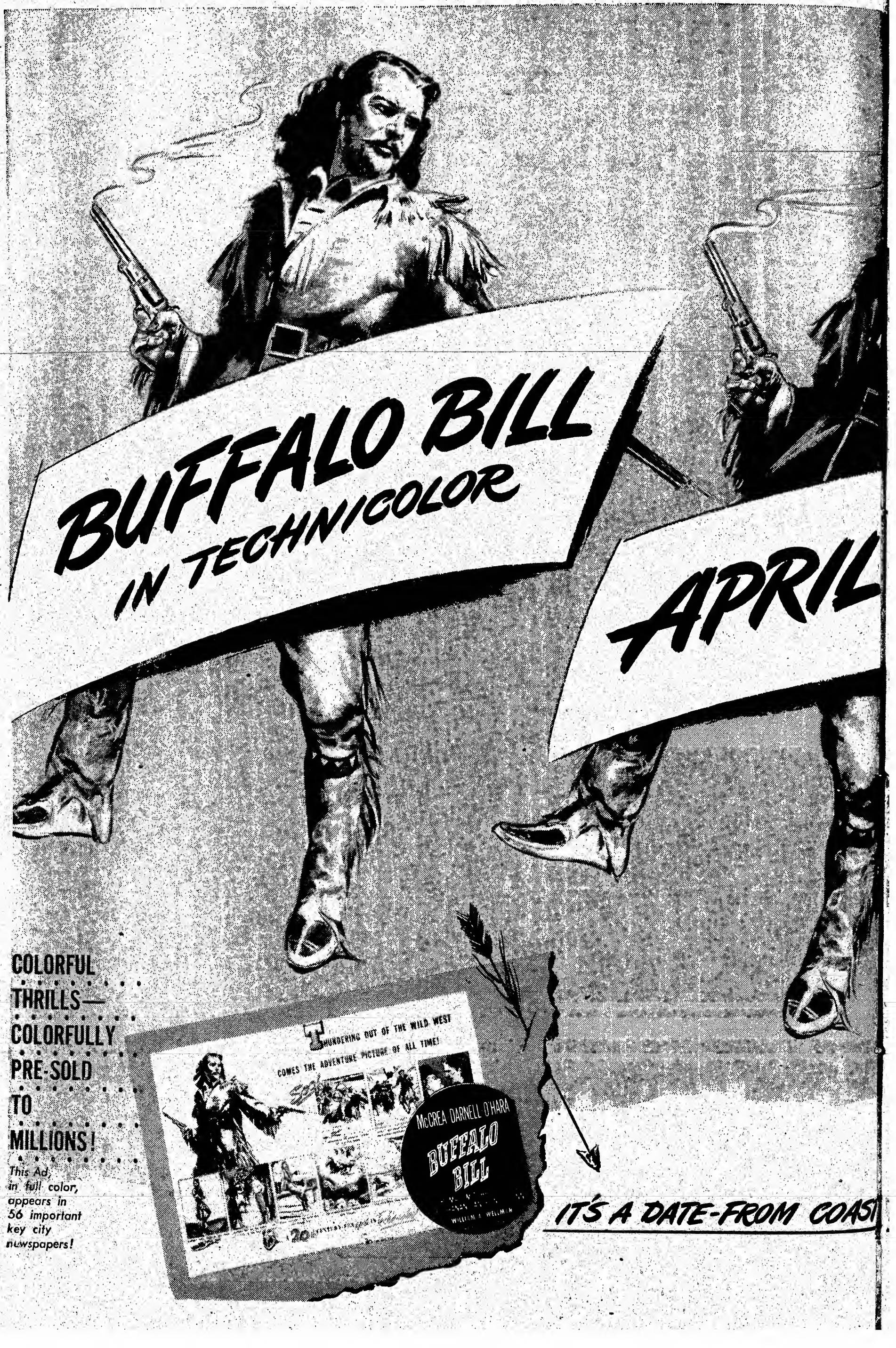
Hollywood, March 28.

Screen Players Union has appealed to Screen Directors Guild asking support in fight to check use of wavers and age limitations on studio calls for AK's. Letter states Central Casting complies with demands of some studio execs to furnish only extras between ages of 18 and 22 for background work. SPU says this means veteran players are being deprived of work through discrimination.

Most of younger group, appeal states, are outsiders who give trouble on set due to lack of film knowledge and are interested only in their check and not artistry. At the same time SAG sent a bulletin to all members, signed by George Murphy, Guild veepee, stating policies established by board of directors and exec staff are merely carrying out orders. Murphy claims SPU is attempting to take over actors just as Willie Bioff tried in 1939. He adds SPU has demanded exclusive bargaining rights for work now performed not only by extras but also by thousands of Class A and Class A junior members.

National Labor Relations Board hearings on current dispute recessed until Wednesday (29).

Headed by Frank Cordell, majority of top film riders will support autonomous union movement for Class B members of the Screen Actors Guild. Several cowboys at the hearing last week testified that their current studio contracts called for salaries ranging to $200 daily. Screen Players Union holds that the bargaining unit for Class B members should go to $50 per day for bits, with no limitation for stunts.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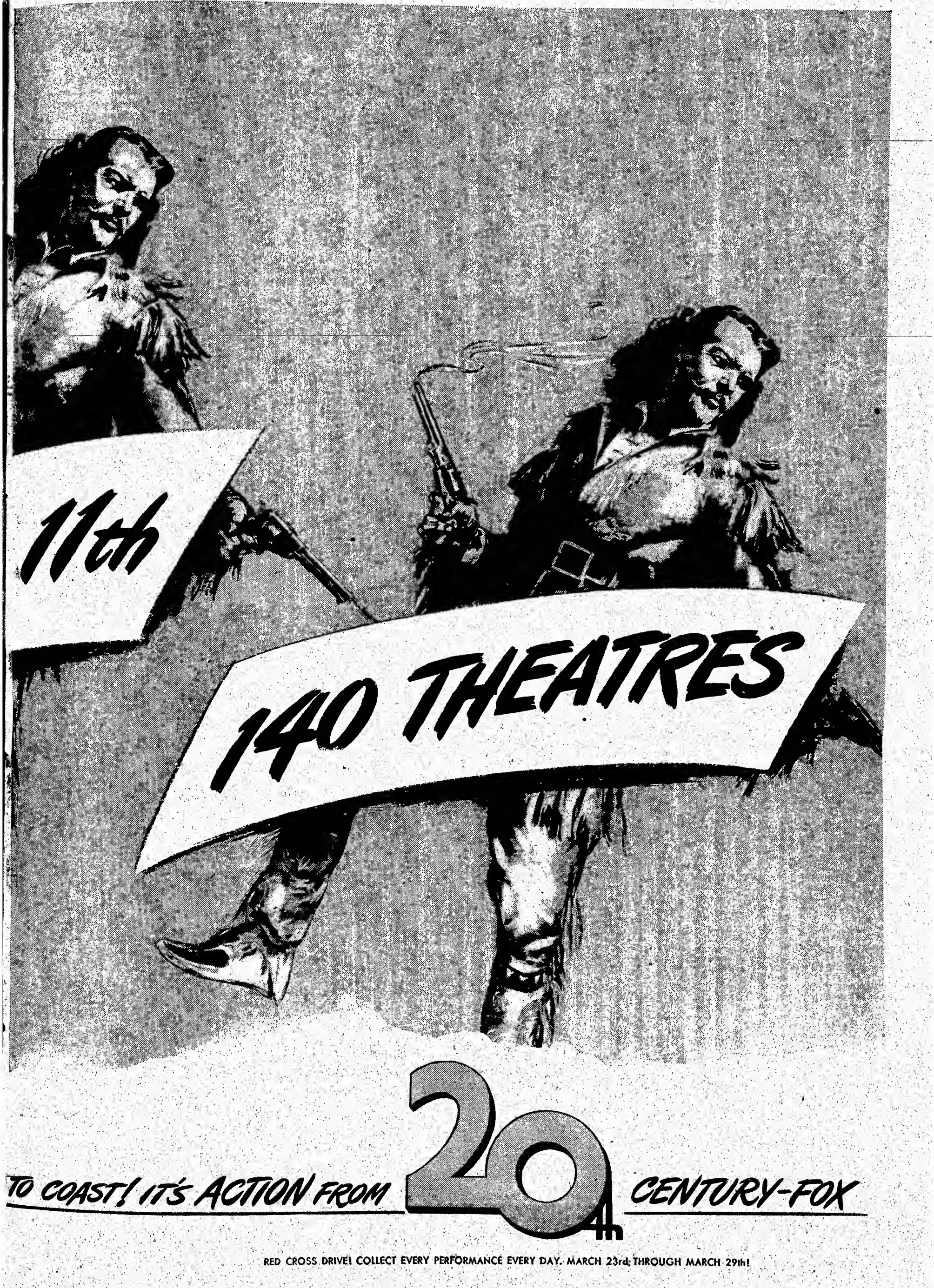
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RED CROSS DRIVE! COLLECT EVERY PERFORMANCE EVERY DAY. MARCH 23rd THROUGH MARCH 29th!

'Little Steel' Wage Formula Highlights Negotiations Between Studios and IA

Completing a third week in studio labor negotiations with crafts of the International Alliance of Theatrical Stage Employees on Saturday (25), with day as well as night sessions held, producer group will probably require another two weeks before reaching complete accord, it is estimated. So far there has been discussions with only five IA locals but with Monday (27) resumption of meetings with the cameramen and sound technicians, it is likely producer committee will get around to proposals of the entire group by the end of this week.

The camera and sound locals with which the studio committee also met yesterday (Tuesday) are demanding more than the "Little Steel" ceiling through reclassifications. Reported this is meeting with stiff resistance.

During the past week studio group agreed in principle on deals with the lab workers, costumers and first aid-nurses unions but with questions of seniority, a distant locations formula and organization of a grievance committee held in abeyance for further discussion. In the case of the lab technicians, a 10% increase was agreed upon for foremen, while in connection with general lab employees who are already up to "Little Steel" total, other concessions will be worked out in lieu of inability to grant them higher pay at this time.

Costumers

Greatest concession has been promised the members of the costumers union. Feeling that the members of this studio local are underpaid, with their standard of salaries far below that of other studio unionites, the producers have agreed to submit a deal to the War Labor Board seeking a 25% increase because of present inequities. The best that can be offered cameramen and others will be to bring them up to the total of the "Little Steel" except where they have already reached that maximum on pay.

Also reportedly agreeing to general conditions in principle with the first aid and nurses union, any increases in salary to be worked out with this local would also bring it up to "Little Steel," but in all cases any boosts are subject to WLB approval. Not regarded seriously and expected to be inserted in the contract with this union is the demand that the contract specify a member of the union shall accompany every picture producing unit. This is ordinarily done now as a matter of precaution though not a part of the old contract. Envisaging no difficulties, John Ward, business manager of the first aid union, returned to Hollywood Thursday (23), leaving further negotiations in the hands of the IA execs attending current sessions.

While industry heads have agreed to work out a studio-wide group insurance plan, considerable resistance is reported against demands for sick-leave, various provisions relating to holiday work, and demands in connection with hazardous employment. In preparation for discussions concerning seniority, the producers have been furnished with seniority provisions which are part of the by-laws of the various IA locals.

The producer group has yet to go to bat with James C. Petrillo, president of the American Federation of Musicians, over his startling demand for employment of standby orchestras in all studios. Deals with six other international union members of the studio basic agreement were closed the first week of the N. Y. meetings, all of which are being held in the offices of Pat Casey, general studio labor contact representative.

SCHWARTZ RESIGNS S-W FOR OWN REALTY BIZ

Philadelphia, March 28.

Samuel D. Schwartz, executive director of the real estate department of the Stanley-Warner circuit, resigned here last week after nine years of service to devote his time to his real estate business.

Schwartz, a former chairman of the State Board of Motion Picture Censors, was one of the prime movers in the drive in 1935 to kill the Sunday blue laws. During the past year he was chairman of the film industry's campaign for the United War Chest and infantile paralysis drive. He was also active in the War loan and Red Cross campaigns.

Snags Stage Space

Hollywood, March 28.

Andrew Stone, indie producer, beat the shortage of studio rental space by contracting for room at General Service next August, although he has not decided on the story or title of his next production for United Artists release.

Recently Stone completed "Sensations of 1945" and is committed to deliver another feature to UA in November.

Piracy Suit Lost By 20th on 'Hotel'

Los Angeles, March 28.

Myrtle Louise Stonesifer, known professionally as Louise Howard, won her plagiarism suit against 20th-Fox after almost three years had elapsed since she first filed the action. Case was first filed in Judge J. F. T. O'Connor's court in 1941 and the U. S. Circuit Court of Appeals has just awarded Miss Howard a $3,960 judgment, plus $950 in interest.

Suit was brought by Miss Howard who charged "Hotel for Women" was pirated from her play, "Women's Hotel." Net profit of the picture was shown to be only $19,800 and 5% damages of the net were awarded in accordance with the suit.

Judge O'Connor's original finding was that "unlawful copying and appropriation of material" in plaintiff's play was established.

Opinion of the Appeals Court held that "numerous striking similarities were not mere chance." Screen credits had listed Kathryn Scola and Darrell Ware as writers of the film, based on a story by Elsa Maxwell and Miss Scola.

Court records show that, at the time of trial, Darryl Zanuck testified the idea came from Eddie Silverman, prexy of S&A Film Distributors in Chicago, where Zanuck was visiting in 1938. Raymond Griffith, producer of the film, stated that the idea came from a friend of his, Virginia Daley. Zanuck further added that a staff writer had been sent to New York to gather background at the Barbizon Hotel, exclusively for women.

'TWAIN' SET FOR 200 1-WEEK TEASER DATES

Under one of the most unique sales plans ever worked out for a picture, "Adventures of Mark Twain" will be spotted in more than 200 key situations the week of May 6 at $1.20 top, but only for one week on each date set.

Regardless of gross or attendance, according to Ben Kalmenson, general sales manager for WB, no engagement for more than one week will be permitted, since it is the Warner plan on the picture to bring it back at some subsequent date for general release, probably the following month.

The N. Y. opening of the picture will be at the Hollywood, date yet to be set.

Grierson Advisor To Time's Press Survey

Ottawa, March 28.

John Grierson, Canada's government film commissioner, becomes one of foreign advisors to Time-financed commission to mull freedom of press in U. S. Others are Hu Shih, former Chinese ambassador to U. S.; Kurt Riezler, philosophy professor at N. Y.'s New School for Social Research, and Jacques Maritain.

Grierson and confreres will work with men like Beardsley Ruml and Archibald MacLeish to mull such topics as newspaper chains in communities where the owners have no relationships; power of press; evasion of such topics as anti-Semitism; use of reports on workings of science, labor, what news events should go on television; pressure groups, etc.

Diana Lynn Matures

Hollywood, March 28.

Paramount handed Diana Lynn her first grown-up role as a femme bandleader in "Out of This World," co-starring with Eddie Bracken. Sam Coslow produces.

Youngster recently appeared in "The Miracle of Morgan's Creek."

Special Vault Obtained Where N.Y. Branches Will Deposit Scrapped Film

Faced with compliance of a recent stringent order of the N. Y. Fire Department, making it necessary for all local exchanges to get rid of all scrap film (loose ends, strips, cuts, etc.), as well as prints that are being junked, twice daily instead of once a week as before, distributors have completed arrangements for a large vault where these can be stored for periodic disposal in a wholesale manner.

With the Fire Dept. informing Clarence Eisemann, N. Y. branch manager for Warner Bros., who is chairman of the Fire Prevention Committee, that such plans would be sanctioned, Jack McLeod, Metro exchange maintenance manager, acting for the distribs, obtained a vault in the Film Center building, N.Y., landlord providing it free of charge.

BOYS TOWN'S LEADER LAUDS VARIETY CLUBS

Detroit, March 28.

Variety Clubs of America got a tribute for their "great contribution to the well-being of American youth" from Rt. Rev. Msgr. Edward J. Flanagan, of Boys Town, in address here.

"America is proud of the Variety Clubs and their programs," he added. "Unless we of Boys Town had plenty of entertainment we would not be able to do the serious things we do. There is much to be accomplished through the theatre as well as classroom and the church."

'Jr. Miss'-20th in Unique Profit-Sharing Deal

20th-Fox has closed, though possibly not yet inked, an unusual deal for the film rights to "Junior Miss," a play for which Mary Pickford recently dropped negotiations, which gives the owners of the legit piece partnership status in the screen version.

20th and owners of "Miss" are to split 50-50 on the profits following deduction of distribution and exploitation costs plus certain production charges.

Some details on cost charges still remain to be ironed out from last accounts, but proposals in general were reported accepted by both parties.

A value to be placed on the "Junior Miss" script to the studio was among points at issue, with a figure of around $500,000 mentioned. This sum would not figure in the production cost, but would represent a stake about equal to that which the studio would have in the film through its talent and other production charges.

20th is not giving any guaranteed payment for "Miss" and, it is understood, no cash is involved at the outset, with payments to begin following completion of the film.

Irving Starr is slated as producer and author Joe Fields will direct his play for 20th.

Screen rights to "Voice of the Turtle" last week were reported offered to major film companies for $3,000,000 on a proposition which would include taking over the legit production as well. No takers.

20th-Fox Interested In 'Be Good, Sweet Maid'

All majors and two or three independent producers are reported showing interest in new novel, "Be Good, Sweet Maid," by Margery Sharp, British novelist, which is being offered for $125,000.

Understood that 20th-Fox is interested in the book as a likely vehicle for Jennifer Jones, who has one more commitment for 20th subject to approval of yarn by David O. Selznick. Selznick is also reported interested in the piece, among others.

"Be Good," published in England under title of "Cluny Brown," is to run in the Ladies' Home Journal as a serial. Little, Brown is publishing.

Chaplin-Barry Case Grabs Top News Space As 60 Scribes Cover Story

Ryan Dickers for 'Grumpy'

Hollywood, March 28.

Phil Ryan, currently winding up production on his first indie picture, "Pilebuck," has picked the old Cyril Maude stage play, "Grumpy," as his second production and is aiming to sign Charles Coburn for the top role.

Producer is negotiating for a release.

Sue RKO for 506G On 'Christian' Pix

Charging breach of a distribution contract, Stephens-Lang Productions, Inc., producer of a series of six "Dr. Christian" films, filed suit last week (22) against RKO in N. Y. federal court. Action seeks a total of $506,702 damages for alleged violations of an agreement entered into on April 18, 1939.

Under this pact, the complaint alleges, RKO was to receive 35% of the gross rentals for the first three "Dr. Christian" pix for distribution by RKO, in the U. S., Canada and Great Britain, and 40% in Latin-American countries. The three films were to be delivered before May 31, 1940. An option for three additional films of the series is claimed to have been taken up by RKO in 1940; thereafter the agreement was modified reducing the percentage to 30% for this country, Canada and Britain and 35% for Latin American countries.

TRANS-LUX NET PROFIT TO DEC. 31 TWICE 1942

Trans-Lux Corp. net profits for year ended last Dec. 31 were nearly double the total of 1942, being $140,515 as compared with $71,191 for the preceding year. This is equal to 20c per share against 10c in 1942.

Showing was made despite $32,447 for Federal, state and Canadian taxes and a reserve of $57,285 for depreciation and amortization. Trans-Lux Movie Ticker Corp., in which T-L holds about 70% interest, showed a big increase in business, having 915 machines on rental as against only 736 in September, 1942, Report noted that Trans-Lux Movies Corp. operates seven theatres, all of which showed a profit in 1943. Stated that the directorate is seeking new theatre ventures but that war conditions have limited opportunities.

Theatre Owner's Trial In Aircooling Tragedy

Memphis, March 28.

John W. Eaton, owner-manager of the nabe Peabody, will go to trial today on second degree murder charges resulting from an explosion at the theatre last Aug. 17 in which Elroy R. Curry, maintenance man, was killed.

State charges the blast occurred after Eaton improperly substituted methyl chloride in the theatre's air-cooling system designed exclusively for Freon, which had been frozen by WPB.

Neill's Sherlock 'Pearl'

Hollywood, March 28.

Roy William Neill will function as producer and director on Universal's next Sherlock Holmes mystery, "The Pearl of Death," built on Conan Doyle's old yarn, "The Five Napoleons," starting April 10.

Evelyn Ankers draws the femme lead, with Basil Rathbone and Nigel Bruce as co-stars.

METRO'S BELLAMAN BUY

Metro has bought an unpublished novelette, "Red Shoes Run Faster," by Henry Bellaman, ("King's Row," "Victoria Grandolet"). Price was not disclosed but it is understood very high for a novelette.

"Red Shoes" is slated for magazine publication, probably the American, shortly.

Los Angeles, March 28.

Charlie Chaplin and Joan Barry, co-starring in the Mann Act drama in the United States District Court, crowded the war news out of its accustomed spot in the toplines of the local dailies. With 60 scribes on the job, including foreign correspondents, novelists, screen writers, sob sisters and straight reporters, the story is covering more newspaper space daily than a year's supply of Hollywood preems.

Hearst papers, the Examiner in the morning and the Herald-Express in the afternoon, lead the local field in footage by a wide margin. On the day Joan Barry took the stand, the Examiner devoted six columns on the front page and practically filled five inside pages with testimony, sidelights and minor details of the story. The more conservative Times used one column and a cut on Page One and jumped to a full page inside, with the exception of a quarter-page ad. The Daily News, with smaller pages, ran about the same ratio as the Times.

Top literary name covering the case for the Examiner is Margaret Buell Wilder, author of the best-selling novel, "Since You Went Away," with Carl Greenberg writing the lead. For the Herald-Express, Caroline Walker is scripting the femme angle, and Don Ryan and Frank Fiske doing special features. Tom Caton and Gene Sherman are by-lined in the Times and James Felton does a lone job in the News.

Comedian Doodles

Chaplin, the most important marquee name in the drama, has played a silent role thus far, sitting at the defense table, drawing pictures and "doodling" while the girl in the case has been sharing the drama with Jerry Giesler, attorney for the defense. Femme fans in the courtroom rivet their attention on the Barry girl while the male spectators, consisting largely of young lawyers, come to study Giesler's technique, not only in handling legal points but in outmaneuvering his client for vantage points in front of the cameras.

Highlights of the first week came in close succession during Friday's court session. Giesler registered an important point through the admission of two letters written by Miss Barry to Chaplin from Tulsa, Okla., and signed "Always Yours, Joan." At that point the witness collapsed.

Giesler and Chaplin received a legal setback later when Judge J. F. T. O'Connor ruled that Miss Barry's past must be kept out of the official record. Court sustained the objection of Charles H. Carr, U. S. Attorney, that the witness' alleged connections with other men had nothing to do with the case.

Among the visiting scribes representing far-off dailies and mags are Eddie Doherty, of the Chicago Sun; Guy Austin, of the London Daily Express; Marcia Winn, of the Chicago Tribune; William P. Gray, of Time Magazine; Charles Williams, of Newsweek; Florabel Muir, of the New York News; Fred Othman, syndicate writer, and Reuter's correspondent.

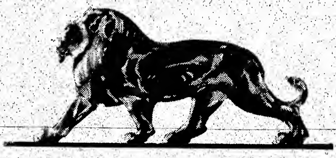
Jury leans to the distaff side, with seven women and five men, and the fans hanging around outside the courtroom are mostly of the femme persuasion.

Story that has raised most comment on the trial so far, surprisingly, came out of Reuters last Friday (24). Chiefly for consumption in England, it was written by Lucien A. Sauvage, the agency's top man in Hollywood.

Sauvage points out that the only thing Chaplin lacks is a press, especially a local press. Contending that localites are betting 10 to 1 that Chaplin's "done her wrong and the jury will say so," he predicts that at least one member of the jury will "throw the whole thing out the window and send him home, robbed of his honor perhaps, but free and maybe a wiser man."

"There just ain't no case against the comedian, except for a few superfluous love scenes that will never be screened," Sauvage concludes, billing Geisler, Chaplin's lawyer, as the best lawyer that money can buy and adding that Chaplin is getting a fair trial, but the "whole thing will come to naught."

IN APPRECIATION



TO ALL M-G-M CUSTOMERS IN THE UNITED STATES:

Because you booked and played our America Speaks subjects, and supported us so generously with your playing time, we have issued to the AMERICAN RED CROSS checks allocated to the individual exchanges in proportion to the showings obtained by each exchange in the total amount of $75,812.18.

This sum becomes the joint contribution of you and Loew's, Inc., and represents the proceeds of these America Speaks subjects produced by us at actual cost without overhead and distributed by us without cost, and exhibited by you.

Only your complete cooperation and full support of our undertaking has made this contribution possible. We shall add to it our own donation of $80,000., or a total of $155,812.18.

Thank you for your generous support in this endeavor and for the cooperation you have so many times given us.

LOEW'S, INCORPORATED
Nicholas M. Schenck, President

Higher B'way Scales Under New Tax Also Means Stiffer Soldier Price

In working out new admission scales for Broadway first-run theatres and with only a couple exceptions arriving at round figures, agreement has been reached on a uniform cut-rate scale for servicemen effective Saturday (1) when the new tax of 1c. for each 5% or major fraction thereof goes into effect. Because of a rise in cost for the general public, with the tax being passed on to the customers rather than absorbed by the theatres, which is expected to be the general policy throughout the country, the men and women of the armed forces will also be paying a little more. In some parts of the country and among certain circuits and individual operators there is no cut-rating for those in the service.

Originally the N. Y. price for members of the armed forces was 28c. at all times, regardless of any established scale higher than that figure. A few months ago, due to a shortage in pennies, the price was jumped to 30c.

While the Music Hall, N. Y., has never had a soldier price, preferring to give away an average of 5,000 free tickets weekly instead, for the other downtown first-runs effective Saturday (1), in the face of upped scales, servicemen and servicewomen will pay 35c. where the admission goes up to 90c. and 50c. for tickets scaled at over 90c. To the soldier this will be 29c. admission to the theatre plus tax of 6c., and 42c. in the higher bracket to the theatre and 8c. tax.

Although price schedules are subject to juggling and experimentation, minimum opening prices on Broadway will be 50c. and 60c. with only a couple exceptions. Houses that formerly were 44c. are jumping to 50c., while those that opened at 55c. are hopping to 60c. Only Broadway spots that will have even a single odd-cent scale are Loew's second-run State and the bandbox Rialto, under present plans.

Music Hall and Roxy

Hall will open at 60c. weekdays, going to a top of $1.10, while for Saturdays the range will be 70-$1.25 and the Sunday scale 95c. to $1.25. Roxy will also open at 60c. weekdays, scaling to $1.20, while on Saturdays price will extend from 80c. to $1.40 and on Sundays from $1.10 to $1.40.

Also at a 60c. minimum, including tax, the Broadway Capitol will get a top of $1.20 weekdays, remain at 60c. opening on Saturdays, but 80c. on Sundays, on both weekend days scaling to $1.20. Strand range is the same as the Capitol for weekdays but on Saturdays will experiment with a 65-$1.40 schedule and on Sundays, $1 to $1.40. This same range or near to it will also probably figure for the Paramount, although this house has ordered tickets in many different price groups with a view to feeling its way at the beginning to see how things work out. It has ordered tickets up to $1.60 per, including tax.

Criterion, straight filmer, will get from 60c. to $1.25 weekdays and 60c. to $1.25 Saturdays-Sundays, same as will probably apply for the Astor, while the Globe is planning on a 50c. opening price and either $1.10 or $1.20 at night weekdays and probably 60c. to at least $1.20 on Saturdays-Sundays, much being dependent, as with some other theatres, on the pictures and the tide of the trade. The Rivoli, currently with "Bernadette" at advanced scales of 75c. matinee and $1.65 evening, is planning on changing the range to 85c and $1.70. Among other things, under the new tax schedule it is impossible to arrive at a 75c. and $1.65 price. Riv will charge 60c for kids.

The State, retaining its kid price of 30c all times, being only other downtown N. Y. house with a children's scale, will open at 43c. weekdays, including tax, going to a top of 85c., while for Saturday it will extend from 43c. to $1.10 and on Sunday from 55c. to $1.10. Little Rialto will be the least expensive of the first-runs. It will open at 35c. weekdays, same as now, and scale to $1 or more, including Saturdays and Sundays. It also has a 74c. price scheduled but will probably not use this very often.

According to A. C. Seebeck, v.p. of the Globe Ticket Co., inability to fill all printing demands immediately will mean that theatres will have to use old tickets on hand and stamp the Government tax on them. The Treasury Dept. will permit this due to the emergency, he adds.

20th Full Speed Ahead

Hollywood, March 28.

Production reaches the year's highest speed at 20th-Fox next month, with six starters added to the five now in work.

Newies are "A Tree Grows in Brooklyn," "Something for the Boys," "Thunderhead — Son of Flicka," "Good Neighbors" and "Rip Goes to War."

MICH. ALLIED SELLS PATRONS ON NEW TAX

Detroit, March 28.

Michigan's Allied Theatres, representing most small town theatres' viewpoint, have launched a program in the press to advise the public of the new tax hike. Organization is convinced that the tax cannot be absorbed by the industry but must be passed along to the patrons. Hence, newspaper ads, trailers and special cards are being used to tip the public on the boost besides setting up schedules of the new admissions.

Pointing out that it was believed the government's intent that the public receive the tax, Fred E. Pennell, business manager of Allied, declared: "The war is going to pile up bills as it continues which may bring on more taxes. Any exhibitor who thinks he can absorb the taxes and stay in business is just kidding himself. We believe, too, that this added tax will hit hard in small towns and neighborhoods where customers cannot afford to pay more for their entertainment.

"While war wages have gone up, there are many districts and small towns where wages have not and the people are struggling against other increased costs. We hope that in the future taxes will not be levied where they hit against the poor man's form of recreation—the films."

20th Inks Humberstone; Lends Him to Goldwyn

Hollywood, March 28.

20th-Fox signed H. Bruce Humberstone to a new director contract and loaned him to Samuel Goldwyn for a musical starring Danny Kaye.

Recently Humberstone directed "Pin-Up Girl" at 20th-Fox.

H'wood or Coney?

Los Angeles, March 28.

By a vote of 3 to 2, the Police Commission issued a permit to Paul Meyer to continue operating his penny arcade on Hollywood boulevard. Hollywood Chamber of Commerce wanted the arcade removed on the theory that it made the celebrated thoroughfare look too much like Coney Island.

An appeal will be made to the city council.

Cagney's New Starrer

Hollywood, March 28.

First starrer for James Cagney when he returns from his current tour of overseas entertainment will be "Only the Valiant," a tale of Apache warfare in the Southwest in the 1870s.

Story, written by Charles Marquis Warren, was bought last week by William Cagney, chief of Cagney Productions.

Unions Ask 'Oscar' Ballot Extension

Hollywood, March 28.

Expansion of Oscar voting eligibility is being pressured by various studio unions on the theory that they are as important in picture production as some of the groups now entitled to ballot for Academy awards. Workers hankering for the vote include second cameramen, who actually operate the cameras, gaffers, juicers and others.

Changes in the ballot roster would have to be approved by the Academy of Motion Picture Arts and Sciences, and the unions are exerting pressure in that direction.

RKO-Par Tiff in Mpls. Over 'Tender Comrade'

Minneapolis, March 28.

The Paramount circuit here and RKO are squabbling for a second time because of the chain's alleged refusal to give the distributor good enough playing time for its product. Particular picture which brought matters to a head this time is "Tender Comrade." Taking drastic action in the fight, RKO has yanked all its releases from circuit house.

L. E. Goldhammer, RKO district manager, reiterated a previous charge that his product does not receive a fair deal from Par. The allegation this time followed the chain's refusal to spot "Tender Comrade" in Radio City or for a minimum of two weeks in the State here. Film had been pencilled into the Orpheum, Mort H. Singer house pooled with the Paramount theatres, where most RKO pictures play.

Singer himself had insisted that picture should be booked into his Orpheum, lining himself up with John J. Friedl, Paramount circuit president. The dispute has been referred to the RKO New York home office, which has Goldhammer's recommendation under advisement and which is understood to back up his demand for "better playing time" for the product generally.

Millakowsky's Cleff-Killer

Hollywood, March 28.

Herman Millakowsky's first job under his new associate producer contract with Republic will be a tuneful mystery, "Murder With Music."

Filming starts in May, from a screenplay by Frederick Jackson.

Rodgers Sees No Solution to Trade Problems in Government Straitjacket

That the picture business is one that cannot be administered according to a mechanical formula, since it relies in all its branches upon the ingenuity of the individual, was voiced by William F. Rodgers, v.p. of Loew's (Metro) over sales, at a luncheon Monday (27) to members of the tradepress when asked about his opinions concerning a new consent decree.

Noting that the decree is a very delicate subject but that he knew someone would ask him about it, he prepared a special statement on his personal views, rather than those of Metro, and added that he hadn't closely studied decree proposals but that "I don't care what they do as long as it's practical and we will apply ourselves to it as before."

Rodgers suggested that interested parties again confer with each other instead of looking to the Government for a cure-all to solve all industry problems. He pointed out that when a producer knows he is to be restricted in the method of marketing his product there is bound to be hesitancy in speculation. Rodgers said that distributors and exhibitors would likewise be hampered, and that stringent regulation would jeopardize the source of supply of pictures which exhibitors are dependent upon.

Smaller Blocks

Recognizing that exhibitors are in need of product, Rodgers stated that the reason Metro is dropping to five pictures in its next block, as against the groups of 10 and 12 which have formerly prevailed, is because no more than this number could be tradeshown by the end of April. He added that this did not mean a dyed-in-the-wool plan to reduce its blocks. Although there seemed to be some suspicion that Metro was going to five pictures this spring to get away from the cancellations it has been giving all along, Rodgers declared he had notified the exchange to permit elimination of one where a justifiable ground for it existed. If Metro was to wait for grouping of 10 or 12 pictures, it couldn't start selling the block until June or July, he added.

In addition to the five pictures going into the new package, Rodgers discussed three, representing a tremendous investment, which had to be handled individually rather than as part of a group. These are "White Cliffs of Dover," "Dragon Seed" and "America." He called the

(Continued on page 21)

Joe Writes a Letter to Lefty

By Joe Laurie, Jr.

New York.

Dear Lefty and Aggie:

You've been writing me so much that was going on in Coolacres, that I thought I'd give you the switch and tell you what's going on in N. Y. And brother, there was plenty going on in New York at midnight Monday, March 27, 1944. The occasion was the preview of Universal's show biz picture, "Follow the Boys." And the place was the old Palace theatre at Broadway and 47th street.

I know you and Aggie would have given your wooden shoes and Gus Sun contracts (I mean the ones with the top dough) to have been there and meet the old mob. There were more kisses, hugs and tears exchanged there than at a sweepstake winner's celebration. All the bluebloods of vaudeville were there, including our old pal, Eddie Darling, who booked us all at the Palace. Everybody was announced in the lobby as he came in, over a loudspeaker, a la Hollywood, and with plenty sincerity, because this wasn't just a regular preview. It was more than that. It was a case of Father Time trotting out his children of vaudeville and showing the world how well he has taken care of them. These weren't ordinary celebs, they were artists whom vaudeville fans still hold green in their memories.

The overture was conducted by our old pal, Benny Roberts, and his gang of 802's. All of 'em have played many a vaudeville introduction.

Then I went out and introduced Benny Roberts, the guy who played many a Palace show. And the fellow in the orchestra who played the bass fiddle was one of the Musical Cuttys, a great musician and a grand guy. They both got a great ovation. Then Benny played "I Don't Care" for a typical vaudeville opening. I told the folks that I got a telegram from Eva Tanguay—one of the backbones of vaudeville—telling us that she was getting along swell. Then Irving Fisher, who sang with the immortal Nora Bayes for many seasons. He sang "Silver Lining." After him came the great Joe Howard, singing "I Wonder Who's Kissing Her Now"—and was he a hit! Then Fritzi Scheff, singing Victor Herbert's and her immortal "Kiss Me Again." She looked and sang better than ever. Buck and Bubbles did their stuff, and they're still tops. Leo Carrillo told the same story he told years ago at the Palace—and who could resist his personality! He was a terrific hit. J. C. Nugent did better than he ever did at the Palace. Then Ella Shields, from the audience, sang her great "Burlington Bertie." Ethel Levey said a few words. Then came Sophie Tucker—what a wow! A great gal whom everybody loves. Ted Lewis followed, and even with a soft hat he was terrific.

Intro Fred Stone

I introduced Fred Stone as a guy who never played the Palace. And he never did, because in the heyday of the Palace he was a great star on Broadway and didn't need any routes. He was a riot. And I noticed the youngsters applauded more than anybody, which is a great tribute in these days of Sinatra. Then the oldest two-man act in show business, and maybe the greatest—Smith and Dale. A wow. Then came George Raft, who was swell. Did his Charleston, the same Charleston he did with Ben Bernie at the Palace when he first played it. You can't help loving that guy.

Then came introductions of people I could see in the audience. If I missed anyone it was a case of bad glims, not of the heart, because I would have liked to mention every one of them. They were all important, important to vaudeville, the opening acts, the number twos, the closing acts—they were the backbone of vaudeville. They were all out there. I thumbed memory's pages with my eyes, and introduced those I could see. Some of them were:

Lillian Shaw, Gertrude Hoffman, Ruby Norton, Rae Samuels, Mabel Russell, Edna Wallace Hopper, Kitty Gordon, Madeline Cameron, Bill Morrisey, Bob Hall, Bill Gaxton, Sim Collins (Collins & Hart), Carl Francis, Fred Hillebrand and Vera Michelina, Willie Solar, Ida May Chadwick, Billy Gould and Valeska Suratt, Lillian Fitzgerald, Joe Browning, Karl Norman, Kitty Gordon, Janet of France, Olga Petrova, the Havel brothers, Bill Holbrook and Harriet Hoctor, J. C. Nugent, Smith & Dale, the Templeton Bros., Joe Verdi (Clark & Verdi), Block & Sully, Riggs & Witchie, Stevens & Hollister, Tony DeMarco, Eddie Miller, Donald and Carson, Harry Delf, Kelly and Pollack, Sid Gary, Herman Timberg, Sam Mann, Wellington Cross, Dave Ferguson, Sadie Burt, J. C. Flippen, Joe Fields, Milton Berle, Dan Healy, Mitzi Hajos, Fritzi Scheff, Jay Brennan, Billy Glason, Harry Green, Gertrude Vanderbilt, Jeanette Hackett, John Steel, Charlie Mosconi, Senator Ford, Adelaide, Eunice Burnham and Sydney Grant, Harry Herschfield, Lulu McConnell, Al Fields, George Sheldon, Johnny Birch, Fred I. Lewis, Jack Pearl, Mrs. Jim Thornton, Yvette Rugel, Gitz Rice, Joe Howard, Irving Fisher, Juliet, Ella Shields, Aileen Stanley, Duncan Sisters, Dixie Hamilton, Florrie LaVere, Lou Handman, Buck and Bubbles, W. C. Handy, Molly Picon, Ethel Levey, Katie Rooney, J. Rosamond Johnson and—well, remember there's a paper shortage. There were about 100 more. This will just give you an idea.

Then came the picture, "Follow the Boys." Well, Lefty, it's a picture of showfolks. It takes you from the closing of the old Palace to three-a-dayers, burlesque and, finally, Hollywood. (See Film Reviews.)

Feed Followed

The picture was followed by a swell feed and an impromptu entertainment that lasted into the sunlight. The impromptu entertainment consisted of Yvette Rugel, Ethel Waters, Gitz Rice, Lou Handman and Florrie LaVere, Dixie Hamilton, Lillian Fitzgerald, Peter Donald, Sr., Rose Perfect, Duncan Sisters, Jim Mooney, Bill McKenna (the writer of "Has Anyone Here Seen Kelly?"), and so many more that I can't remember.

Universal gave me a grand for setting up the affair, and I had it divided among all the theatre guilds and the Actors Fund. It was great to return the Palace to its former eminence—even for only one night.

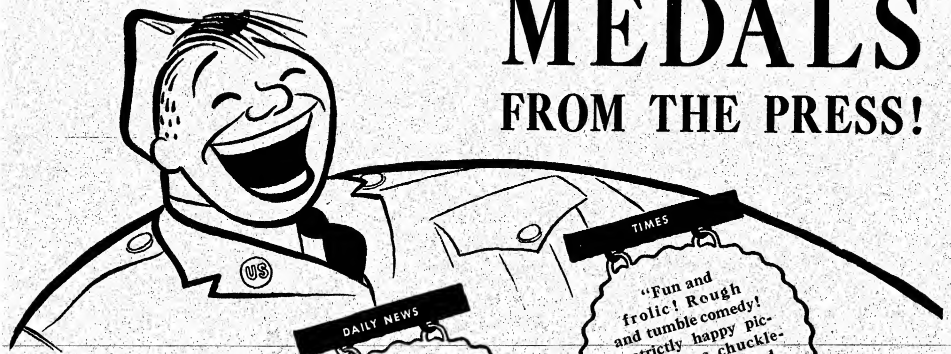
Inside Stuff—Pictures

Proud of its achievements in the development of young talent, Warner Bros. has prepared a special booklet on 23 new faces now under contract to the company. "They are under contract because they are young people of exceptional talent and ability," Jack L. Warner, v.p. and exec producer states. "By appearance, past performance and background of preliminary training, they have demonstrated their respective potentialities for acting prominence on the screen. It is my instruction that they be given every opportunity at the studio to develop into strong boxoffice personalities. They are receiving further dramatic instruction, voice training, everything that could possibly help them on their way. Some have already had important featured and leading parts in which they have acquitted themselves as was expected. Parts for the others are awaiting them."

Production exec exited from a major lot and helped himself to a bigger and better task on a rival lot, causing much flurry in the front office, which wanted to know "how a guy like that could do a thing like that to us." Legal department was ordered to inspect this guy's contract and take the necessary steps to hale him to court. Statistical scouts wound up with the information that the exec didn't have a contract. Now the studio is inspecting its manpower list with a microscope.

Charlie Einfeld's engagement of James Allen, former OWI domestic branch exec, as a publicity aide, gives Warner Bros. a strong link with U. S. agencies with which Allen, by nature of his past Governmental connections, was familiar. Incidentally, Joe Hazen, WB attorney and v.p. out of the New York office, formerly used to concentrate on this phase, among his other D. C. duties for Warners.

MEDALS
FROM THE PRESS!



JOURNAL-AMERICAN

"See here, general public, 'Private Hargrove' is a major objective on the Broadway film front! A merry motion picture! All laughs! Hilarious!"
—*Jim O'Connor*

DAILY NEWS

"See here, everyone, it's Pvt. Hargrove . . . full of laughs...typical-American! There is a lot to laugh at . . . and that's what people want!"
—*Wanda Hale*

TIMES

"Fun and frolic! Rough and tumble comedy! A strictly happy picture about a chuckle-headed kid! Gay and entertaining!"
—*Bosley Crowther*

HERALD TRIBUNE

"The book was amusing! The picture is even more richly comic! Deft and delightful! Singularly satisfying! Walker does a brilliant job!"
—*Howard Barnes*

MIRROR

"One of the funniest pictures to come out of Hollywood in years! Worth a major battle victory as a morale builder!"
—*Lee Mortimer*

WORLD-TELE.—POST

"Full of good jokes . . . Loud laughter!"
—*Alton Cook*

"Full of good humor! Lively! Fresh quality!"
—*Archer Winsten*

M-G-M LAUGH HIT!

B'WAY & 45th ST.

with
ROBERT WALKER
As "PRIVATE HARGROVE"
and DONNA REED
KEENAN WYNN
ROBERT BENCHLEY
RAY COLLINS • CHILL WILLS • Screen Play by Harry Kurnitz
Based Upon the Book by Marion Hargrove • Directed by WESLEY RUGGLES • Produced by GEORGE HAIGHT • An M-G-M Picture

NEW ALL-TIME ASTOR RECORD!

'Heavenly' High $60,000 in 4 L. A. Spots; 'Miracle' Torrid 39½G in 2, 'Block' Big 38G in 3, 'Passage' 29G, 2d

Los Angeles, March 28.

Three new bills moved into first-runs here in current week, all proving real coin-getters. "Heavenly Body," spotted in four houses, is starry $60,000, while "Miracle of Morgan's Creek" is comparatively much stronger with rousing $39,500 in two Paramount theatres. "Chip Off the Old Block," new Donald O'Connor starrer, too, is outstanding with smash $38,000 in three spots.

Both "Up in Arms" and "Passage to Marseille" are displaying strength for long runs. "Arms" should add a stout $25,000 in its fourth week in two houses, while "Passage" remains torrid with $29,000 or better in three theatres for third frame. Moveover week for "Guy Named Joe" looks strong $22,500 in two spots after record first session in four houses.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 45-90)—"Heavenly Body" (M-G) and "Cross Lorraine" (M-G). Good $7,-500. Last week "Guy Named Joe" (M-G), big $10,000.

Chinese (Grauman-WC) (2,034; 45-90)—"Heavenly Body" (M-G) and "Cross Lorraine" (M-G). Strong $14,-000. Last week "Guy Named Joe" (M-G), great $17,700.

Downtown (WB) (1,800; 45-90)—"Passage Marseille" (WB) (3d wk). Nice $13,000. Last week strong $19,-100.

Egyptian (F-WC) (1,535; 45-90)—"Chip Off Old Block" (U) and "Cowboy Canteen" (Col). Solid $9,000. Last week "Lodger" (20th) and "Calling Dr. Death" (U) (2d wk), nifty $6,800.

Four Star (UA-WC) (900; 85-$1.10)—"Bernadette" (20th) (7th wk). Steady $3,500. Last week good $3,800.

Hawaii (G&S) (1,100; 40-85)—"Women Bondage" (Mono) and "Hot Rhythm" (Mono) (4th wk). Nice $3,500. Last week neat $4,300.

Hollywood (WB) (2,756; 45-90)—"Passage Marseille" (WB) (3d wk). Okay $8,500. Last week excellent $12,200.

Los Angeles (D'town-WC) (2,200; 45-90)—"Chip Old Block" (U) and "Cowboy Canteen" (Col). Big $22,-000. Last week "Lodger" (20th) and "Calling Dr. Death" (U) (2d wk), stout $14,600.

Orpheum (D'town) (2,200; 45-85)—"Return Vampire" (Col) and "Crime Dr.'s Strangest Case" (Col) (both 2d run), with Benny Rubin, Johnnie Johnston, Nora Martin, on stage. Slow $17,000. Last week, "Saint Meets Tiger" (Rep), with Andy Kirk orch, Dorothy Donegan, Golden Gate Quartet on stage, sweet $23,200.

Pantages (Pan) (2,812; 45-90)—"Up in Arms" (RKO) and "Nine Girls" (Col) (4th wk). Sturdy $13,-000. Last week, big $18,000.

Paramount (F&M) (3,389; 45-90)—"Miracle Morgan's Creek" (Par) and "Minesweeper" (Par). Great $25,000. Last week, "Lady in Dark" (Par) (6th wk), finaled record-breaking run with grand $14,000.

Paramount Hollywood (F&M) (1,-451; 45-90) — "Miracle Morgan's Creek" (Par). Hefty $14,500. Last week, "Lady in Dark" (Par) (6th wk), great $9,300.

RKO Hillstreet (RKO) (2,890; 45-90) — "Up in Arms" (RKO) and "Nine Girls" (Col) (4th wk). Fine $12,000. Last week, fancy $21,000.

Ritz (F-WC) (1,372; 45-90)—"Chip Old Block" (U) and "Cowboy Canteen" (Col). Dandy $7,000 or near. Last week, "Lodger" (20th) and "Calling Dr. Death" (U) (2d wk), nice $5,600.

State (Loew's-WC) (2,204; 45-90)—"Heavenly Body" (M-G) and "Cross of Lorraine" (M-G). Big $29,000. Last week, "Guy Named Joe" (M-G), smashed all records here at tremendous $35,500.

United Artists (UA-WC) (2,100; 45-90) — "Guy Named Joe" (M-G). Strong $11,500. Last week, "Bernadette" (20th) (13th wk-5 days), finished long at good $6,500 in five days.

Uptown (F-WC) (1,715; 45-90)—"Heavenly Body" (M-G) and "Cross Lorraine" (M-G). Solid $9,500. Last week, "Guy Named Joe" (M-G), terrific $12,600.

Wilshire (F-WC) (2,296; 45-90)—"Guy Named Joe" (M-G). Great $11,000. Last week, "Purple Heart" (20th), light $4,800.

Wiltern (WB) (2,500; 45-90)—"Passage Marseille" (WB) (3d wk). Steady $7,500. Last week, swell $11,-700.

Col.'s Femme Medic Yarn

Hollywood, March 28.

Columbia took "First Woman Doctor" off the shelf after two years and returned it to the active production schedule.

Picture, based on the life of Dr. Elizabeth Blackwell, will be produced by Charles Vidor, from a script by T. J. Wolfson.

Broadway Grosses

Estimated Total Gross

This Week **$547,000**

(Based on 15 theatres)

Total Gross Same Week

Last Year **$447,800**

(Based on 13 theatres)

'Miracle' Rich 15G in Indpls.

Indianapolis, March 28.

Light fare is helping biz this week. Both "Cover Girl" at Loew's, and "Miracle of Morgan's Creek," at the Indiana, are headed for big dough and extended running time. "Bernadette" is fair in a second week at Circle.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 75-1.10)—"Bernadette" (20th). Fair $10,000 in second stanza after mild $19,000 opener.

Indiana (Katz-Dolle) (3,300; 30-50)—"Miracle Morgan's Creek" (Par). Building to sock $15,000. Last week, "Purple Heart" (20th) and "My Best Gal" (Rep), oke $12,300.

Keith's (Indie) (1,200; 30-55)—"Women in War" (Rep) and vaude. Fine $6,500 in four-day run. Last week, "Going Spanish" (Indie) and vaude), same time, $5,500.

Loew's (Loew) (2,450; 30-50)—"Cover Girl" (Col). Great $15,000, with holdover probable. Last week, "Bridge San Luis Rey" (UA) and "Yanks Ahoy" (UA), tepid $10,500.

Lyric (Katz-Dolle) (1,600; 30-50)—"Purple Heart" (20th) and "Best Gal" (Rep). Average $4,500 on moveover. Last week, sturdy $7,900 for "Frisco Kid" (WB) (reissue) and "Coastal Command" (WB).

Long Boosts 'Uninvited' 25G, Buff.; 'Miracle' 17G, 'Gung' 15½G, Both Wow

Buffalo, March 28.

Business at deluxers is in full stride this session, with Buffalo out in front, having Johnny Long's band to boost "Uninvited" to strong figure. "Miracle of Morgan's Creek" at Great Lakes looks standout among straight filmers with "Gung Ho" not far behind at the smaller Lafayette.

Estimates for This Week

Buffalo (Shea) (3,500; 35-65)—"Uninvited" (Par) and Johnny Long orch on stage. Smash $25,000. Last week, "Passages Merseille" (WB), terrific $21,500.

Great Lakes (Shea) (3,500; 35-65)—"Miracle Morgan's Creek" (Par). Grand $17,000. Last week (75-$1.10) "Song of Bernadette" (20th) (3d wk), still strong on final session for remarkable $18,700.

Hipp (Shea) (2,100; 35-65)—"Passage Marseille" (WB) (2d wk). Moveover from Buffalo. Sturdy $10,-000. Last week, "Purple Heart" (20th) (2d wk), displayed fine stamina on holdover session to grab $9,000.

Lafayette (Basil) (3,300; 35-65)—"Gung Ho" (U) and "Always Bridesmaid" (U). Nifty $15,500. Last week, "Hey Rookie" (Col) and "Nine Girls" (Col), fancy $14,000.

20th Century (Ind) (3,000; 35-65)—"Action Arabia" (RKO) and "Career Girl" (PRC). Bright $11,000 or near. Last week, "Woman of Town" (UA) and "Casanova Burlesque" (Col), satisfactory $9,000, but not big.

'Old Block' Nice $12,000, 'Cover Girl' 16G, Prov.

Providence, March 28.

"The Sullivans" and "Cover Girl" are bangup holdovers at Majestic and Strand this week. RKO Albee's "Chip Off the Old Block" is comparatively bigger than State's "Knickerbocker Holiday."

Estimates for This Week

Albee (RKO) (2,300; 30-50)—"Chip Off Old Block" (U) and "Escape to Danger" (RKO). Nice $12,000. Last week, "Tender Comrade" (RKO) and "Rookies Burma" (RKO) (3d wk), wow $9,000.

Carlton (Fay-Loew) (1,400; 30-50)—"Rationing" (M-G) (2d run). Healthy $4,000. Last week, "Jane Eyre" (20th) and "Hat Check Honey" (U) (2d run), good $3,500.

Fay's (Fay) (2,000; 30-50)—"Uncensored" (GB) and Roy Rogers heading vaude. Holding up to good

(Continued on page 26)

'COVER GIRL' FANCY $22,000 IN MPLS.

Minneapolis, March 28.

"Cover Girl" is the smash currently, packing the big Radio City. "Jane Eyre," at State, is next to the leader, with "Purple Heart," at the larger Orpheum, a bit laggard.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—"Minesweeper" (Par) and "Moonlight Vermont" (U). For five days, satisfactory $2,400. Last week, "Career Girl" (PRC) and "Isle Forgotten Sin" (PRC), good $2,800 in six days.

Century (P-S) (1,600; 40-55)—"Lassie Come Home" (M-G) (2d wk). Moved here from Radio City. Good $6,500. Last week, "Lady in Dark" (Par) (2d wk), fine $7,800 on top of whopper $22,500 in first nine days at Radio City.

Gopher (PS) (1,000; 35)—"Jack London" (UA). Looks mild $3,500. Last week, "Woman of Town" (UA), light $3,000.

Lyric (P-S) (1,100; 40-55)—"Lady in Dark" (Par) (3d wk). Third downtown stand, here from Radio City and Century. Good $6,000. Last week, "Miracle Morgan's Creek" (Par) (4th wk), dandy $4,500.

Orpheum (P-S) (2,800; 40-55)—"Purple Heart" (20th). Highly praised, but only good $10,000 looms. Last week, "Johnny Come Lately" (UA), fairly good $9,000.

State (P-S) (2,300; 40-55)—"Jane Eyre" (20th). Giant $13,000. Last week, "Desert Song" (WB) (2d wk), excellent $8,000.

Radio City (P-S) (4,000; 40-55)—"Cover Girl" (Col). Nothing but raves for this one, and the customers are flocking in. Terrific $22,000 or over. Last week, "Lassie Come Home" (M-G), very big $20,500.

Uptown (Par) (1,100; 30-40)—"Destination Tokyo" (WB). First nabe showing. Nice $3,200. Last week, "No Time Love" (Par), good $3,000.

World (Par-Steffes) (350; 40-75)—"Johnny Come Lately" (UA) (2d wk). Mild $2,000. Last week, "3 Russian Girls" (UA), modest $2,200.

'Cover Girl' Smooth $16,000, Tops in K. C.; 'Phantom Lady' 12½G

Kansas City, March 28.

A quick warmup after threatened weekend snow hypoed grosses at downtown deluxers. "Cover Girl," single-billed at the Midland, appears to be the outstanding newcomer. "Phantom Lady," day-and-date at the Esquire, Uptown and Fairway, opened briskly.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 40-60)—"Phantom Lady" (U). Lively $12,500. Last week, "Purple Heart" (20th), $14,000, slightly above hopes.

Midland (Loew's) (3,500; 35-55)—"Cover Girl" (Col). Socko $16,000. Last week, "Bridge San Luis Rey" (UA) and "Klondie Kate" (Col), bright $14,500, but under expectations.

Newman (Paramount) (1,900; 40-60)—"Desert Song" (WB) (2d wk). Smooth $10,000 following excellent $15,000 initial session.

Orpheum (RKO) (1,500; 40-60)—"In Our Time" (WB) and "Frisco Kid" (WB) (reissue). Smart $11,-500. Last week, "Tender Comrade" (RKO) and "Rookies Burma" (RKO) (3 wk), nice $8,000.

Tower (Fox-Joffee) (2,100; 35-50)—"My Best Gal" (Rep) and "Hi, Good Lookin'" (U) with vaude. Average $9,000. Last week, "Casanova Burlesque" (Rep) and "Sultan's Daughter" (Mono) plus stage show, ditto.

'Before Dawn'-Gray Great $39,000 In Strong Det.; 'Cover Girl' Terrif 40G

Detroit, March 28.

With plenty of holdover strength in loop here, two new bills are boosting total biz to great high levels this week. Fox is on terrific side with "Cover Girl" and "Two-Man Submarine," while the Michigan soars into the big brackets with "Hour Before Dawn," new Veronica Lake starrer, and Glen Gray orchestra on stage. "Lady in Dark" is smash on second week at United Artists after new attendance record for first week.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—"Sullivans" (20th) (2d wk) and "Weekend Pass" (U). Former moved from Fox; stout $11,500. Last week "None Shall Escape" (Col) (2d wk) and "Ghost Walks Alone" (Col), $10,500.

Broadway-Capitol (United Detroit) (2,800; 55-75)—"Desert Song" (WB) and "Unknown Guest" (Mono) (3 wk). Bill moved over from Michigan, fine $14,000. Last week "Souls at Sea" (Par) (reissue) and "Kansan" (UA), tidy $14,000.

Fox (Fox-Michigan) (5,000; 55-75)—"Cover Girl" (Col) and "Two-Man Submarine" (Col). Plenty of exploitation on this to make terrific $40,000 likely. Last week "Sullivans" (20th) and "Weird Woman" (U), great $36,000.

Madison (United Detroit) (1,800; 55-75)—"Lassie Come Home" (M-G) and "Fallen Sparrow" (RKO). Back in loop for choice $5,000. Last week "Lady Takes Chance" (RKO) and "Corvette K-225" (U), $4,900.

Michigan (United Detroit) (4,000; 55-75)—"Hour Before Dawn" (Par) and Glen Gray orch on stage. Great $39,000. Last week "Desert Song" (WB) and "Unknown Guest" (Mono) (2d wk), fine $22,000 after first week's stout $29,000.

Palms-State (United Detroit) (3,-000; 55-75) — "Fighting Seabees" (Rep) and "Casanova Burlesque" (Rep) (3d wk). Still going strong at $11,000 after choice $17,000 second week.

United Artists (United Detroit) (2,000; 55-75)—"Lady in Dark" (Par) and "Rookies Burma" (RKO) (2d wk). Should get a grand $21,000 after hitting $29,000 in first week, new attendance record at house.

'Cover Girl' Huge $17,500 in L'ville; 'Darling'-Vaude 14G, 'Army' 6G, Good

Key City Grosses

Estimated Total Gross

This Week **$2,633,800**

(Based on 21 cities, 171 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week

Last Year **$2,386,800**

(Based on 25 cities, 175 theatres)

Louisville, March 28.

B.o. guns are giving 'em both barrels this week, with all downtown houses blooming out with top-notch pics. Coin is going to be pretty evenly distributed, with "Cover Girl" at Loew's State looking to have the edge by a nice margin. "Song of Bernadette" at the Rialto is finding the going a little slow, at the $1.10 top. "This Is Army," at Mary Anderson, at regular prices, opened slowly Thursday (23), but perked over weekend. National has fine draw in "Darling Clementine," with Marion Hutton heading stage bill.

Estimates for This Week

Brown (Loew's-Fourth Avenue) (1,400; 30-50)—"Miracle Morgan's Creek" (Par) and "Timber Queen" (Par) (3d downtown wk). They've got to be good to stay a second week at this moveover spot, and "Miracle" is turning trick. Sturdy $4,000, after last week's wow $5,000.

Kentucky (Switow) (1,200; 15-25)—"Corvette K-225" (U) and "Riding High" (Par). Okay $1,600. Last week "Thousands Cheer" (M-G) and "Fired Wife" (U), $1,500.

Loew's State (Loew's) (3,300; 30-50)—"Cover Girl" (Col) and "Sailor's Holiday" (Col). Near record in sight at huge $17,500. Last week "Rationing" (M-G) and "Nine Girls" (Col), medium $10,500.

Mary Anderson (People's Theatres) (1,000; 30-50)—"Army" (WB). Return engagement at regular prices started slow, but took a big spurt over weekend. Looks good $6,000. Last week "In Our Time" (WB) (2d wk), mild $3,000.

National (Standard Theatres) (2,-400; 50-75) — "Darling Clementine" (Rep) and Marion Hutton, others, on stage, sturdy combo heads for $14,000. Last week "Men on Mind" (Mono) and George White's "Scandals" on stage, $13,000.

Rialto (Fourth Avenue) (2,400; 60-$1.10)—"Bernadette" (20th). Plenty of exploitation will help this to good $15,000 or near. Last week "Purple Heart" (20th) tops last week, okay $12,000.

Strand (Fourth Avenue) (1,400; 30-50)—"Phantom Lady" (U) and "Hitler, Dead or Alive" (U). Satisfactory $4,000. Last week "Woman of Town" (UA) and "3 Russian Girls" (UA), about same.

'Seabees' Fast $17,000, Seattle

Seattle, March 28.

"Jane Eyre," day-date at Fifth Ave. and Music Hall, has the biggest total but "Fighting Seabees" is really outstanding with smash total at Orpheum. Best holdover is "Miracle of Morgan's Creek" at Paramount.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—"No Time Love" (Par), (5th wk). Good $5,500 in eight days. Last week, swell $5,800.

Fifth Avenue (H-E) (2,349; 40-75)—"Jane Eyre" (20th). Day-date with Music Hall. Great $13,500. Last week, "Purple Heart" (20th) (8 days), $14,000, great.

Liberty (J-vH) (1,650; 40-65)—"Jack London" (UA) (2d wk). Stout $7,500. Last week, grand $10,200.

Music Box (H-E) (850; 40-75)—"Purple Heart" (20th) (2d wk). From Fifth Ave. Good $5,000. Last week, "Cry Havoc" (M-G) (2d wk), fair $5,300 in eight days.

Music Hall (H-E) (2,200; 40-75)—"Jane Eyre" (20th). Fair $7,000 or near. Last week, "Chip Off Old Block" (U) and "Hatcheck Honey" (U) (2d wk), great $6,500.

Orpheum (H-E) (2,600; 40-75)—"Fighting Seabees" (Rep). Big campaign helping to sock $17,000. Last week, "In Our Time" (WB) big $11,-700 for eight days.

Palomar (Sterling) (1,350; 30-75)—"Casanova Burlesque" (Rep) plus stage. Nice $9,500. Last week, "Men on Mind" (PRC) plus vaude topped by Rubinoff, very good $10,400.

Paramount (H-E) (3,039; 40-75)—"Morgan's Creek" (Par) (2d wk). Fancy $13,000. Last week, great $16,-700.

Roosevelt (Sterling) (800; 40-75)—"In Our Time" (WB). Moved from Orpheum. Mild $3,500. Last week, "Ali Baba" (U) (3d wk), oke $4,000.

Winter Garden (Sterling) (800; 15-30)—"Lassie" (M-G) and "Flesh Fantasy" (U) (3d run). Good $4,000. Last week, "Gang's Here" (20th) and "Happy Land" (20th) (3d run), $3,-600.

Kenton Nabs Bogey Trio

Hollywood, March 28.

Erle C. Kenton was handed the director chore on Universal's forthcoming triple horror film, "The Devil's Brood," involving Dracula, the Wolf Man and the Frankenstein monster.

Boris Karloff, currently in "The Climax," draws top role in "Brood," starting April 3.

'CREEK' SOLID 27½G, PHILLY

Philadelphia, March 28.

Leading grossers currently are "Miracle of Morgan's Creek" at the Fox and "Purple Heart" at the Stanley. Close behind in the boxoffice stakes are "Tender Comrade" and "None Shall Escape" among the newcomers.

Estimates for This Week

Aldine (WB) (1,303; 75-$1.10)—"Bernadette" (20th) (5th wk). Barely losing its stride at hefty $21,000. Fourth week was solid $23,500.

Arcadia (Sablosky) (600; 35-75)—"Swing Fever" (M-G) (2d run). Doing surprisingly well with $3,500 in five days. "In Our Time" (WB) opens here tomorrow (Wed.). Last week "Where Are Children" (Mono), good $3,500, second run.

Boyd (WB) (2,500; 35-75)—"Tender Comrade" (RKO). Reaping benefit of smart exploitation via WCAU for bangup $24,000. Last week "Song Russia" (M-G), fair $16,-800 for second canto.

Earle (WB) (2,760; 35-85)—"Nine Girls" (Col) with Ray Heatherton orch and Jane Withers on stage. Adding up to good $22,500. Last week "Phantom Lady" (U) with Blue Barron orch, Jack Durant and Mary Beth Hughes, okay $20,000.

Fox (WB) (2,245; 35-75)—"Miracle Morgan's Creek" (Par). Getting big sendoff from crix, solid $27,500. Last week "Gung Ho" (U), so-so $14,500 for second trip.

Karlton (Goldman) (1,000; 35-75)—"Jane Eyre" (20th) (2d run). Profitable $8,000. Last week "Ali Baba" (U), okay $7,000 for second run.

Keith's (Goldman) (2,200; 35-75)—"Higher, Higher" (RKO) (2d run). Fairish $6,000. Last week "Lifeboat" (20th), also failed to click at $5,800 for second run.

Mastbaum (WB) (4,692; 35-75)—"Passage Marseille" (WB) (2d wk). Sloughing off to $23,500, okay, after smash $35,300 last week, in addition to bullish $4,000, for one-day stand at Earle.

Stanley (WB) (2,915; 35-75)—"Purple Heart" (20th). Forte $26,500 plus nice $3,500 for Earle Sabbath showing. Last week "Guy Named Joe" (M-G) (3d wk), good $16,300.

Stanton (WB) (1,475; 35-75)—"None Shall Escape" (Col). Despite reviews, luring 'em in for bright $15,500. Last week "Lodger" (20th) (3d wk), nice $10,800.

'Comrade' Sturdy $25,000, Chi; 'Angel,' Tucker Fat 47G, 'Lifeboat' Brisk 12G

Chicago, March 28.

Attractions in the Loop are divided about fifty-fifty between new arrivals and holdovers. Of the new pictures, "Lifeboat" got off to a fairly good start at the Apollo for around $12,000, while "Tender Comrade" with "Hatcheck Honey" looks staunch $25,000 at Palace. "Bernadette" leads the holdovers, and should take $37,000 in fourth week at State-Lake. Tommy Tucker is boosting "Lost Angel" to big $47,000 at the Chicago.

Estimates for This Week

Apollo (B&K) (1,200; 50-85)—"Lifeboat" (20th). Bright $12,000. Last week "Rationing" (M-G) and "Aldrich, Boy Scout" (Par) (2d wk), 4 days, and "Lifeboat" (20th), 3 days, about same.

Chicago (B&K) (3,900; 50-85)—"Lost Angel" (M-G) and Tommy Tucker orch on stage. Big $47,000. Last week "Swing Fever" (M-G) and Glen Gray orch, $46,000.

Garrick (B&K) (900; 50-85)—"Crime Doctor's Case" (Col) and "Return Vampire" (Col) (2d wk). Neat $8,500. Last week, fine $12,500.

Grand (RKO) (1,150; 40-85)—"Govt. Girl" (RKO) and "Escape Danger" (RKO) (3d wk in Loop). Okay $8,000. Last week "Gung Ho" (U) and "Swingtime Johnny" (U) (4th Loop wk), ditto.

Oriental (Iroquois) (3,200; 40-85)—"3 Russian Girls" (UA) and Frankie Masters orch on stage. Strong $28,000. Last week "Frisco Kid" (WB) (reissue) and Jan Garber orch, smash $31,500.

Palace (RKO) (2,500; 40-85)—"Tender Comrade" (RKO) and "Hat Check Honey" (U). Staunch $25,000. Last week "Govt. Girl" (RKO) and "Escape Danger" (RKO) (2d wk), nice $18,000.

Roosevelt (B&K) (1,500; 50-85)—"Purple Heart" (20th) (2d wk). Snappy $18,000. Last week excellent $24,000.

State-Lake (B&K) (2,700; 75-$1.10)—"Bernadette" (20th) (4th wk). Sturdy $37,000. Last week, robust $39,000.

United Artists (B&K) (1,700; 50-85)—"Jane Eyre" (20th) (3d wk). Snug $17,000. Last week, brisk $22,000.

Woods (Essaness) (1,200; 50-85)—"Lady and Monster" (Rep) (2d wk). Smooth $12,000. Last week, sparkling $15,000.

and "Jack London" (UA). Satisfactory $22,000. Last week "Song Russia" (M-G) and "Woman of Town" (UA), about same.

Paramount (Fabian) (4,020; 35-75)—"Harvest Moon" (WB) and "Nine Girls" (Col). Brisk $24,000. Last week "In Our Time" (WB) and "Aldrich, Boy Scout" (Par) (2d wk); good $17,000.

Strand (WB) (2,952; 35-75)—"Uninvited" (Par) and "Sailor's Holiday" (Col) (3d wk). Dandy $5,000. Last week, stalwart $8,000.

Mont'l Likes Sinatra; 'Higher' Tall $10,500

Montreal, March 28.

Closing weeks of Lent are slowing biz on Main street and weather also hurts. Frank Sinatra's "Higher and Higher" may top the town.

Estimates for This Week

Palace (CT) (2,700; 30-62)—"Destination Tokyo" (WB). Pacing snappy $9,500. Last week, "Northern Pursuit" (RKO) (2d wk), smart $7,500.

Capitol (CT) (2,700; 30-62)—"Higher Higher" (RKO) and "Rookies Burma" (RKO). Hard to figure Sinatra in this French-speaking town. Looks smash $10,500. Last week, "Lifeboat" (20th) and "Weekend Pass" (U) big $10,000.

Loew's (CT) (2,800; 35-67)—"North Star" (RKO). Okay $10,000. Last week, third of "Curie" (M-G), great $8,500.

Princess (CT) (2,300; 30-52)—"Lodger" (20th) and "Good Fellows" (Par) (2d wk). Pacing okay $6,000 after wham $8,000 opener.

Strand (United Amusement Corp) (713; 35-45)—"Black Raven" (PRC) and "Submarine Base" (PRC). Nice $4,000. Last week, "Sweethearts U.S.A." (Mono) and "Secret Service" (Mono), good $3,500.

Orpheum (CT) (1,100; 30-60)—"Intermezzo" (UA) (Reissue) and "Sailor's Holiday" (Col) (2d wk). Nice $3,000 after juicy $4,000 first week.

St. Denis (France-Film) (2,500; 30-40)—"Teroso Martin" and "Baby." Thin $3,500. Last week, "L'Immigrante" and "Sur le Plancher des Vaches," fair $4,000.

B'way Spotty But 'Hargrove' Socko 30G First 5 Days, 'Heavenly'-Durante Tall 70G; 'Impostor' 18G, 'Women' 13G

Business is considerably spotty on Broadway this week, but some houses are still doing an exceptionally fine business, including a few holdovers. Latter continue in the majority.

The Broadway scene was brightened by five arrivals during the past week, but only two are in the outstanding class, "See Here, Private Hargrove," at the Astor, and "Heavenly Body," at the Capitol with Jimmy Durante, Bonita Granville, team of Raye and Naldi and the Sonny Dunham orch on the stage. Cap should hit a very substantial $70,000 or close. "Hargrove," terrific at the Astor, got nearly $30,000 on the first five days through Sunday (26). Metro is scheduling the weeks here from Mondays, as it often does for bookkeeping reasons.

Ordinarily second-run, the State has first crack at "Whistling in Brooklyn," but it isn't doing well indications pointing to only a fair $24,000. House has the Will Osborne band on its rostrum. On Saturday (25) two new ones put into port, "The Impostor" came into the Criterion, but while not scoring in such a forte manner at a probable $18,000 it will be held over. "Women in Bondage" opened at the Gotham, formerly the Central, which has been converted into a first-run. It's doing nicely at $13,000 and holds over. Rialto's "Tunisian Victory" is a disappointment at only around $7,500 and thus gets only one week.

Paramount is still going great guns with "Lady in Dark" and Xavier Cugat, the fifth week having ended last night (Tues.) at $75,000, while the Music Hall should get a very good $95,000 or over on the current (4th) and last lap with "Up in Arms." At this figure it would be justified in holding further, but house wants to move in "Cover Girl," which has been patiently waiting to start at the Hall.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—"Private Hargrove" (M-G). This one appears to be a big winner, having hit close to $30,000 on first five days through Sunday (26). For bookkeeping purposes, weeks are being scheduled as starting on Mondays.

Capitol (Loew's) (4,820; 55-$1.10)—"Heavenly Body" (M-G) and, in person, Jimmy Durante, Bonita Granville, Raye and Naldi, Sonny Dunham orch. Very strong from the opening gun and should pass the wire at a swell $70,000 or near, holding. Last week "Chip Off Old Block" (U) and Will Osborne, Larry Adler and King Sisters, first for picture, third for stage contingent, weak at less than $40,000.

Criterion (Loew's) (1,700; 35-$1.25)—"The Impostor" (U). Considerably short of strong at $18,000, but will be held. Final three days on second week of "Ladies Courageous" (U) less than $5,000, blah.

Globe (Brandt) (1,416; 44-$1.10)—"Fighting Seabees" (Rep) (2d wk). Holding up rather sturdily at $15,000 and goes further. Initial week was $21,000, nice.

Gotham (Brandt) (900; 44-$1.10)—"Women in Bondage" (Mono). Opened here Saturday (25), house being the former subsequent-run Central, and is doing well at $13,000, remaining on.

Hollywood (WB) (1,499; 44-$1.25)—"Passage Marseille" (WB) (7th wk). Wound up sixth stanza last night (Tuesday) at $17,500, fair profit, while fifth week was $21,100.

Palace (RKO) (1,700; 35-$1.10)—"Ali Baba" (U) (2d wk). Doing stoutly enough at $23,000 to warrant a third week. The first was a sturdy $32,000.

Paramount (Par) (3,664; 55-$1.25)—"Lady Dark" (Par), Xavier Cugat, Dean Murphy, others (6th wk). Down a little on the fifth week ending last night (Tuesday) but still exceptionally strong at $75,000; prior (4th) round was $90,000.

Radio City Music Hall (Rockefellers) (5,945; 55-$1.65)—"Up in Arms" (RKO) and stageshow (4th-final wk). Looks a very nice $95,000 or over on the blowoff, while third week was $108,000, immense. "Cover Girl" (Col) and a special Easter show opens tomorrow (Thursday).

Rialto (Mayer) (594; 35-65)—"Tunisian Victory" (M-G). Official war film, made a year ago, not pulling at $7,500, and won't be held over. Last week, "Falcon Out West" (RKO), $7,800.

Rivoli (UA-Par) (2,092; 75-$1.65)—"Bernadette" (20th) (10th wk). Continues very consistently at b.o., the ninth week through last night (Tues.) going to $46,000. Eighth frame was near to $50,000.

Roxy (20th) (5,886; 55-$1.10)—"Purple Heart" (20th), plus Count Basie orch, Carol Bruce and Zero Mostel (4th-final wk). Dropped to $65,000 on the third week ended last night (Tues.), but okay and goes another. Second round added to $81,000, good.

State (Loew's) (3,450; 35-$1.10)—"Whistling in Brooklyn" (M-G), and Will Osborne orch. Failing to excite at fair $24,000. Last week, "Riding High" (Par) (2d run) and, on stage, Molly Picon and Stardusters, near to this figure.

Strand (WB) (2,756; 44-$1.10)—"Harvest Moon" (WB) and Russ Morgan (3d wk). About $38,000 sighted, okay, while last week (2d) was a strong $46,500. Holds over.

Victoria (Maurer) (720; 55-$1.10)—"Voice in Wind" (UA) (3d wk). On first holdover session ended last night (Tues.) a good $10,000 after going to an excellent $15,000 initial seven days and remains on. House has a very flashy, eye-catching front.

'LADY' BOFF 26G, BALTO

Baltimore, March 28.

The big news here this week is "Lady in the Dark" at Keith's with 65c top, bringing new house record at this scale. Also in robust groove is "The Fighting Seabees" at the Stanley.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—"Rationing" (M-G). Fairish $16,000. Last week "Sullivans" (20th), okay $15,200.

Hippodrome (Rappaport) (2,240; 17-66)—"N- Shall Escape" (Col) (2d wk) plus new vaude. Dropped off to $14,000 after strong getaway at $18,300.

Keith's (Schanberger) (2,460; 17-65)—"Lady in Dark" (Par). At these slightly upped prices reaching for new high here at $26,000. Only previous topper was in at $1.10 top. Last week "Uninvited" (Par) (2d wk) held well at $12,400.

Maryland (Hicks) (1,240; 25-50)—"Long Voyage Home" (UA) (reissue). Mild $3,500. Last week "Calling Dr. Death" (U), $3,700.

Mayfair (Hicks) (980; 25-50)—"Hey Rookie" (Col) (2d wk). Maintaining good pace at $4,000 after strong initial sesh at $5,300.

New (Mechanic) (1,680; 17-55)—"Jane Eyre" (20th). Opened yesterday (Mon.) after fifth round of "Bernadette" (20th) drew dandy $9,700 rounding out highly satisfying run at 55-$1.10 scale.

Stanley (WB) (3,280; 17-55)—"Fighting Seabees" (Rep). Excellent $18,000. Last week, second of "Miracle Morgan's Creek" (Par), strong $15,400.

Valencia (Loew's-UA) (1,480; 17-55)—"Sullivans" (20th) (moveover). Attracting best trade in weeks at $7,000. Last week "Guy Named Joe" (M-G) (2d wk), solid at $4,400, also moved up from Century.

'Cover Girl'-Vaude Hot $26,000, Best Wash. Bet; 'Bernadette' Wham 32G

Washington, March 28.

Stronger screen fare is upping biz all around. "Song of Bernadette" will be tops helped by increased prices but "Snow White" is away above par. Actually "Cover Girl" is top entry at normal scale with smash week. "None Shall Escape," in the second-run Metropolitan, is way above average takings for this house.

Estimates for This Week

Capitol (Loew) (3,434; 30-66)—"Swing Fever" (M-G) with vaude headed by Martha Raye. Fine $25,000. Last week, "Bridge San Luis Rey" (UA) with vaude, nice $22,800.

Columbia (Loew) (1,234; 30-66)—"Rationing" (M-G). Tidy $8,500. Last week, "Jane Eyre" (20th), average $7,500.

Earle (WB) (2,240; 30-90)—"Cover Girl" (Col) with vaude. Smash $26,000. Last week, "Higher Higher" (RKO), $21,000.

Keith's (RKO) (1,800; 40-55)—"Snow White" (RKO). Walloping $22,000 or near. Last week, "Gung Ho" (U) (2d wk) eased off to fair $8,500.

Metropolitan (WB) (1,800; 30-55)—"None Shall Escape" (Col). Sleeper, doing rousing $10,000. Last week "In Our Time" (WB) subnormal $6,500.

Palace (Loew) (2,242; 75-$1.10)—"Bernadette" (20th). Critics raved; strong $32,000. Last week, "Guy Named Joe" (M-G) (3d wk), so-so $14,000.

'Moon' Bright $24,000, B'klyn; 'Lifeboat' 23G

Brooklyn, March 28.

Strong array of films this week in downtown sector. Best of lot is "Shine on Harvest Moon," brisk at Paramount. "Lifeboat" at RKO Albee also in chips.

Estimates for This Week

Albee (RKO) (3,274; 35-75)—"Lifeboat" (20th) and "Moonlight Vermont" (U). Snappy $23,000. Last week "Jane Eyre" (20th) and "Chan Chinese Cat" (Mono), strong $26,000.

Fox (Fabian) (4,023; 35-75)—"Standing Room Only" (Par) and "Two-Man Submarine" (Col) (2d wk). Week ended Monday (20) at grand $20,000.

Metropolitan (Loew's) (3,618; 35-75)—"Whistling Brooklyn" (M-G) and "Jack London" (UA) — *continued at top of column 2 above*

'Nighties' Lifts 'Fever' To Big $21,500, Denver

Denver, March 28.

"Swing Fever" is being boosted to big total by "Gay Nighties" stage unit at Orpheum. "Jane Eyre" looks tops of straight filmers with solid total for Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—"Passage Marseille" (WB) and "Hat Check Honey" (U). Moveover. Nice $6,000. Last week "Purple Heart" (20th) and "Weekend Pass" (U), moveover, fair $5,000.

Broadway (Fox) (1,040; 30-65)—"Tender Comrade" (RKO) and "Men on Mind" (PRC), after two weeks at Orpheum. Good at $4,500. Last week "Curie" (M-G) (2d wk) after week Orpheum, nice $4,000.

Denham (Cockrill) (1,750; 30-60)—"Standing Room Only" (Par) (2d wk). Fancy $11,500. Last week big $17,000.

Denver (Fox) (2,525; 30-65)—"Jane Eyre" (20th) and "Hi, Good Lookin'" (U), day-date with Esquire. Fine $14,500. Last week "Passage Marseille" (WB) and "Hat Check Honey" (U), also Esquire, fine $13,500.

Esquire (Fox) (742; 30-65)—"Jane Eyre" (20th) and "Hi, Good Lookin'" (U), also Denver. Lush $3,500. Last week "Passage Marseille" (WB) and "Hat Check Honey" (U), also Denver, nice $3,000.

Orpheum (RKO) (2,600; 30-65)—"Swing Fever" (M-G) and "Gay Nighties" stageshow. Big $21,500. Last week "Tender Comrade" (RKO) and "Men on Mind" (PRC) (2d wk), sad $8,500.

Paramount (Fox) (2,200; 30-50)—"None Shall Escape" (Col) and "Sailor's Holiday" (Col). Fast $10,000. Last week "Crime School" (WB) and "Girls on Probation" (WB) (reissues) good $9,000.

Rialto (Fox) (878; 30-65)—"Purple Heart" (20th) and "Weekend Pass" (U), via Denver, Esquire, Aladdin route. Fair $2,500. Last week "Gung Ho" (U) and "Chan Secret Service" (Mono), after two Paramount weeks, good $3,500.

J. Dorsey Ups '9 Girls' To Socko 29G, Cincy; 'S.R.O.' 17G, 'Chip' 9G, Both Big

Cincinnati, March 28.

Normal weather is tilting biz currently. All but one theatre is up over last week, when the score was exactly reversed. "Standing Room Only" at the Palace is current topper. "Chip Off Old Block" is solid at the Lyric, and Capitol and Grand have winners in "Passage to Marseille" and "Sullivans," respectively. Jimmy Dorsey's band, linked with "Nine Girls," is grooving the Albee for a big figure.

Estimates for This Week

Albee (RKO) (3,100; 50-85)—"Nine Girls" (Col) and Jimmy Dorsey orch, others, on stage. Sock $29,000 or near. Last week, "Hey Rookie" (Col) and Johnny Long band-heading vaude, fancy $27,000.

Capitol (RKO) (2,000; 35-65)—"Passage Marseille" (WB). Okay $11,000. Will hold. Last week, "Bridge San Luis Rey" (UA), soggy $7,000.

Family (RKO) (1,000; 25-35)—"This Washington" (RKO) and "Partners of Trail" (Mono) split with "Lady Death House" (PRC) and "Mojave Firebrand" (Rep). Dandy $3,100. Last week, "Drifter" (PRC) and "Lady Distress" (Indie) divided with "Sailor's Holiday" (Col) and "Escape Danger" (RKO), average $2,600.

Grand (RKO) (1,430; 35-65)—"Sullivans" (20th). Notices exceptionally good. All right $9,500, warranting holdover. Last week, "Ali Baba" (U) (2d wk), so-so $4,500.

Keith's (United) (1,500; 35-65)—"Up in Arms" (RKO). Second moveover for third downtown sesh. Sturdy $6,000. Last week, "Guy Named Joe" (M-G) (3d wk), nifty $5,000.

Lyric (RKO) (1,400; 35-65)—"Chip Off Old Block" (U). Solid $9,000. Last week, "None Shall Escape" (Col) (2d wk), limp $3,000.

Palace (RKO) (2,600; 35-65)—"Standing Room Only" (Par). Tall $17,000. Last week, "In Our Time" (WB), dull $10,000.

Shubert (RKO) (2,100; 35-65)—"Star Is Born" (UA) and "Made for Each Other" (UA) (Reissues). Weak $2,800. Last week, "Up in Arms" (RKO) (2d run), pleasing $6,000.

'Cover' Sky-High $45,000, Hub Ace; 'Song' Lusty 33G

Boston, March 28.

New bills in all but one day-date stand, plus spring weather, bringing out plenty of biz this week in spite of Lent and impending tax boost. "Cover Girl," day-date at State and Orpheum, looks standout. "Desert Song" at Met and "Jane Eyre" at Memorial are also solid.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—"Action in Arabia" (RKO) plus Tony Pastor's orch, Guy Kibbee, Stardusters, Diamond Brothers, on stage. Strong $30,000. Last week, "Nine Girls" (U), plus Martha Raye, Condos Brothers, Three Swifts, others, on stage, big $29,700.

Fenway (M-P) (1,373; 36-65)—"Lady in Dark" (Par) and "Casanova" (Rep). Moved in after two weeks at the Met and still potent at $8,000. Last week, "Purple Heart" (20th) and "Best Gal" (Rep) (2d wk), nice $6,000.

Majestic (E. M. Loew) (1,400; 35-65)—"Courageous Mr. Penn" (Indie) and "Vivacious Lady" (RKO) (reissue). Average at $11,000. Last week, second run.

Memorial (RKO) (2,900; 44-75)—"Jane Eyre" (20th) and "Hi Good Lookin'" (U). Fancy $25,000. Last week, "Ali Baba" (U) and "Hat Check Honey" (U) (2d wk), torrid $20,000.

Metropolitan (M-P) (4,367; 35-65)—"Desert Song" (WB) and "Rosie Riveter" (Rep). Going close to $33,000, very big. Last week, "Lady in Dark" (Par) and "Casanova" (Rep) (2d wk), strong $27,500.

Orpheum (Loew) (2,900; 44-65)—"Cover Girl" (Col). Mammoth $30,000 or over, sky-high for here. Last week, "Guy Named Joe" (M-G) (3d wk), dandy $19,200.

Paramount (M-P) (1,700; 35-65)—"Lady in Dark" (Par) and "Casanova" (Rep). Here after two big ones at Met. and still hot at great $16,000. Last week, "Purple Heart" (20th) and "Best Girl" (Rep) (2d wk), $13,400.

State (Loew) (3,200; 44-65)—"Cover Girl" (Col). Great $15,000 for this babe. Last week, "City Havoc" (M-G) and "Strangest Case" (Col), okay $12,000.

Translux (Translux) (900; 28-65)—"Million Dollar Kid" (Mono) and "Trans-Atlantic Tunnel" (Brit) (reissue). Big $8,000. Last week, "Mad Monster" (Mono) and "Ghost Guest" (Mono), $7,500.

'Old Block'-Prima Fast $33,000 Tops Cleve.; 'Rhythm' 19G, 'Comrade' 17G

Cleveland, March 28.

"Chip Off Old Block," with Chico Marx and Louis Prima's band on stage, is standout this week at the Palace. State also is climbing into higher brackets with "Broadway Rhythm," but "Tender Comrade" is on slow side at Hipp. "Fighting Seabees" also proving lively at Ohio.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—"Gung Ho" (U) (2d wk). Hearty $6,000. Last week, "Lifeboat" (20th) (2d wk), $5,500.

Hipp (Warners) (3,700; 35-55)—"Tender Comrade" (RKO). Not so much power, only $17,000 on top. Last week, "Gung Ho" (U), strong $19,000.

Lake (Warners) (800; 35-55)—"Lifeboat" (20th) (3d wk). Weak $2,500. Last week, "Frisco Kid" (WB) (reissue) (2d wk), ditto.

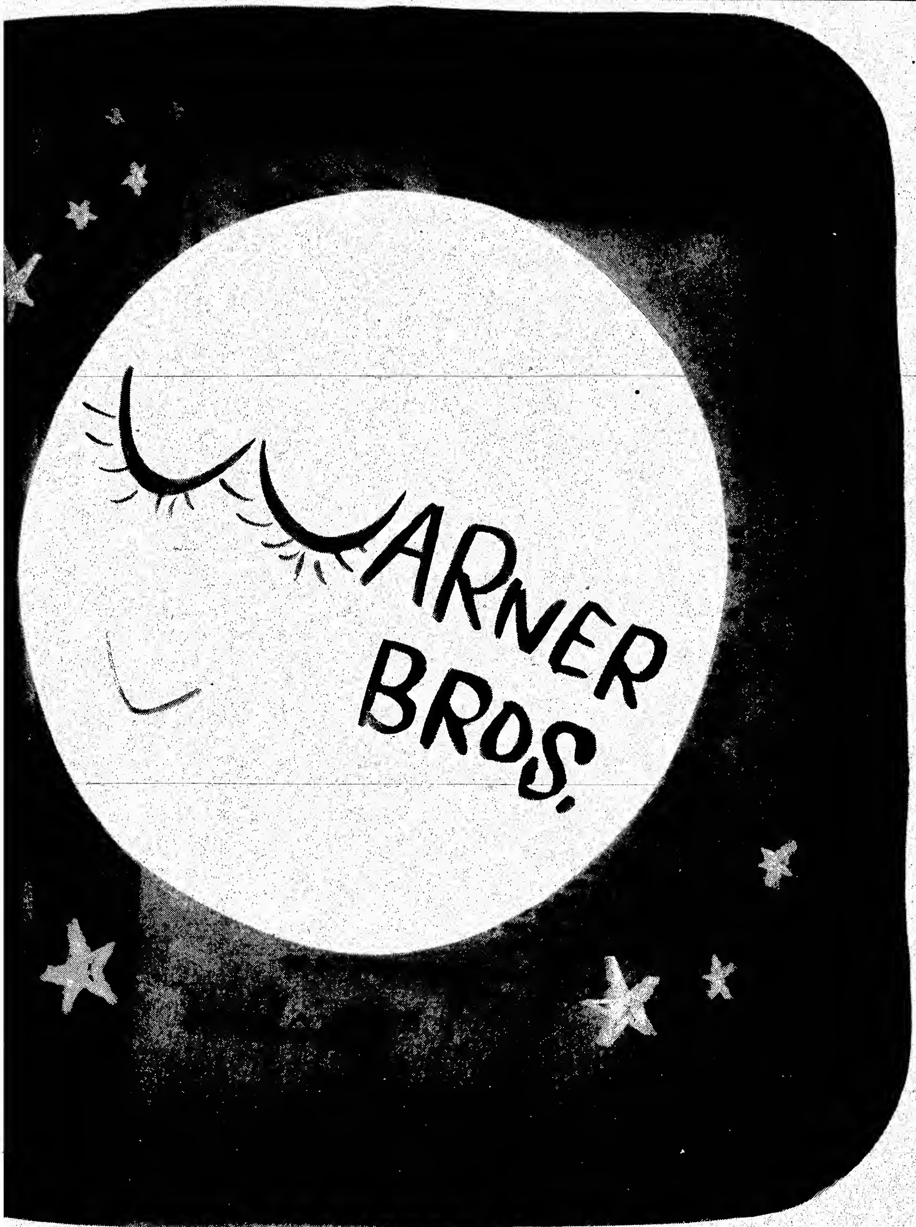
Ohio (Loew's) (1,200; 40-60)—"Fighting Seabees" (Rep). Lively $10,000. Last week, "Miracle Morgan's Creek" (Par) (3d wk), good $6,500.

Palace (RKO) (3,700; 35-85)—"Chip Off Old Block" (U) plus Chico Marx, Louis Prima orch on stage. Wham $33,000. Last week, "Phantom Lady" (U) with Bill Robinson, Helen Forrest on stage, great $34,000.

State (Loew's) (3,450; 35-55)—"Broadway Rhythm" (M-G). Tuneshow good for excellent $19,000. Last week, "Standing Room Only" (Par), zoomed over estimate to handsome $21,500.

Stillman (Loew's) (2,700; 35-55)—"Standing Room Only" (Par) (2d wk). Unusually big moveover at $10,000. Last week, "Rationing" (M-G) (2d wk), mild $6,500.

Jack L. Warner, *Executive Producer*



"Shine on Harvest Moon"!

A Letter from D.O.S. In re: "Cover Girl"

DAVID O. SELZNICK
CULVER CITY, CALIFORNIA

March 9, 1944

Mr. Harry Cohn
Columbia Studios
Hollywood, California

Dear Harry:

My heartiest congratulations on "Cover Girl," which, there is no question in my mind, will be one of the most sensationally successful pictures in a long time. Certainly it deserves such success, for it is superbly made in every department, and in my opinion is the best musical entertainment that has been made in years.

I should appreciate it if you would extend my warmest and most sincere congratulations to Mr. Vidor for his superb direction; to Miss Van Upp for her delightful script; to Mr. Mate for color photography that has had few equals.

Miss Hayworth reveals talents as an actress that will unquestionably make her twice as great a star as she was previously; and Gene Kelly gives a performance that would be outstanding even in a straight drama. When there is added to this the wonderful score by Jerome Kern and Ira Gershwin, you have a combination of which any studio could be proud.

I am buying myself some more Columbia stock! You are really going places.

Sincerely,
David O. Selznick

dos:lh

Follow the Boys
(MUSICAL)

Universal release of Charles K. Feldman production; associate producer, Albert L. Rockett. Stars George Raft, Vera Zorina. Guest stars: Sophie Tucker, Ted Lewis, Jeanette MacDonald, Orson Welles, Marlene Dietrich, Dinah Shore, Donald O'Connor, Peggy Ryan, W. C. Fields, Andrews Sisters, Artur Rubinstein, Carmen Amaya, Delta Rhythm Boys, Leonard Gautier's Bricklayers, Freddie Slack orchestra, Charlie Spivak orch., Louis Jordan orch. Directed by Eddie Sutherland. Original screenplay, Lou Breslow and Gertrude Purcell; camera, David Abel; editor, Fred R. Feitshans, Jr.; Asst. director, Howard Christie; special effects, John Fulton; music, Leigh Harline; dances, George Hale. Tradeshown in N. Y. March 23, 1944; Running time, **122 MINS.**

Tony West	George Raft
Gloria Vance	Vera Zorina
Nick West	Charlie Grapewin
Kitty West	Grace McDonald
Louie Fairweather	Charles Butterworth
Walter Bruce	George Macready
Annie	Elizabeth Patterson
William Barrett	Theodore Von Eltz
Dr. Henderson	Regis Toomey
Laura	Ramsay Ames
Martha O'Driscoll	Martha O'Driscoll
Maxie Rosenbloom	Maxie Rosenbloom
Junior	Spooks

Victory Committee Sequence

Louise Allbritton, Evelyn Ankers, Noah Beery, Jr., Turhan Bey, Louise Beavers, Nigel Bruce, Lon Chaney, Lois Collier, Peter Coe, Alan Curtis, Andy Devine, Susanna Foster, Thomas Gomez, Samuel S. Hinds, Gloria Jean, Maria Montez, Clarence Muse, Robert Paige, Gale Sondergaard.

Guest Stars in Order of Appearance

Jeanette MacDonald, Orson Welles' Mercury Wonder Show, Marlene Dietrich, Dinah Shore, Donald O'Connor, Peggy Ryan, W. C. Fields, the Andrews Sisters, Artur Rubinstein, Carmen Amaya and her company, Sophie Tucker, Delta Rhythm Boys, Leonard Gautier's Bricklayers, Ted Lewis, Freddie Slack, Charlie Spivak and Louis Jordan bands.

Prime trouble with "Follow the Boys" is its over-generosity. The two hours and two minutes running time show that a good thing can be overdone. However, by and large, this salute to show business, with its galaxy of names, even though many are walk-throughs, makes "Boys" a cinch for biz boxoffice.

Charles K. Feldman, Hollywood agent and "package" producer, who has been prominent in Hollywood Victory Committee and allied USO-Camp Shows activities, conceived the idea of glorifying the professional undertaking with which he has long been associated and familiar. The sum total is a highly entertaining film package.

For show business, it's a timely tribute. For the fans, it smacks of authentic inside stuff. Big names are bandied about in casual conversation, and equally big names are shown playing themselves as guest stars at the sundry service camp entertainments.

Just as the danger arises that it's approaching the appearance of becoming a big short, the plot snaps back, but none the less there is so much room for paring it's surprising this hasn't been done.

Plot after a spell wears thin. George Raft and Vera Zorina, as the married stars, part because of what seems a rather thin reason. But from this is motivated Raft's preoccupation with organizing the Hollywood Victory Committee, and thus are paraded Jeanette MacDonald, Orson Welles, Dietrich, Dinah Shore, W. C. Fields, Andrews Sisters, Artur Rubinstein (another longhair, like Iturbi, to go cinematic), Carmen Amaya, Sophie Tucker, Delta Rhythm Boys, et al. There are also the Ted Lewis, Freddie Slack, Charlie Spivak and Louis Jordan bands. In the HVC sequence there is discovered another galaxy of names.

The transition from the final night of the famed Palace on Broadway to Hollywood is extended but more authentic than the multiplicity of specialties which follow. A number each by the Misses MacDonald and Shore could be dropped for instance; ditto the Andrews and Miss Tucker. Not that all aren't expert, but it soon surfeits. Of the specialists, really socko are Donald O'Connor and Peggy Ryan, right off the Universal lot.

Everybody does something, the songs running the gamut of the Hit Parade of three decades. Raft even gets in his "Sweet Georgia Brown," and W. C. Fields revives an almost forgotten pooltable scene he did in an earlier "Ziegfeld Follies." A real tug is Miss MacDonald's "I'll See You in My Dreams" with a blinded young soldier in a hospital bed as the vis-a-vis. Sock song is the Deltaites' treatment of "The House I Live In." Finale is a radio reading of an excerpt from Joe Schoenfeld's "Soldiers in Greasepaint," but with the original "Variety" source not credited. It's part of a worldwide Command Performance, and herein is tied in the Special Services branch of the army.

Considering the attempt to embrace all the show biz groups—UTWAC, USO, HVC, SS, Bond Caravans, etc.—it was indeed a weighty all-inclusive task but director Eddie Sutherland managed it all rather well. None the less, the kaleidoscope could have been trimmed closer for greater compactness. *Abel.*

MAYO GETS 'SOMETHING'

Hollywood, March 28.

Archie Mayo drew the director assignment on the 20th-Fox picture, "Something For the Boys."

Filming starts next week with Irving Starr producing.

Tampico

20th-Fox release of Robert Bassler production. Stars Edward G. Robinson, Lynn Bari, Victor McLaglen. Directed by Lothar Mendes. Screenplay, Kenneth Gamet, Fred Niblo, Jr., Richard Macaulay; original story and adaptation, Ladislas Fodor; camera, Charles Clarke; special effects, Fred Sersen; dances, Geneva Sawyer; editor, Robert Fritch; music, David Raksin; music director, Emil Newman. Tradeshown in N. Y., March 23, '44. Running time, 75 **MINS.**

Capt. Bart Manson	Edward G. Robinson
Kathie Hall	Lynn Bari
Fred Adamson	Victor McLaglen
Watson	Robert Bailey
Valdez	Marc Lawrence
Silhouette Man	E. J. Ballantine
Dolores	Mona Maris
Kruger	Tonie Selwart
Mueller	Carl Ekberg
Crawford	Roy Roberts
Stranger	George Sorel
Naval Officer	Charles Lang
Quartermaster	Ralph Byrd
Crew Members	Louis Hart Paul Kruger Martin Cinchy Constantin Romanoff Oscar Hendrian
Justice of Peace	Antonio Moreno
Naval Commander	Nestor Paiva
Rodriguez	Muni Seroff
Photographer	Juan Varro
Dr. Brown	Ben Erway
Mrs. Kelly	Helen Brown
Serta	Martin Garralaga
Proprietor	Margaret Martin
Messenger Boy	David Cota
Navigator	Arno Frey
Waiters	Chris-Pin Martin Trevor Bardett
Captain	Peter Helmers
Second Lieutenant	Otto Heichow
Commander	Ludwig Donath
Radio Operator	Rudolph Lindau
Port Pilot	Jean Del Val
Second Officer	Hans Von Morhart

"Tampico" suggests it started out to be one of those "big" 20th-Fox war thrillers, but somewhere along the line it missed fire. It emerged, instead, as a 75-minute sea drama for the dualers.

Picture is disappointing mainly because of a poorly developed script and characters. Names of Edward G. Robinson, Victor McLaglen and Lynn Bari, for the marquee, aren't likely to dissipate the film's minus values.

Robinson plays the captain of an oil tanker, and McLaglen is his first mate. Miss Bari comes into the picture when she's picked up, along with other survivors, in the Gulf of Mexico after her ship has been torpedoed. Thereafter it's a conflicting story of romance between Robinson and Miss Bari, and the intrigues of wartime espionage in the gulf city of Tampico.

The script hasn't done right by Robinson, which is unusual for him since he generally can make the best of bad situations. McLaglen hasn't much to do, while Miss Bari lends a decorative touch. *Kahn.*

Two-Man Submarine

Columbia release of Jack Fier production. Features Tom Neal, Ann Savage and J. Carrol Naish. Directed by Lew Landers. Screenplay, Griffin Jay and Leslie T. White; camera, Lew Landers; editor, Jerome Thoms. At Fox, Brooklyn, dual. Running time, **62 MINS.**

Jerry Evans	Tom Neal
Pat Benson	Ann Savage
Dr. Augustus Hadley	J. Carrol Naish
Walt Hedges	Robert Williams
Gabe Fabian	Abner Biberman
Norman Fosmer	George Lynn
Fuzzytop	J. Alex Havier

A hollow attempt to capitalize on espionage efforts to decipher the secret of penicillin, "Two-Man Sub" is a standard dual meller employing all the familiar hoke ingredients.

Story tells of efforts by Japs and Nazis to wrest from American research workers on a South Pacific island the secret of the drug. Attempts are properly frustrated, but not until half the American group is killed off and the miscreants share a similar fate aboard a submarine.

Direction and acting fail to break through the unbelievable script.

Nine Girls

Columbia release of Burt Kelly production. Features Ann Harding, Evelyn Keyes, Jinx Falkenburg, Anita Louise, Leslie Brooks. Directed by Leigh Jason; Screenplay, Karen De Witt, Connie Lee; adapted by Al Martin from the play by Wilfrid H. Pettit; score, John Leipold; camera, James Van Trees. At Paramount, Brooklyn, dual, March 24. Running time, **78 MINS.**

Grace Thornton	Ann Harding
Mary O'Ryan	Evelyn Keyes
Jane Peters	Jinx Falkenburg
Paula Canfield	Anita Louise
Roberta Halloway	Leslie Brooks
Eva Shagan	Lynn Merrick
"Butch" Hendricks	Jeff Donnell
Alice Blake	Nina Foch
"Tennessee" Collingwood	Shirley Mills
Shirley Berke	Marcia Mae Jones
Capt. Brooks	Willard Robertson
Walter Cummings	William Demarest
Horace Canfield	Lester Matthews

Fairly diverting whodunit that enlists topflight glamour gals in cast, plus Ann Harding. Sans rapid paced action, which usually obtains in this type of flicker, it's likeable enough fare for dualers. With plenty of material among the gals for cheesecake and other exploitation angles should do moderately fell on twin bills.

Yarn is woven around a sorority group and their teacher. Brief vacation has been declared for a hiatus in a log cabin attendant to the initiation of two of the girls into the sorority. Upon arrival they learn that one of their group, Anita Louise, has been murdered on the way. Finger of suspicion points at Nina Foch and Evelyn Keyes.

Early spinning is somewhat slow and tedious, but when yarn hits its stride in the later reels it keeps rolling at a lively pace. The denouement is a nifty surprise.

Ann Harding gives a superb portrayal of the frustrated teacher. Her eloquent shading bespeaks well her years of experience in stage and film work. Evelyn Keyes turns in a neat job, while Willard Robertson gets the most out of the gentleman copper role. Bill Demarest is okay for laughs as Robertson's dumb assistant. Lester Matthews has the brief role of the slain girl's father. Jinx Falkenburg and the rest of the glamour group give good account in the lesser roles.

Direction by Leigh Jason is adequate for material at hand, and camera work by James Van Trees is remarkably good.

Miniature Reviews

"Follow the Boys" (Musical) (U). Name-loaded show biz saga, a cinch for big b.o.

"Tampico" (20th). Disappointing war drama; will need dual support.

"Two-Man Submarine" (Col). Lower dualer about espionage in the South Pacific.

"Nine Girls" (Col).—Likeable whodunit, with cast of glamor gals, that should hold its own on the duals.

"Jamboree" (Musical) (Rep). Entertaining dualer.

"Partners of the Trail" (Mono). Routine western, okay dualer.

Jamboree
(SONGS)

Republic release of Armand Schaefer production. Stars Ruth Terry; features George Byron, Paul Harvey, Edwin Stanley, Freddie Fisher band, Music Maids. Directed by Joseph Santley. Screenplay, Jack Townley from original by Townley and Taylor Caven; musical director, Morton Scott; editor, Richard Van Enger; camera, William Bradford. Previewed in N. Y., March 21, '44. Running time, **71 MINS.**

Ruth Cartwright	Ruth Terry
Joe Mason	George Byron
P. J. Jarvis	Paul Harvey
Sam Smith	Edwin Stanley

Freddie Fisher and His Schnickelfritz Band
The Music Maids
Ernest Tubb and His Texas Troubadors
Don Wilson
Isabel Randolph as Mrs. Uppington
Rufe Davis
Shirley Mitchell as Alice Darling
George "Shug" Fisher

Republic has come up with a rustic musical that should prove an entertaining dualer.

Ruth Terry is supported by a group of radio entertainers who dispense with the "corn" during the majority of the 71 minutes of "Jamboree." Seven songs, with several encores of some tunes, are played or sung by Freddie Fisher and his Schnickelfritz band, Ernest Tubb and his Texas Troubadors, and the Music Maids, who are joined by Miss Terry. Most notable of the tunes are "Jamboree," composed by Fisher, and "Maggie Went to Aggie," by Charles Henderson.

Plot deals with the tough luck Fisher's band meets in getting a job. Their manager (George Byron) walks out on them when he finds that their type music is not saleable. Byron learns that a prospective radio sponsor is interested in Tubb and his group, hies himself out to a farm, where they are supposedly employed, but finds they have left. He phones the Schnickelfritzers to come out to the farm and take the part of Tubb's outfit in auditioning for the sponsor. They get the job, but cannot get "availability certificates" to leave their essential farm jobs from Miss Terry, who is their employer. Tubb's outfit in the city takes over as Fisher's band, the climax coming with the mixup in identities being ironed out to everyone's satisfaction.

Other radio entertainers in the cast besides Fisher and his band are: The Music Maids, quartet from the Bing Crosby program; Don Wilson, in the film the sponsor's right-hand man, who is with Jack Benny's air troupe; Isabel Randolph, the Mrs. Uppington on "The Great Gildersleeve" radio stanza, and Rufe Davis, a standard vaude and radio turn. *Sten.*

Partners of the Trail

Monogram release of Scott R. Dunlap production. Stars Johnny Mack Brown. Directed by Lambert Hillyer. Screenplay and story, Frank H. Young; camera, Harry Neumann; editor, Carl Heinz. At New York theatre, N. Y., week of March 21, '44, dual. Running time, **53 MINS.**

Nevada	Johnny Mack Brown
Sandy	Raymond Hatton
Kate	Christine McIntyre
Joel	Craig Woods
Edwards	Robert Frazer
Dobley	Harry F. Price
Trigger	Jack Ingram
Lem	Lynton Brent
Baker	Marshall Reed
Duke	Ben Corbett
Cobly	Steve Clark
Applegate	Lloyd Ingraham

Conventional westerner provides plenty of action and also incorporates a minor mystery pattern to lend sustaining interest. Okay as dualer.

Plot deals with efforts of Johnny Mack Brown and Raymond Hatton, roving U. S. marshals, to clear up mystery surrounding the wanton killing of ranchers for no apparent reason. Denouement is reached after the usual slugging spree and free gunplay.

Hatton lends good support in quasi-humorous role. Direction and lenswork standard.

Myron Selznick's Career As Colorful As Scripts He Sold; Agent Dies at 45

Hollywood, March 28.

Myron Selznick, 45, one of the most colorful figures in the history of the motion picture industry, died March 23 in Santa Monica, Cal., following an attack of portal thrombosis. Rushed to the hospital four days previously, he was given eight blood transfusions but lapsed into a coma from which he never recovered.

Literally reared in the show business, Myron Selznick's comparatively short life was as dramatic and tumultuous as any story ever written for the screen, beginning as a rich man's son, plunging into sudden misfortune and struggling up again to success and wealth. It is the saga of a bold fighter.

Born in Pittsburgh and educated in New York's public schools and Columbia University, young Selznick could have wasted his youth as a wealthy young man-about-town, but preferred to work in show business. He had a $500 weekly spending allowance from his father, Lewis J. Selznick, powerful pioneer who had learned the inside workings of distribution and production the hard way. Myron Selznick went to work early in his father's home office. With this basic knowledge he moved into the Selznick production organization at the age of 20 and acquired a keen judgment of story and name values, which he used later to high advantage.

Producer

When the elder Selznick's huge fortune melted away in battles against opposing companies, Myron Selznick formed his own producing company and made films with such early-day stars as Constance Talmadge, Olive Thomas, Elaine Hammerstein, Bert Lytell, Owen Moore and Marjorie Daw, who later became his wife. His last two pictures, "The Common Law" and "Rupert of Hentzau," were among the boxoffice toppers in 1923. Business pressure by competitors finally folded up the Selznick company, and Myron moved to Florida with an idea of renewing his fortunes in the real estate boom.

Returning to Hollywood after the boom collapsed in Florida, Selznick became an agent, originally in partnership with Felix Young and subsequently with the late Frank Joyce. Up to that time agents were not highly regarded in the film industry, but Selznick immediately made the producers aware of its importance. The new agency took over the management of top players, directors and other personalities and hoisted salaries to levels hitherto unknown. He fought hard for his clients and one of them, Constance Bennett, attained the unheard-of salary of $30,000 a week.

Always a Fighter

His rugged battling with producers naturally caused resentment and at various times he was barred from major lots. It was said about town that his fighting spirit was inspired by his memory of what the film moguls had done to his father. Whatever the cause, Joyce & Selznick soon represented a large majority of the stars of Hollywood, who were attracted by the agency's constant demands for better salaries, better stories and better roles.

Aside from his agency, Myron invested heavy coin to help his brother David in the production, "Gone With the Wind." He also aided David with advice and counsel but continued to fight for higher salaries for his clients, even with his brother. In addition to aiding in the foundation of Selznick-International, Myron was instrumental in setting up other important independent companies, most recent of which was Hunt Stromberg Productions.

Myron was particularly loyal to the actors, directors, writers and others who stood by his father when the original Selznick film empire was broken by powerful competing interests of that time. That loyalty has never been forgotten, and many who worked in the original Selznick Enterprises have been protected in studio jobs or on the payrolls of the two boys for many years.

In ill health for the last few years, Selznick stayed away from his office a good deal but kept in close touch with his business at his home.

He was married to Marjorie Daw in 1929 and divorced in 1942. They had one child, Joan, now in school in the east preparatory to entering Wellesley. Also surviving are his mother, Mrs. Florence A. Selznick, and two brothers, David O. and Howard.

Funeral services were conducted by Rabbi Max Nussbaum in Beverly Hills. Active pallbearers were William Powell, Gene Fowler, Walter Wanger, Major Frank Lloyd, Pat O'Brien and A. Edward Sutherland. Honorary pallbearers included Walter Lang, William A. Wellman, Lewis Milestone, Edward J. Mannix, Adolphe Menjou, Harry Rapf, Ernst Lubitsch, Joe Nolan, Harry D'Arrast, Sigfried Marcus, Lester Roth, Ben Hecht and Harry E. Sokolov.

Myron Selznick Agency Will Continue; Other Agents Start Sniping

Hollywood, March 28.

Wishes of Myron Selznick will be carried out with respect to continuing business of his agency, according to participation plan being formulated just prior to his death. Agents Leland Hayward, Frank Vincent and Bert Allenburg have volunteered their services to estate executors in carrying on operation of Myron Selznick & Co. Selznick's will leaves a major bequest to daughter Joan, and his mother, Mrs. Florence A. Selznick. Other beneficiaries name several individuals, with private effects going to brother David. Trust fund created prior to death provides for a number of charities. Executors named are his uncle, Charles H. Sachs, David O. Selznick and the Bank of America, his brother being special executor.

Only a few hours after Selznick's death, a number of top agents, several of whom owed him debts of gratitude for his help in the past, started angling for his clients. While the Selznick agencies in New York and London are incorporated, his Hollywood business was entirely his own and some 100 or more of his motion picture clients were under contracts negotiated by him personally. These contracts expired with his death, leaving the clients without an agent if they decided to break away from the Selznick office.

Even before the funeral services there was much scurrying by agents to contact important Selznick players and induce them to turn over their business. One agent, formerly connected with Selznick is understood to have made appointments to meet two of the clients after the funeral. Another is reported to have asked a studio casting director to furnish him with a list of the dead man's players.

Rodgers

Continued from page 14

last-mentioned the most ambitious undertaking of the Metro studio.

While Metro has seven pictures coming up in Technicolor, the company's distribution chieftain said that color was being used only where stories lend themselves to it. Though predicting that his company will deliver more acknowledged money pictures through August than ever before in history, citing also that Metro films during the past 12 months have grossed more than those of any other distributor, Rodgers at the same time complimented competitors on also delivering better product than they formerly did. This is a healthy condition for industry generally, he observed.

Rodgers prophesied that Jimmy Durante "will become a big star of ours" and also that Margaret O'Brien will shortly rate as the company's topnotch featured player.

Kuykendall's Final Huddle

Washington, March 28.

Ed Kuykendall, MPTOA prexy, was here last Saturday (25) for a last-minute word on the Big Five motion picture consent decree with Assistant Attorney General Tom C. Clark.

Clark said there were no new developments and that he is still studying all proposals preparatory to putting on paper the Justice Department's final demands in the matter.

Please, Mr. Technicolor, Rush Those Prints!

©WDP

They're swamping us with dates—and requests for dates! ...We're stalling 'em off as best we can, but PUH-LEASE, MR. TECHNICOLOR, HELP! ... Sure we know there's a war on. Sure, we know the Manpower thing is tough on you, too... But Gee Whiz, can we help it if just about everybody in the country wants to see the picture right away?... Can we help it if more than 100 prints get tied up in that gigantic two-zone Midwestern Premiere throughout Iowa and Nebraska, and another hundred or so in that Buffalo-Rochester-Syracuse and the great New England area Premieres—not to forget the first runs for Easter at Broadway's Manhattan Theatre, in Washington and a dozen other spots? ...Can we help it if showmen just climb on our necks because they say people feel that "Snow White" is exactly what their patrons are crying for right now?...Of course not! ... So have a heart, Mr. Technicolor, and do your stuff—*but fast!*

WALT DISNEY'S

Full Length Feature Production

SNOW WHITE

and the SEVEN DWARFS

IN MULTIPLANE TECHNICOLOR

Distributed by RKO RADIO PICTURES, INC.

Literati

Ray Josephs' Expose

Random House now permitted to reveal identity of the author of "Argentine Diary: The Inside Story of the Coming of Fascism," due this spring. He's Ray Josephs, Buenos Aires correspondent for PM, Chicago Sun, and "Variety." Josephs has lived in Argentina for the past 10 years and knows the political, economic, and social aspects of the country thorouhgly.

Due to his refusal to buckle under to the fascists who now govern Argentina, he is at present a resident of a neighboring Latin-American country, from which he can cable his stories about the Buenos Aires regime without fear of censorship.

N. Y. Times Kudos the Schnoz

On the occasion of the first anniversary of the Jimmy Durante-Gary Moore radio show, John K. Hutchens accorded the Schnozzle an unqualified accolade in Sunday's (26) N. Y. Times, under the heading "Jimmy the Great." Radio editor's first paragraph ended with: "An old Durante addict might as well come out this morning and admit frankly that he hopes it (weekly broadcast) runs forever."

Commenting on Durante's comeback, Hutchens wrote: "It couldn't have happened to a nicer guy and it is agreeable to think, that radio has played a part in the return of a truly great performer . . . he is one of those players for whom you feel a great good will, as Joe Cook was." Predicted that Durante will be even better when television gets into real stride.

Distaff Side, 100%

Maxine Keith, Mutual network writer and commentator on events of general interest to women, chosen out of 117 w.k. women journalists under consideration for editorship of the Scarsdale (N.Y.) Inquirer, only newspaper completely owned and operated by women. Miss Keith is holding the offer in abeyance, while deciding if she can continue her radio commentary in addition to taking the job of editor.

Hellinger Set To Go

Mark Hellinger has all the credentials necessary from Admiral Nimitz's staff as a Hearst war correspondent, and he's set to go to the South Pacific.

This means a hiatus for his Warner Bros. film producing contract. When Hellinger returns he may make other studio deals, according to one report.

Spivak Vice Lyons

Lawrence Spivak, publisher of American Mercury, may tackle editing his own monthly mag, when Eugene Lyons departs in June. Latter is slated for a new Hillman publication.

Mags' Waiting List

Waiting list for subscriptions to certain of the slick magazines has come to pass because of the paper shortage. Attempts to enter new subs get the courteous reply, "We will put you on the waiting list."

Boston's "Strange Fruit" Ban

Boston, March 28.

Lillian Smith's "Strange Fruit" (Reynal & Hitchcock) was banned in Boston this week but by the booksellers, not the police.

This new twist to an old tale came about when Police Commissioner Thomas F. Sullivan, having been approached on the subject by an irate man who found his daughter reading the book, walked into the Old Corner Bookstore and asked a salesman if he thought that the language on a certain page of the book fit reading. Richard Fuller, owner of the store and head of the Board of Trade of Boston Book Merchants, immediately called a meeting of the group and the booksellers of the city voluntarily removed the books from their shelves. About 2,500 had already been sold.

"Strange Fruit" is thus not banned in Boston; you just can't buy it from the regular book stores. The book, however, is still very much available.

Walker's Defense Re Varga Girl

Without specifically mentioning the famous Esquire-Varga Girl case, Postmaster General Frank Walker has treated himself to a defense of his position on the second class mailing privilege in his annual report just sent to President Roosevelt.

"There are differences of opinion among good people," he stated, "as to whether certain publications cater to those who seek impure intellectual pleasures and where they endeavor to differentiate between 'mirth and indecency' and 'wit and licentiousness.' Publishers of such magazines as a rule go as far as they

(Continued on page 46)

German Musical Film Is Flop in Mexico City

Mexico City, March 28.

Doesn't pay in Mexico to try the exhibition of a German film, even one that lacks propaganda and is nearly all music. This was demonstrated by yanking after one-day showing of "Great Operetta" at Cine Lindavista, suburban first-run cinema. Censors okayed the pic, holding it harmless and of musical value. But the public wouldn't buy it.

Was distributed by EMA Films, headed by Gen. Juan F. Azcarate, ex-chief of Mexican army air force and Mexico's last minister in Berlin.

United Amus. (Can.) Has $187,136 Net Profit

Montreal, March 28.

Annual report of United Amusement Corp., Ltd., for year to Dec. 31, 1943 shows net earnings of $187,136, equal to $2.31 per share on each of the 80,829 no par value shares outstanding. This compares with net of $123,124 or $1.52 per share in previous year. Gross income was $1,257,407 compared with $1,111,898. Dividends of 80c per share were paid during 1943, same as in preceding year. Earned surplus now stands at $516,387 against $393,914 in 1942.

Balance sheet as of Dec. 31, 1943, shows current liabilities of $115,469, indicating net working capital of $454,130 as against $312,071 previous year. Taxes, licenses, income and excess profit income tax totalled $748,584 as compared with $683,654 in 1942.

Report states that the mortgage payable on Strand Theatre as of Dec. 31, 1942 amounting to $100,000 was entirely liquidated during 1943, and $15,000 paid off first mortgage of the Theatre Francais in that year while $5,000 was paid off the balance on February 1, 1944. The Corporation operates 15 neighborhood houses in and around Montreal in addition to above two.

UA Opening Up in Near East

United Artists is planning to open offices immediately in the middle east.

Al Lowe, manager in South Africa for UA, is going to Egypt to arrange distribution setup in Cairo and also in Tel-Aviv, Palestine. Offices in Beyrouth, Syria, may follow shortly.

Aussie Govt.'s Nix On Rental Hike Nips 'Bell'

Sydney, March 28.

Professor Copland, price commissioner, has prohibited an admission price increase for any Australia cinema showing a special film. Ruling places a complete taboo on upped admissions for "For Whom the Bell Tolls" as planned by Paramount.

Par had sought approval for a boost on rental for "Bell," with some exhibitors protesting the hike. Paramount planned to show the picture day-date in Greater Union's State and Dan Carroll's Prince Edward, both big houses here. Terms outlined on the deal called for 70-30, with the admission tilt reportedly figuring in this arrangement. Likely terms will be revamped unless Par decides to hold up release of "Bell" until after the war and present restrictions laid down by Aussie government.

Shortage of Raw Stock Slows Up Argentine Prod.

Montevideo, March 28.

With one studio already closed and others about to shut down, Argentine producers again are appealing to their own government and to U. S. for raw film stock. Amount of stock available in Buenos Aires is reported barely enough to keep cameras grinding, without making anything like the number of prints needed on commercial distribution or maintaining local production skeds, already cut from last year.

Present state of relations between Washington and B. A. hasn't cleared the export hurdles for additional raw stock. Producers, realizing their shipments of stock are held up for politico reasons, don't know where to look for sympathy. Argentine government has intervened on distribution of any film stock that has come in. Understood that the stock assigned to U. S. distribs in Argentine hasn't been touched, but the government has strict control over all pencilled in for Argentine. No objection to this but trade observers claim officialdom has nabbed the greatest share of film stock for local newsreels, and that it has converted this into official propaganda.

These local newsreels are doled a week's supply of stock each time to assure bouquet tossing for anything the regime wants lauded. Much of this praise has been strictly local but the anti-U. S. angle is not overlooked. Also new laws requiring that Argentine newsreels be shown and ordering kick-backs of taxes to theatres concentrating on native product actually amounts to discrimination against U. S. reels and features.

Hence, it's wondered why U. S. should ship in vital film stock when used not only to furnish competition for American distribs but to openly discriminate against U. S. films and propagandize against United Nations. Producers' Association of Argentinas has requested an explanation and immediate distribution of raw stock on hand. Claimed that work has halted on three productions and several hundred persons are now out of work.

Current London Shows

London, March 28.

"Acacia Avenue," Vaudeville.
"Arc De Triomphe," Phoenix.
"Arsenic & Old Lace," Strand.
All Star Variety, Palladium.
"Alice in Wonderland," Scala.
"Blithe Spirit," Duchess.
"Cradle Song," Apollo.
"Druid's Rest," St. Martin's.
"Dancing Years," Adelphi.
"G'nite Ladies," Whitehall.
"Ideal Husband," Westminster.
"It's Time to Dance," Lyric.
"Junior Miss," Saville.
"Lisbon Story," Hippodrome.
"Love For Love," Haymarket.
"Love Racket," Vic Palace.
"Mr. Bolfry," Playhouse.
"My Sister Eileen," Savoy.
"Old Chelsea," Winter Garden.
"Panama Hattie," Piccadilly.
"Pink String," Duke of York's.
"Shall No Night," Aldwych.
"Soldier Xmas," Wyndham's.
"Something in Air," Palace.
"Strike a New Note," Wales.
"Sweeter Lower," Ambassador.
"10 Little Niggers," C'brid.
"While Sun Shines," Globe.

Mexican Producers Call Stoppage Pending Settlement of Internal Row

Mexico City, March 28.

Most drastic action ever taken here by film producers to enforce a work-peace is now underway with the stoppage of all film production until a dispute among film employees is settled.

Friction arose when players abandoned the National Cinematographic Industry Workers Union to form their own union. Powerful Mexican labor circles called the production stoppage "undemocratic," but the order by the Producers Assn. obtains until the workers get together.

Suspensions of several players are seen.

Bank Gets 20 Mex Houses

Washington, March 28.

National Bank of Mexico has taken over control of a chain of 20 picture houses in Mexico City.

Circuit includes three first-run, four second-run, four third-run and nine "pop price" houses.

George Black's Latest Palladium Revue Set

London, March 2.

George Black's new Palladium revue, which has been held up due to Tommy Trinder's picture and ENSA work, is now definitely set for middle May, with Palladium keeping vaude policy till then. Geraldo's band is latest additition to cast with Trinder.

Black's other show, "Strike a New Note," at Prince of Wales, is now skedded to fold early April, completing over year's run. Probably two units of cast, one headed by Sid Field, will do six weeks for ENSA, to comply with Theatres War Service Council's commitment.

Meanwhile, Black is going to test his straight play yen. This one, a murder play, will star Anne Todd.

Hoyts (Aussie) Pacts For Gaumont Film

Sydney, March 28.

Renewal pact between Hoyts circuit and Gaumont-British Dominions just signatured, covering product from Gaumont, Gainsborough and Two Cities producers, gives British screen fare an assured Australian outlet for the next two years via Hoyts' best theatres. J. Arthur Rank is interested in most of this product.

Pact is viewed as timely in view of recent pressure from London that American film interests do not monopolize Aussia screens.

Ernest Turnbull signed contract for Hoyts.

Robert Wolff's Farewell Feed Given Light Touch

More than 800 turned out for the testimonial farewell dinner to Robert S. Wolff, RKO's newly appointed managing director for Great Britain, at the Waldorf-Astoria hotel, New York, last Tuesday (21).

Sam Rinzler, toastmaster, commenting on several speeches, said it was the finest testimonial dinner to Ned Depinet he had ever attended. Phil Reisman read a telegram from himself, eulogizing Wolff and congratulating himself for having given Wolff his executive post years ago. Louis Nizer, who spoke on the subject of what to do with Germany, described Rinzler as the only speaker who accompanies himself with a running commentary on his own speech.

Wolff was presented with a silver tray from the theatre owners of the New York exchange area, a gold cigaret case and lighter from the RKO Family Club, and a Jewish prayer book from the Fabian circuit. He also received some Times Square sand, in a bottle.

Nips' Theatres Shut

Washington, March 28.

Nips have shut down 9,800 theatres, tea houses, Geisha houses, niteries, etc., for the duration. Included are the big Tokio Kabukiza and Imperial theatres. Many of the places, particularly in Tokyo are being converted into living quarters for the war-crowded population.

Two large theatre chains—the Shochiku Co., with 592 film and legit houses, and the Toho chain with almost as many—are said to have been squeezed heavily.

Ditto the Nazis

Reports here from neutral European sources are that the New theatre was burned down, and the Wilhelm theatre badly damaged during the recent raids on Stuttgart. It is claimed that Hamburg has restored a fair number of picture houses and legit theatres for daily performances.

Berlin, under almost constant air raids, is trying hard to keep its theatres open to help people forget their troubles.

John Baxter Leaves British National To Launch Own Company

London, March 2.

John Baxter, one of top producer-directors in England, has resigned from British National Films with whom he has been associated since company was formed. He is launching own company, to be known as John Baxter Productions, to be headed by Sir Harry Brittain. Baxter will be managing director. Several more English names will be added to the company later.

Understood his first picture will be "Dreaming," slapstick comedy, written by himself and Bud Flanagan, with Flanagan and Allen starring. Pic skedded to start early in May, with British stars now on holiday since "Hi-De-Hi" closed.

Company's next production will be story based on exploits of famous 51st Highland Division, providing war does not interfere with close contact to this division. Releasing setup still undecided but understood that Columbia Pictures is likely to be its American distrib.

HOYTS (20TH) TAKES OVER 26 AUSSIE NABES

Sydney, March 28.

Hoyts circuit has completed takeover of 26 key suburban picture theatres in New South Wales. Theatres were owned and operated by Western Suburbs Cinemas, Ltd., independent unit.

Hoyts now has 140 deluxe key city theatres and neighborhood operations.

National Theatres, which is now wholly-owned by 20th-Fox, holds a substantial stake in Hoyts.

Korda Looks Ahead On Writers for British Prod.

Sir Alexander Korda, though limited to three productions for Metro in England during the next year, now has some 25 of Britain's top writers under option.

Understood that under this arrangement authors are given retainers in return for which Korda gets the first look at anything they may write.

Under Korda's elaborate post-war plans for Metro production in Britain, when a schedule of six or more pictures annually is considered possible, most of these writers would then be given regular studio assignments.

Psychological Study Play Has Even London Chance

London, March 28.

"This Was a Woman," legiter which came into the Comedy March 15, is given a 50-50 chance of catching on. It is a psychological study. Play was warmly received at the preem.

U Gets Added Aussie Deal

Adelaide, Feb. 16.

Fullers and Universal have come to terms covering U product at Majestic, Adelaide, with "Phantom of Opera" probably first to play house under new setup.

Greater Union has had first call on Universal fare in the past, but G. U. is allowing Universal to take advantage of additional release outlet.

EDITOR WANTED

Shipyard near New York seeking editor for established daily yard newspaper. Must be quick, interesting writer familiar with print shop routine. Interested in people. Woman or 4-F male acceptable. Reply in full giving background and experience. Send photo if available. Box No. 600, Variety, 154 W. 46th St., New York 19, N. Y.

THEY ST
AND CH

CHARLES K. FELDMAN presents

Follow the Boys

STARRING

GEORGE RAFT ★ VERA ZORINA

Guest stars in the order of their appearance:

JEANETTE MacDONALD ★ ORSON WELLES' Mercury Wonder Show
MARLENE DIETRICH ★ DINAH SHORE ★ DONALD O'CONNOR
PEGGY RYAN ★ W. C. FIELDS ★ THE ANDREWS SISTERS ★ ARTUR RUBINSTEIN ★ CARMEN AMAYA and her Company ★ SOPHIE TUCKER
DELTA RHYTHM BOYS ★ LEONARD GAUTIER'S BRICKLAYERS

These famous bands

TED LEWIS AND HIS BAND ★ FREDDIE SLACK AND HIS ORCH.
CHARLIE SPIVAK AND HIS ORCH. ★ LOUIS JORDAN AND HIS ORCH.

with

Grace McDonald ★ Charles Butterworth ★ Martha O'Driscoll ★ Charley Grapewin ★ Elizabeth Patterson ★ Maxie Rosenbloom ★ Regis Toomey

Original Screenplay by Lou Breslow and Gertrude Purcell

Directed by EDDIE SUTHERLAND

Produced by CHARLES K. FELDMAN • Associate Producer ALBERT K. ROCKETT

"RED CROSS DRIVE! COLLECT AT EVERY PERFORMANCE EVERY DAY, MARCH 23 THROUGH 29."

OOD UP EERED!

REPRESENTATIVES OF ALL BRANCHES OF SHOW BUSINESS WITNESS ONE OF THE MOST THRILLING PREVIEWS EVER HELD

The terrific welcoming din which greeted the presentation of "FOLLOW THE BOYS"... Show Business' Own Tribute to Show Business... at Broadway's Palace Theatre at midnite last Monday, proves that this is not only one of Universal's biggest money productions but that it is also one of the most significant pictures ever made.

Everybody in show business helped to make this preview of "FOLLOW THE BOYS" a gay, festive, wonderful tribute to the grandest entertainment UNIVERSAL ever gave you.

P.S. Be sure to attend the special trade preview in your home territory on April 3rd.

MPPDA Pledges Films' 50th Anni Celebration; Adopts Hays' Report

Besides stressing the film industry's vast contribution to the war effort at home and armed forces everywhere, Will Hays' 22nd annual report as head of Motion Picture Producers & Distributors Assn., last Monday (27) highlighted alertness of the picture business to advances in highly technical fields, especially television, progress made in advancing the industry's co-operation with educators and the international situation as regards U. S. films in the post-war era.

In addition to sketching the work of Eastman Kodak, ERPI division of Western Electric and RCA, Hays' report touches on television, stating that "All film companies have a potential interest in what must, indeed, be of such future concern."

His report on the status of industry's educational effort reveals the American Council of Education and film business confabs recommended that a Commission on Motion Pictures in Education be established and that funds were appropriated by the industry to finance a 5-year program.

Educational Films

Six national educators make up this commission with offices established at Yale and Mark A. May, of Yale University, acting as organizing director of program. Result of the commission's work will be made available to all interested in production, distribution and use of educational films.

Frozen Coin

Hays' report outlines how the frozen money situation was cleared up in all foreign countries excepting North Africa and China where restrictions temporarily continue, clearing up a big industry headache. Unfavorable factors such as mounting taxes, quota restrictions and forms of censorship continue in the foreign market but that those were being largely offset by favorable developments. Latter include the universal recognition of motion pictures as an essential service in the war effort and continued popularity of U. S. films in all foreign markets where allowed to show.

Hays gave a complete resume of the industry's participation in the war effort.

Endorsement of the plan to fittingly celebrate the 50th anniversary of the Motion Picture Industry was unanimous. Members and directors present made a generous appropriation to carry the anniversary of the first motion picture exhibition into effect. Adolph Zukor gave suggestions from his personal experience concerning the significance of the 50th anniversary.

Session only made brief discussion of the international situation and the industry's educational program, carrying forward both topics to the adjourned session slated for next April 14. Directors reelected Hays as president; Carl E. Milliken, secretary; George Borthwick, treasurer, and F. W. DuVall, assistant treasurer.

Those attending the Monday meeting were Nate Blumberg, Borthwick, Jack Cohn, Earle W. Hammons, Hays, N. Peter Rathvon, Nicholas Schenck, Harry D. Buckley, Austin Keough, William C. Michel, Milliken, Sidney Schreiber, T. Kennedy, Stevenson and Zukor.

Hays' annual report covering Production Code Administration admitted wartime relaxation of certain regulations (undoubtedly referring to swearing in some pictures) but that despite many difficult and involved stories, PCA maintained its usual high moral standards for the screen. Hays office directorate heard three decisions appealed from PCA, same being approved later when cuts had been made. Report cites that one feature was finally rejected, but does not name it. Also that seven completed features, originally rejected, were successfully revised and approved, 16 scripts, originally rejected, were revised and approved.

PCA approved only 417 features compared with 546 in 1942 and 568 in 1941. Decline in melodramas was outstanding, going from 215 in 1942 to only 87 in the past year. Greatest increase was in comedies, number increasing from 65 in 1942 to 109 in the past year. Of this total, biggest hike was in musical comedies, rising from 30 in the preceding year to 67 in 1943. Crime stories dipped from 17 to 7 and westerns from 112 to 83, latter being 1943 figures. Farce comedies also lost heavily, dipping from 27 in 1942 to 9 last year.

Picture Grosses

Continued from page 16

PROVIDENCE

$7,000. Last week, "Lady Death House" (PRC) and vaude headed by Sleepy Hollow Gang, steady $6,800. House switching to straight films on April 6.

Majestic (Fay) (2,200; 30-50)—"Sullivans" (20th) (2d wk). Strong $14,000. Last week, snappy $17,000.

Metropolitan (Snider) (3,200; 36-59)—"Rosie Riveter" (Rep) and Woody Herman orch heading stage show for three-day weekend run. Wham $11,000. Last week, "Million Dollar Kid" (Mono) and Sonny Dunham orch on stage, nice $8,500.

State (Loew) (3,200; 30-50)—"Knickerbocker Holiday" (UA) and "Two Man Submarine" (Col). Steady but not sensational at $12,000. Last week, "Rationing" (M-G), nice $16,000.

Strand (Silverman) (2,000; 30-50)—"Cover Girl" (Col). Second week started Monday. First sesh, terrific $16,000.

Storm Sloughs Omaha; 'Sullivans' Only $8,500

Omaha, March 28.

Heavy snowstorm and blizzard last Sunday bopped biz all around. Even Earl Carroll's "Vanities" with "Top Man" at Orpheum was hard hit. "The Sullivans" at the Paramount also suffered particularly.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—"Top Man" (U) and Earl Carroll's "Vanities" on stage. Nice $16,000, and plenty good, considering storm. Last week "Lodger" (20th) and "Sing Jingle" (U), big $12,800, remarkable for straight film policy at 15-55c scale.

Paramount (Tristates) (3,000; 15-55)—"Sullivans" (20th). Also bopped by blizzard; good $8,500. Last week "Rationing" (M-G), light $8,000.

Brandeis (Mort Singer) (1,500; 15-55)—"None Shall Escape" (Col) and "Hey Rookie" (Col). Okay $6,000 or near. Last week "Around World" (RKO) and "Women Bondage" (Mono), good $6,800.

Omaha (Tristates) (2,000; 15-55)—"Crazy House" (U). Fairish $8,000, not bad but not big. Last week "Standing Room Only" (Par), moved from Paramount and with one day out for roadshow, good $8,800.

Free World

Continued from page 1

Telecommunications Division have been extended to include the international aspects of commercial motion pictures. De Wolfe, therefore, points out that if the philosophy of freedom to see is adopted, with television in mind, it is logical that it shall be extended to include motion pictures, within the limits of the morals codes of the individual countries, of course.

"Setting up artificial barriers destroys freedom," he added. "We are striving for freedom of thought, and freedom to read, as well as the other two. There is no comparison between the potential audiences reached by motion pictures and those who listen to short wave radio.

"In addition, it must be remembered that the medium of motion pictures, which best represents our way of life, costs the Government nothing, in fact brings in revenue, contrasted with the large sum of money spent on radio short wave."

De Wolfe, with the assistance of George Canty, is making extensive post-war plans to see that our product in motion pictures gets into Europe with the least possible amount of restrictions. At present, of course, the activities are concerned principally with Latin America and with the few neutral European countries. Canty, who recently returned from the Argentine, pointed out that, despite the unpredictable censorship there, motion pictures enjoy a popularity equal to that in this country.

"Upper class Argentines," he said, "normally go to the motion pictures three times a week. They are very international in their point of view and enjoy almost anything. However, many Hollywood products are completely alien to them. They understand, for example, slum scenes as depicted in films, because they have slums of their own. But they are horrified by the behavior of our teen agers."

Canty also emphasized the greater drawing attractions of films as compared with radio. "Few South Americans," he said, "like a Fred Allen or a Bob Hope on the air, but they all go crazy over Mickey Rooney." Both De Wolfe and Canty indicated that Hollywood products aimed for export after the war will have to bear in mind the difference in customs and standards of the many countries and be universal in appeal.

Ringling Circus

Continued from page 1

of the founding fathers' era and still has something for the boys. The girls fill out their costumes well; and they're costumes that wouldn't be out of place in a Broadway musical.

Circus took a flier in modernism and streamlining a few seasons ago, when a younger branch of the Ringling clan was in control. There was a Stravinsky score, Norman Bel Geddes decor and John Murray Anderson staging. By coincidence or not, that was a season of headaches. Labor strife and fires beset the management.

Now the organization is in the hands of Robert Ringling, Aubrey Haley and Mrs. Charles Ringling. The pendulum swung back last year, but it has gone even further this spring. Even the trained seals are back. And that ain't bad, according to audience reaction.

The present producers, however, have been smart enough to retain some of the progressive ideas in staging introduced by their immediate predecessors. Costuming is brilliant, lighting is slick, and there is enough pageantry to show that the circus is not relying entirely on warmed over material.

Glorifying a Clown

Top billing goes to "Panto's Paradise," a 15-minute spectacle that takes the place of the old grand march. It is the only production number ever to be built around and glorify a clown—Emmett Kelly, the sad-faced comic who has entertained millions.

Predominating in the spectacle is the thought that the clowns rule supreme and, as the climax, Kelly himself rides in a float of rose-colored clouds, where he sits on the throne in paradise.

First stellar attraction is Alfred Court's wild animals. Assisted by May Kovar in one ring and Harry Kovar in another, the master puts his beasts through the paces as of yore. He handles the big boys himself, in the middle arena and the others take care of mixed cats in the other pens.

The Wallendas, with their top-of-the-tent tight wire act, have added nothing this year, but they didn't have to. The act still rates as exciting.

Precision horsemanship is displayed by the Ostermaires, Los Aseveras and the Bradnas. Again vivid costuming adds interest.

Capt. Roland Tiebor's trained seals all but stole the show. The act neatly combines skill and comedy and pulls its major laughs with the animals tooting off snatches of "America" on musical horns.

Lelage, the blonde aerialist, is back with her marathon overhand routine at the top of the tent. She whipped off 72 at the opening show as a warmer-upper. Also at his old stand is Harry Rittley, master of the toppling table, who has been tumbling ever since grandpap saw his first circus.

The Royal Repenskis, their male members reduced by the war, still are able to muster a troupe of 11 for their set-to with bareback riding. Adriana & Charley, tamberline act, share the stage with the De Ocas and Lopez. Victoria, Rietta and Torrence have added a thriller to their swing act at the tent's top.

Something new had been added to the horse acts, also. Eight percherons are used in the middle ring, with Arturo Knoyot as the ringmaster. Ted Elmulndt and Gordon Norton put ponies through their paces in the other rings.

The Brannock troupe (actually the Wallendas on terra firma), in a novelty ladder act; the Four Macks, girl skaters; the Nattio troupe of Chinese wire-walkers; theh Donegan troupe of skaters and the Karrel troupe, tumblers, share the five stages for an eye-filling 10-minutes. Each scores, and strongly.

Victoria and Torrence are starred in a number called "The Couple in the Comet," a new eye-filling spectacle, and the three-hour show closes with "Changing of the Guard," number introduced last season.

Pix On Show Biz

Continued from page 3

past few months, studios have been jostling one another in their eagerness to celluloidize the outstanding figures and names in every phase of the show world in America.

In many of the forthcoming biographical dramas, those still active will enact themselves as a generation of theatregoers has known them—Cantor, Jolson, Ted Lewis, George Jessel, George White, Jerome Kern, Cole Porter—while in the case of personalities who are now but a remembered name in the gallery of immortals, the impersonations will be by top players of today.

Eddie Cantor's "Show Business" for RKO, to be released in May, is one of the most colorful and intimately expressive in the forthcoming gallery of self-portraits. It encompasses some 30 years of Cantor's career, with Cantor producing the picture, as well as starring, and carrying along numerous fictional characters to portray the atmosphere and the general national background of the time.

Ted Lewis' "Is Everybody Happy?" in which he is himself, already is in release by Columbia.

"The Life of Will Rogers" is awaiting the go signal at Warners, on producer assignment to Mark Hellinger, as soon as impersonator of Rogers can be decided upon. Script, by Sam Hellman, has been completed for some time. Casting problem in this instance is difficult. Life of the cowboy-author-actor-wit will be authentically presented from young manhood to tragic death in Arctic plane accident.

Gershwin Saga

George Gershwin's outstanding career is incorporated in "Rhapsody in Blue," named for one of his memorable pieces, also a Warners release of a Jesse L. Lasky production. Robert Alda portrays Gershwin.

Al Jolson's entertainment life will be mirrored in his own enactment in the Columbia picture under production supervision of Sidney Skolsky.

Cole Porter's songwriting impact on the theatre world will be seen and heard in the story of his life and music, titled "Night and Day." It will be a Hal B. Wallis production for Warners. Porter helped arrange the material and worked on the script.

The romantic-dramatic narrative of Marilyn Miller is to be projected in a picture called "Silver Lining," on the production schedule of Jerry Wald at Warners. Among those mentioned to enact the role are Mary Martin, Ginger Rogers, Alexis Smith, Joan Leslie.

Nora Bayes' life story is narrated in "Shine On Harvest Moon," a title nostalgic of the singer and her heydey. Picture has been completed with Ann Sheridan as star, Dave Butler directing, and William Jacobs as producer.

Dramatic phase of Helen Morgan's career is contemplated in "Melancholy Baby" at Warners, but production plans depend upon clearance of rights, not yet achieved.

Biog of George White of the "Scandals" has been written for screen by Ralph Spence, and B. G. De Sylva, executive producer at Paramount is understood to be interested. Period covered is from White's first ventures in show biz up through the heydey of his "Scandals."

Celeb Package

In "A Night at Tony Pastor's," now titled "Strolling Down the Avenue," Warners contemplates recreating various well-known early American show figures. Ann Sheridan also stars in this one, with Jack Chertok handling production.

David O. Selznick has in mind the saga of Sara Bernhardt, with Ingrid Bergman in the name role.

The Dolly Sisters are scheduled to have their career portrait taken at 20th-Fox. George Jessel is mulling possible production of life of Rachel, French tragedienne, once done in silents by Pola Negri.

Metro has on its schedule the rights to Honey Boy Evans, minstrel man, who was to have been impersonated by Mickey Rooney before latter's induction into service, but role now will be recast.

Edward Small has shown renewed interest in doing "The Life of Rudolph Valentino," with George Raft having recently been considered as the foremost probability for the role.

Warners, which with 20th-Fox has shared the most prolific output of biographical dramas, are presently out in front with greatest number of pictures completed or preparing about show world personalities.

Recent surge in films of this nature started at Warners with the James Cagney starrer, "Yankee Doodle Dandy," the authenticated narrative of George M. Cohan's life.

In pre-production stage, also, is the life of D. W. Griffith from a biographical original by Lillian Gish.

Complementing the array of performers in the gallery being filmed is the career and personality and influential imprint upon show business of "Variety's" *Sime*, now in preparation for the screen at Warners under the title, "Mister Broadway." In the film account of the founder of "Variety" many other notables of the entertainment world will be shown and named by name along the elder and the newer Broadway. Abel Green, editor of "Variety," authored "Mister Broadway."

So, in increasing numbers and with all the arts of the showmanship they helped develop, the great and glittering names of the amusement realm—the men and women who helped condition their country as well as reflecting its styles of entertainment and relaxation on stage, on screen, on band stand, at the mike, in niteries—will be paraded across the screen of 1944-1945 as its most engrossing figures.

Pix Fiction

Continued from page 3

lished or otherwise showing promise, for similar arrangements.

20th-Fox financed the authors of "Dragonwyck" (Anya Seton) and "Centennial Summer" (Albert Idell) last year, and is planning more deals of this type as a result of the two winners which were obtained by the studio. Paramount recently signed several writers for the scripting mills, while Warners and RKO have also added to the writing staffs.

Thus, major studios will be looking to originals written specifically for the screen or for eventual book publication, for a larger proportion of screen material.

Indicative of the restricted output of new fiction, Houghton, Mifflin is reported devoting nearly 70% of the company's entire paper stock allocated for fiction to meet the demands for a single book—Lloyd Douglas' "The Robe" (Frank Ross-RKO). Same publishing house is also putting out "Dragonwyck" (20th-Fox) which is reported hitting around 150,000 copies in a relatively short period. Macmillan, it is understood, plans to put off publication of some 20 to 25 books from spring until next fall.

With non-fiction currently exceeding all previous sales records or expectations, publishers are not inclined to divert paper stocks from this type of publication for fiction. Non-fiction is less speculative, and with sales virtually insured, there is little inclination to increase fiction output.

Film execs believe that some of the non-fiction books are likely to prove suitable for the screen.

Performer Squawks

Continued from page 1

are deposited at their homes or hotels after the shows, was "not an isolated instance."

"They make sure we get here on time," Haley declared, "but this is what happens many times after we do our stints. They drop us like a hot potato. Why, I do not know. But I do know who is at fault—the officers in special service who arrange for these trips."

Several film stars on the Coast refuse to entertain at certain camps out there, because of the treatment accorded them when they are tired out after a show by officers at these bases. They do not seek special privileges, but feel they are entitled to the same consideration after their performances, as before, according to Haley.

Rep's Rolling Record

Hollywood, March 28.

June will be the biggest month in the history of production on the Republic lot, with two high-budget musicals, "Brazil" and "Atlantic City," and a number of westerns and serials filling the sound-stages.

Studio writing mill is now at an all-time high, with 31 scribes working on 16 screenplays.

JANE WITHERS
MY BEST GAL
JIMMY LYDON
FRANK CRAVEN • FORTUNIO BONANOVA
FRANKLIN PANGBORN
ANTHONY MANN—Director
SCREEN PLAY BY OLIVE COOPER—EARL FELTON
ORIGINAL STORY BY RICHARD BROOKS
A Republic Picture

Blumenfelds Add 2 More Houses; Theatre and Exchange Briefs

Los Angeles, March 28.

Theatre holdings rated at $500,000 in Napa, Cal., were sold by Lawrence Borg to Joseph and Abe Blumenfeld. Sale includes the Fox, a 1,300-seater, and the Uptown, seating 1,250.

Blumenfelds operate 30 theatres in California. Borg has recently sold a number of his houses, but will continue to operate extensive holdings.

Fox-W. C.'s Addition

Hollywood, March 28.

Palo Alto Theatre Co., Fox-West Coast subsidiary, has purchased the Sequoia, Redwood City, for approximately $200,000.

Operation of the first-run house has been handled under lease for some time by the circuit, which owns and operates the Redwood theatre in the same town.

Willingham Metro St. Louis Mgr.

St. Louis, March 28.

J. F. Willingham, former manager of Metro's Memphis branch, in as manager of exchange here this week, succeeding John X. Quinn, resigned because of health.

B. T. Ely, for years with Commercial-News, Danville, Ill., new manager, Palace, Danville, succeeding Henry Hachat, recently inducted.

H. F. Green new manager Lyric, Greenville, Ill., under recent reorg of company.

15% Pay Hike in Seattle Houses

Seattle, March 28.

War Labor Board has okayed request of theatre men and union for pay increases for ushers, doormen and cashiers. New 15% hike gives $20 to ushers and $25-$30 for cashiers and doormen on average.

Phyllis Ann Meyers, ex-soloist at Trianon ballroom, named assistant ad manager for Sterling circuit.

Vic Gauntlett, ad manager of Hamrick-Evergreen circuit, and Carl Mahne, assistant to Circuit Manager Al Rosenberg, are back from a 10-day trek over chain. As a result, certain smaller towns will put more of budget into radio and less in newspapers.

Radio results have been flattering, especially pictures that need exploitation, reported Gauntlett. Newspapers are still liked by the theatre chain, with radio for main selling job on films needing extra bally.

Loew's Conn. Changes

Following managerial changes in Loew's theatres in Connecticut announced by Joe Vogel: Morris Rosenthal, Poli theatre, New Haven, succeeds Robert Russell, resigned; Harry Rose, Lyric theatre, Bridgeport, to Majestic; William Brown, manager Loew's Canton, to manage Poli Bijou, New Haven, succeeding Sidney Kleper, to armed forces; Walter Kessler, ex-manager of Loew's Canton, returns to former post after medical discharge from Army.

New Interstate Femme Manager

Fort Worth, March 28.

Hazel Hayes, recently added to Interstate Theatres staff here, made manager of two Interstate houses at Arlington, near here. She's first woman elected director National Auditorium Managers Assn.

Another Femme Mgr.

Cedar Rapids, March 28.

Will S. Collier, manager of Palace, Waterloo, Ia., resigned and returned to Cedar Rapids, Ia. Succeeded by Bea Reisner, formerly his assistant.

George A. Smith's Swing

George A. Smith, Paramount's western division sales manager, on a two-week tour of exchanges, including Chicago, Kansas City and St. Louis.

Jules Fields, 20th-Fox special exploiteer, who returned last week from assignment in Denver, left Sunday (26) for Chicago on another special assignment. He's son-in-law of Al Selig, Universal exploitation manager in Washington.

Alan F. Cummings, in charge of Metro exchange operations, is on indefinite leave following recent illness.

The Gaiety and Centre St. theatres, Trenton, N. J., have been taken over by Maurice J. Ellis of Philadelphia, who bought the Gaiety and is leasing the latter house from the Hunt interests of Wildwood, N. J.

Deal was handled by Berk & Krumgold, N. Y. theatre realtors, who recently sold the Rockland theatre, Philadelphia, and the Crescent, Collingswood (N. J.), completing the Hunt plan for confining its operations entirely to the south Jersey area.

Still Alibing

Philadelphia, March 28.

A few weeks ago a w.k. local exhib came to the office of the projectionists union here and pleaded with Secretary Lew Krouse to give him a better break on salary and hours with the projectionist at his house, pleading bad business. Krouse told the guy to come back in a couple of weeks.

Meanwhile Krouse went to Florida on a short vacation. First guy he ran into in the hotel lobby was Mr. Exhib whose business was "so terrible."

The latter wasn't fazed a bit.

"Honest, Lou," he said, "if I'd have stayed up north another day with things going so lousy, I'd have gone crazy."

3 Metroites Go OWI

Ross Doyle, Metro publicity department city editor in N. Y., is slated to leave this week to join the Office of War Information. Paul Stewart, Warners, is scheduled to succeed him at M-G.

Frances Fenton, who handles national mags for Metro in N. Y., is scheduled to join the OWI next month.

Paul Kamay, Metro exploiteer, joined the OWI last week.

Al Selig's U Stunt

Publicist Al Selig edited a "Variety" gag throwaway (four-sheet simulation) in connection with the "Follow the Boys" special midnight preem at the Palace, N. Y., of this show biz picture.

Joe Laurie, Jr., round-robined a galaxy of yesteryear vaude stars to re-create the former bigtime atmosphere as part of the intra-show biz bally.

Pix Tele Edict

Continued from page 2

charge of television of NBC, put in with, "It's so big and important that everyone will want to get on the bandwagon." The doubting newsmen weren't so sure and pushed for more details.

Scouting the implication that Hollywood would be competing against itself in providing its stars and facilities for free television in the homes, Trammell believed that all forms of entertainment, including pictures, would want to get in on television to help develop the technique. Radio, he said, has no desire to control television and everyone will be invited to come in. He believed that deals could be made with agents and independent producers for the making of exclusive tele product. Failing there, he indicated that NBC and other radio networks would develop their own talent and go ahead regardless.

Royal, the newsmen were told, has been empowered to organize stock companies ostensibly for live talent shows but inferentially for pictures in the event that Hollywood doesn't want to go along. The worriers in the picture business found cause for considerable perturbment in what Trammell and Royal had to say but the industry, by and large, isn't too disturbed, taking Trammell at his word that it will be five or six years before tele goes into enough homes to make picture making profitable.

After a few days' rest at Palm Springs, Trammell returns to New York. Others on the War Clinic junket are paying calls at Frisco, Salt Lake and San Diego before heading home.

Theatres Cracking Down on Juve Admissions in Curb on Hoodlumism

Apprehensive that the mounting wave of juvenile delinquency may result in a close check on motion picture theatres, alert operators throughout the country are reported tightening admission and surveillance of minors. Figure that loss of some coin is worthwhile in order to prevent picture houses from being singled out for attack by social welfare and other groups.

New York's Mayor LaGuardia, at a special meeting called under the auspices of the Deputy Police Commissioner, last Friday (24) told a gathering of some 1,200 people in N. Y. that he will not countenance any contribution to delinquency on the part of any place where kids congregate. "I will close them up or close them out," said LaGuardia, "whether they are places of ultra-refinement or the lowest dives."

LaGuardia, who has already cracked down on admission of minors to dancehalls in the N. Y. area, said that the municipality could not police everything and that he had called the meeting of responsible citizens from every part of N. Y. to contribute by notifying the police of places contributing to juve delinquency.

LaGuardia said, also, that the major juve problem was for the most part due not to children from N. Y., but that the city was a magnet which drew youngsters from New Jersey, Delaware, Pennsylvania, and Connecticut.

All places of amusement, including bowling alleys, skating rinks, etc., are now under surveillance of either police officials or various civic groups. LaGuardia said, however, that the problem could be solved sooner by community cooperation rather than through social service agencies.

Under an old N. Y. State regulation, section 484 of the Penal Code, admission is prohibited to unaccompanied children under 16 to places of entertainment including "dance halls, public pool or billiard rooms, bowling alleys, corner saloons, theatre museums, skating rinks, kinetoscope or moving picture performances." Various municipalities, however, have less rigid regulations applying to picture theatres due to the careful supervision exercised by the management in the majority of theatres.

On Broadway, meantime, hoodlumism has reached a point where theatres, such as the Capitol, employ detectives on Saturday nights to watch for outbreaks. Last Saturday night (25) Jim Kolbeck, assistant Capitol manager, had a 19-year-old arrested for slugging an usher. Sentence of 20 days in the workhouse for the offender followed court appearance.

Rep, Alsop Dissolve Pact

Hollywood, March 28.

Carleton Alsop called off his associate producer contract with Republic by mutual agreement.

Former radio producer, Alsop was signed last August by Herbert Yates, Republic chief.

Studio Contracts

Hollywood, March 28.

Bill Carter inked player pact at 20th-Fox.

Daniel B. Clark signed for two years as head of 20th-Fox camera department.

Juanita Quigley's minor contract with Metro approved by court.

Jerry Scott drew player ticket at Metro.

Sondra Rogers handed player pact by Metro.

Mary Beth inked two-picture deal with PRC.

Felix Bressart, player, optioned by Metro.

Lucien Andriot renewed as director, 20th-Fox.

Allan Lane signed for eight westerns at Republic.

Marc Cramer handed actor pact by RKO.

Martha Tilton, radio player, inked for two pictures by PRC.

PAR EDITORS HUSTLING 11 PIX THROUGH CUTS

Hollywood, March 28.

Editing rooms at Paramount are crowded to capacity with 11 features, including three in Technicolor, going through the cutting process.

Tinters are "Frenchman's Creek," "Rainbow Island" and "Incendiary Blonde." Black and white films are "The Road to Utopia," "The Hitler Gang," "Hail the Conquering Hero," "Till We Meet Again," "I Love a Soldier," "And Now Tomorrow," "One Body Too Many" and "Gambler's Choice."

Hitchcock's New Scarer

Hollywood, March 28.

Alfred Hitchcock checked in at Vanguard for his first picture since directing a wartime film in London. Picture is a mystery, "The House of Dr. Edwards," with a British background.

CLINE'S O&J CHORES

Hollywood, March 28.

Edward F. Cline draws a directorial double-header at Universal, with the next Olsen & Johnson picture, "See My Lawyer," slated to start April 10.

Currently Cline is piloting O. & J. on the same lot in "The Ghost Catchers."

WB Publicity Additions

G. E. Blackford, for the past eight years dramatic and film editor for the N. Y. Journal-American, and Ned Armstrong, veteran publicist, in pictures, legit and other fields, joined the publicity department of Warner Bros. at the homeoffice Monday (28).

Both will function directly under Larry Golob, eastern publicity manager.

New York Theatres

20TH CENTURY-FOX Presents "SONG OF BERNADETTE" Continuous Performance Doors Open 9:30 A.M. RIVOLI B'way & 49th St.

Ann SHERIDAN - Dennis MORGAN - Jack CARSON Irene MANNING In Warner Bros. Hit! 'Shine On Harvest Moon' In Person RUSS MORGAN and Orch EXTRA BORRAH MINEVITCH'S ORIGINAL HARMONICA RASCALS Plus BARBARA BLAINE B'way & 47th St. STRAND

Humphrey Bogart In Warner Bros. Hit! "Passage to Marseille" with Claude RAINS • Michele MORGAN Philip DORN • Sydney GREENSTREET Helmut DANTINE • Peter LORRE George TOBIAS HOLLYWOOD Continuous - Opens 10 A.M. - B'way & 51st St.

SEE HERE, PRIVATE HARGROVE M-G-M Hit ASTOR B'WAY & 45th ST. CONTINUOUS DOORS OPEN 10 A.M. POPULAR PRICES!

DARRYL ZANUCK'S "THE PURPLE HEART" A 20th Century-Fox Picture PLUS STAGE SHOW Plus A Big Stage Show ROXY 7th Ave. & 50th St.

RADIO CITY MUSIC HALL "UP IN ARMS" Spectacular Stage Productions

RKO PALACE B'WAY & 47th St. Maria MONTEZ - Jon HALL - Turhan BEY "ALI BABA AND THE FORTY THIEVES"

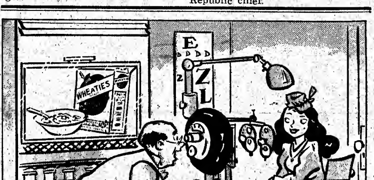
HELD OVER SECOND WEEK AFTER VICTORY—WHAT POST-WAR JOBS? LATEST MARCH OF TIME RADIO CITY MUSIC HALL

"LADY IN THE DARK" (In Technicolor) In Person XAVIER CUGAT And His Orchestra PARAMOUNT Times Square—Midnight Feature Nitely BUY MORE WAR BONDS

VICTORIA THEATRE Broadway at 46th Street United Artists Presents "VOICE IN THE WIND" A Ripley-Monter Production Starring Francis Lederer

LOEW'S STATE Thurs., Mar. 30 On Screen 'Her Primitive Man' Starring Louise ALLBRITTON Robt. PAIGE In Person Leo Carrillo EARL 'Father' HINES & Orch. Other Big Acts

CAPITOL B'way & 51st St. William Powell Hedy Lamarr In M-G-M's 'The HEAVENLY BODY' With James Craig OPEN 10 A.M. In Person Jimmy DURANTE Bonita Granville Mary Raye & Naldi Extra Added Sonny Dunham and Orch.



"There's a peculiar gleam in your eyes when you roll them to the right, Miss Wilson."

Whether myopic or presbyopic, astigmatic or plain cock-eyed, the orbs of true Wheaties addicts react alike. They glow fanatically on sighting The Cereal. And why not? These crisp, whole wheat flakes offer gastronomic bliss. *It's that famous Wheaties second-helping flavor.*

LOCAL PROGRAM SPIRALING

Dies-Winchell—and Radio

Now that Dies has spoken, what can radio do? That's the vital question emerging from the Winchell-Dies feud, so far as radio is concerned. The charges hurled and the issues exposed, although of tremendous portent, are not within radio's province to amend. The limitations imposed on radio in the airing of controversial issues have tied the industry hand and foot. Until that day when it is relieved of these shackles and can open the air lanes to pro and con discussion on all matters that affect the people, regardless of how controversial the question, radio simply can't do anything about it.

The mere fact that Jergens, sponsor of Winchell, and the Blue Network were forced to find a solution to their immediate problem by giving Dies free time for rebuttal only points up radio's inability under its present setup to take its place as a serious mouthpiece in helping to solve our national problems. An individual sponsor, faced with a situation that grew in magnitude until it exceeded the bounds of personalities, was obviously thinking only in terms of an immediate remedy. As such, it has accomplished nothing in blueprinting future policy. When the networks and stations lift their ban and agree to sell time to any accredited group to answer charges in a controversial issue, then, and only then, will radio be upholding the provision in the Bill of Rights.

Winchell, in his blast against Dies, has indirectly taken up the cudgels for freedom of the air. In his answer last Sunday night, Dies resorted to implications and smearing without directly answering any of the charges made against him. Since freedom of speech—our inherent right—is at stake, the controversy has grown bigger than its proponents, and were the air lanes open, surely many an accredited organization would rise to carry on the fight.

As radio stands today, it is restricted to the entertainment and education fields. Nor do the educational aspects of radio enjoy free rein. Now, and even more so in the post-war era, many economic and political issues will arise that may endanger our fundamental rights of democracy. If radio wishes to maintain its existing status, it will still be a big industry from the viewpoint of financial returns, but will not be taking its rightful place as a power that can go beyond the press and other media of public opinion.

Winchell-Dies Delayed Action Bomb; Air Freedom Issue Still Up in Air

With industry circles pretty well agreed that the Walter Winchell-Martin Dies radio "debate" Sunday night (26) on Blue network time paid for by Jergens failed to explode as expected, the feeling persists in some quarters that the incident may turn out to be a "delayed action bomb." Supporting this is a report from Washington that Congressional supporters of Dies are planning to print and circulate 1,000,000 copies of the Texas lawmaker's speech.

That Dies will be allowed to return to the airlanes under the same circumstances in the near future was not thought likely. Winchell's sponsors, feel that they had fulfilled whatever obligations Rep. Dies claimed was owed him by radio when they gave him the 15-minute session following Winchell Sunday night. Any future mike appearances by Dies or other Congressional opponents of the columnist, therefor, probably will be made on time donated by the nets on a public service basis.

Dies and Winchell were heard over 165 stations by what some observers claim was one of the largest air audiences of the season. Preliminary figures compiled for the Blue network by C. E. Hooper, however, fail to bear out this contention. A quick Hooper check announced Monday (27) showed Winchell talking to an audience slightly smaller than that reflected by the rating agency's March 15 figure for the columnist. Dies, Sunday night, fell slightly under Winchell's mark, according to Hooper.

Further indications as to the size of the audience will be available late this week when results of a special Crossley poll are due. Whatever the outcome, the industry is agreed that Dies was able to project his message to the so-called "Winchell audience" of millions without obstructions or hamstringing.

Hooper figures were: Winchell,

(Continued on page 35)

BLOW, BUGLE, BLOW—BUT NOT FOR VIDEO

New York musicians Local 802 forced a tricky switch in NBC's television broadcasting technique at Madison Square Garden two weeks ago when Golden Gloves boxing tournament went on over WNBT. A bugle call heralding entrance of boxers into the ring preceded each bout but, because NBC had made no arrangements with the union to broadcast music from the Garden, the "ta-ra-ta-tat-ta" biz had to be eliminated.

Result was that a blank screen and no sound sequence greeted video audience at the conclusion of each three-rounder. Blank screen was occasioned by dousing of arena lights to heighten dramatic effect of bugle calls. Absence of sound came because 802 forced NBC to cut their transmitting switch as soon as the bugler started bugling.

After that, tele show resumed showing contestants bathed in spotlight in their corners while Garden announcer boomed introcs.

Roche Leaves Ayer To Produce 'Duffy' Airer

Jack Roche leaves the N. W. Ayer Agency this week to take over the production of the Ed Gardner show which leaves for the Coast today (29). Roche replaces Joe Hill, who will fill an Eastern assignment for Young & Rubicam, agency on the account.

Roche's spot at N. W. Ayer will be filled by Lou Fulton, who has been writing the latter agency's Hires Beer-Horace Heidt show.

SPOT SALES SRO CUES NEW TREND

One of the greatest booms in local commercial programming is indicated by the tightness of the time situation on the nets and by fact that local outlets have reached saturation point for spot announcements. With Class A stations no longer able to accept spot sales, backlogs of applications for such time have been piling up. As sponsors continue to press for air time, agencies are channeling their clients into sponsorship of local programs in order to keep the clients happy, with a resultant spiraling of local programming.

Agencies have been reluctant to go in for such programming because they realize more from spot sales than from production of local airers, without the additional headaches of continuous production. Hence up to now they've steered their clients away from local sessions preferring to tie them up on waiting lists. Stations have been more than a little miffed at this, feeling that the agencies have been preventing them from making hay while the sun shines. This has been particularly true of the indies, although the net local outlet heads feel that they could probably show better results by corraling some of this potential business to replace the net sustainers they're now carrying.

With the solution for the agencies seen lying along the local program route, they've already taken up their cue.

Writers Guild, Nets In Compromise

Protracted differences between the Radio Writers Guild and the Blue Network, CBS and NBC, were adjusted last week, with both sides compromising on issues that had stymied negotiations.

Although the Guild had insisted on a contract terminating at the end of the year, which, in effect, would have been of 10-months duration, the writers finally agreed to a three-year pact in return for other concessions, including the right to reopen salary negotiations on a yearly basis.

Contract provides for pay minimum of $75 for staff script writers. Previously no minimum scale had been in force. The Guild withdrew its hourly minimum demands. The establishment of a Guild shop and other basic working conditions are carried over into the new contract.

Archbishop Spellman's Anti-Bigotry Plea Given Stations Gratis By WOV

Stemming from its "tolerance" campaign, WOV, N. Y., is distributing special Easter program gratis to other Italian-language stations. Quarter-hour session, based on an article by Archbishop Francis J. Spellman entitled "Bigotry is un-American," will be aired over WOV today at 2 p. m. and will immediately be made available on transcription to stations coast to coast carrying Italian-language programs. Figuring that Archbishop Spellman's message is important boost for racial goodwill, WOV wants to give it widest possible circulation and is underwriting entire cost of discs and mailing.

Program consists of most trenchant excerpts of American mag piece translated into dramatic narrative form, with background of Lenten organ music. Diana Baldi, indie's top Italian-language woman commentator, will be narrator.

Minneapolis—Hale Byers, veteran member of WCCO staff, has shifted to radio advertising section of BBD&O, Minneapolis office.

Benny Switch Has Further Kickback In Jamming NBC Program Skeds

The Jack Benny divorce from General Foods and subsequent realignment of the George Washington Hill (Benny's new sponsor) NBC schedule last week found NBC execs literally breaking out into a sweat in an attempt to straighten out an awkward situation.

As was expected, Hill announced he was giving up the Friday night 8-8:30 spot on the net, since he was taking over the Benny Sunday night 7-7:30 time segment. As far as Hill was concerned, it was a good out, his Friday night "All Time Hit Parade" never quite registering as a top-rating show. Hill announced he was moving "All Time" over as the Benny summer replacement. General Foods, losing the valuable Sunday spot which Benny took along with him in the switchover, was given first crack at the open Friday time. However, the situation developed where GF, needing a half-hour spot for its new Frank Morgan show, found itself with 30 minutes directly opposite its own Kate Smith program on CBS.

In an attempt to satisfy one of its top-spending clients, NBC went to work trying to reshuffle its programming schedule. In the hopes that it could spot the new General Foods show into the Thursday night time now occupied by Bob Burns, NBC came up with a suggestion that Burns be moved over to the Friday night 8-8:30 slot now held by Cities Service. Going a step further, it sought to advance "Amos 'n' Andy" into the spot being vacated by "All Time," thus giving Lever Bros. the full hour stretch and the benefit of the network discount. That left Cities Service in a tough spot, however, since it would force its Lucille Manners concert program back to the 10 o'clock "Amos 'n' Andy" spot. Cities Service reportedly nixed the idea, leaving GF with the original open half-hour opposite its Kate Smith show, where matters now stand.

Page Jimmy Valentine

Unusual demand for ducats for the Vimms-Frank Sinatra show, which has just moved east and emanates from N. Y. tonight (29), has put the pasteboards at a premium. In fact, at CBS, where as with the other nets, there's usually a "help yourself" policy for employees, the tickets have been locked in a safe.

And the only ones with the combination are prexy Bill Paley, who's in Europe, and the guy in charge of the tickets.

Dizzy Now Real University Dean Via Suds Sponsor

Dizzy Dean, who last year made profs out around St. Louis tear their hair because of the way he murdered the King's English and had youngsters borrowing from his colorful lexicon of hill-billy and diamond phrases, is going on the air this year over the St. Louis University station, WEW. Not known whether purists on the faculty raised any objections when they heard Jay Hanna had been signed to broadcast baseball over the varsity station but deal was set through Falstaff brewery and KWK, Mutual affiliate in the Mound City.

It's also understood some eyebrows are being raised over suds being plugged on educational outlet, but diamondcasts have been accepted regardless. Johnny O'Hara, of KWK's sports staff, will work with Dean on home games of both Cards and Browns. Only the afternoon games will be aired by WEW, with WTMV, East St. Louis, stepping into the picture to handle 44 arclight contests skedded by the two clubs.

Falstaff has an exclusive with Cards and Browns to sponsor the games but was unable to find time on KWK's heavily committed schedule for the daily airings. Hence the

(Continued on page 32)

It's Nice to Feel That The Bible Has a Pretty Good Crossley Rating

Reaction to "Light of the World," NBC series dealing with the Old Testament, sponsored by General Mills and currently in its fourth year, has cued the decision of Trans-american, which packages the show, to whip together a series based on the New Testament.

New program is being planned as a half-hour, six-times-a-week night show, with possibility that General Mills may again sponsor. "Light of the World," written by Katherine Seymour, has had a consistently favorable rating and rather than break up the continuity of the Old Testament series, it was decided to do a separate show on the New Testament.

Klose Quits Y&R For Fulltime Farming

Woody Klose, director of daytime radio for Young & Rubicam, is turning fulltime farmer at his dairy farm in Dutchess County, N. Y. His withdrawal from Y & R into the fulltime farm operation gives him a 2C status as essential to the war effort.

Frank Telford, who directed the CBS "Valiant Lady" serial, has joined the Y & R production staff, succeeding him on "Lady" is Eddie Ricca, who comes from WWJ, Detroit.

Revise N. Y. Scale For Air Musicians

Coincident with the completion of new contracts between WABC, WEAF, WJZ and WOR and N. Y. local 802 of the American Federation of Musicans, the local advised of a new radio scale for musicans, effective April 1. New rates call for $14 per man for a program up to 30 minutes and $18 per between 30 and not over 60 minutes. Rehearsal pay remains as is, $6 each hour.

Difference between the old and new rates isn't actually as much as it sounds. Previously scale called for $12 per man for anything up to and not beyond one hour, but regulations demanded at least two hours of rehearsal. This rule has been dropped, which means individual musicians may or may not earn more on full hour shows, depending on the rehearsal necessary.

NBC Going Whole Hog On Symph Series Via 'Orchestras of Nation'

Chicago, March 28.

A new concert series to be called "Orchestras of the Nation" is planned by NBC following the five Saturday afternoon programs being given by the Chicago Symphony orchestra. Latter made its debut last week. This was revealed by Samuel Chotzinoff, NBC director of music, while here. While definite arrangements have not yet been completed, it is planned to pick up major symphony concerts throughout the country for the Saturday afternoon broadcasts.

Initial Chicago Symphony Orchestra concert was broadcast over the entire network, also shortwaved to Central and South America, and was carried by the Canadian Broadcasting Company.

From the Production Centres

IN NEW YORK CITY . . .

Moe Zudikoff, one of radio's busiest musicians, into the Navy April 1 . . . .John Reed King handles the announcing chores on the Sinatra show for Vimms starting tonight (29). . . .Lynn Gardner, songstress currently at the St. Regis hotel, guests on the "Here's to Romance" CBS program tomorrow night (30).

Mrs. Hope Mercereau Bryson, wife of Lyman Bryson, CBS director of education, died last week in Harkness Pavilion hospital following lengthy illness. . . .Scripters Addy Richton and Lyn Stone surprised cast of "This Life Is Mine" with a birthday cake last week marking program's first anniversary on air. . .Dr. James Rowland Angell, of NBC, former Yale prexy, and Robert J. Landry, of CBS, will address the Spring Conference of the Radio Council of Greater Boston at Springfield tomorrow (30). . . . CBS station relations division occupying temporary quarters in net's Madison avenue headquarters while 10th floor space is being remodeled.

IN CHICAGO . . .

Glenn Riggs will be the announcer on the new Libby show. . . .Visitors during the week were Owen Balch, KSAL, Salina, Kas.; Steve Mudge, D'Arcy Agency, New York; Jack Latham, Roy Durstine, New York, and Fred Weber, WDSU, New Orleans. . . .Johnny Betts, the singing salesman, is headed for the Navy. . . .After sporting a premature GI haircut for several weeks, Cliff Johnson finally received his orders and is now at the Great Lakes Training Station. . . .Dave Bacal, WBBM staff organist, has passed his physical. . . .NBC threw a press party at the Stevens hotel in honor of Desire Defauw following the broadcast of the new Chicago Symphony series last Saturday (25). . . .Dan Ryan, former member of the WGN production staff, has been commissioned a second lieutenant in the Army Air Forces Administrative branch, and is stationed at Patterson Field, Ohio. . . .Catherine Haney, script writer for Dancer, Fitzgerald and Sample, received two government citations for excellence in writing OWI messages. . . .Arthur C. Page, WLS Farm Program Director, delivers an address April 14 before the Agricultural Section of the Illinois Educational Assn. at annual meeting in Springfield. . . .Augie Klein, member of the Range Riders, WLS musical act, reports for induction next month.

IN HOLLYWOOD . . .

Two of radio's better warblers will be missing before the season ends. Dennis Day goes into the Navy as an ensign April 15 and Harry Babbitt will have to be replaced on Kay Kyser's program due to military needs . . . .Ginny Simms will be doing her shows with eastern GI's for a month beginning April 4. Between broadcasts she'll tour camps and hospitals in the New York area. . . .Matty Malneck drew the stick on Joe E. Brown's travel quizeroo. . . .Lewis & Howe (Tums) picked up "Date With Judy" for another semester. . . .Jack Benny will troupe through the northwest when he goes to Vancouver to help the Canadian government launch a War Loan drive. . . .Ed Foreman, writing jokes for Abbott and Costello, moving over from the Frank Sinatra vitamin show. . . .Bill Holmes took Sid Goodwin's production berth at KFI-KECA when the latter went on Leo Tyson's payroll at the Blue. . . .Announcer Bill Bivins has a date with his draft board in Charlotte, N. C., April 1. No foolin'. . . .Packard-Bell's quarter-hour dramatized war vignettes moved over to CBS after long stretch on NBC. . . .Edgar Bergen has the itch to take Charlie overseas during the summer layoff period. Also under consideration is a move to New York for four broadcasts just before the season ends for the java show last Sunday in May. . . .Norman Siegel, radio ed of Cleveland Press, hustled back home to talk it over with his draft board. He was accompanied by Bill Forman, announcer-actor. . . .Other 1A's among the barkers are Bill Crago and John Kennedy. . . .Don Belding east for three weeks and Ed Cashman west for same spell, both on biz for Foote, Cone & Belding.

Symposium on 'How Free Is Radio?' Cues Ohio State Institute May 5-8

Considerable interest is already being attached to the 15th annual Radio Institute of Ohio State University, which gets under way May 5 in Columbus, O. Coming on the heels of the current Winchell-Dies freedom-of-the-air showdown, the Institute's opening-day symposium, on "How Free Is Radio?", shapes up as a provocative session, with possibility that out of it may come a blueprint for future policy. Institute will continue through May 8.

H. V. Kaltenborn will preside over opening symposium, with likelihood that Cecil Brown, stormy petrel of the CBS censorship controversy of last summer, will play a prominent role. I. Keith Tyler, of Ohio State University, who again is setting up the program, spent several days in N. Y. last week mapping final details.

Symposium will also be featured by participation of Edgar Kobak, Blue network exec v.p.; Thomas Carskaben, chairman of the radio committee of the Civil Liberties Union; John H. Ryan, newly-elected prexy of the National Assn. of Broadcasters, and Ernest Bushnell, of the Canadian Broadcasting Corp., which is currently involved in political bickering with Parliament. Tentative acceptances for participation have been received from NBC prexy Niles Trammell, James F. Fly, FCC chairman, and Senator Burton K. Wheeler, co-author of the controversial White-Wheeler bill.

"Radio in the War" will keynote the Institute sessions, with a symposium on battlefront reporting to highlight the theme. Paul White, of CBS, is setting up the program detailing America's coverage of the war. Canada's method of transcribing battle reports for CBC will be outlined by D. C. McArthur, chief editor of the Canadian net's news service.

Kostelanetz, T. Dorsey Airers to Be V-Disced

Entire musical portion of the Andre Kostelanetz Coca-Cola show Sunday (2) will be taken off the air for V-discs and distribution among servicemen overseas. In addition to orch renditions Army pressings will be made of guest performances by Sgt. Eugene List, Eleanor Steber and Leonard Warren. It's planned to make 8,000 records of each selection.

Capt. Robert Vincent with the music section of the Army special services in N. Y. also is setting up plan to record V-discs from Tommy Dorsey's "Spotlight Band" broadcast for Coke (17). Account is handled by D'Arcy.

BASIE PACTS INITIAL COM'L AIR SERIES

Count Basie has been signed by Ted Collins to be a weekly feature on the Kate Smith show for as long as the leader remains in N. Y. with his band. Basie, spotted solo, started his string last Friday (24). It's his first commercial radio spot, with or without his orchestra.

Basie outfit closes at the Roxy theatre, N. Y., today (Wednesday) and opens April 6 at the Lincoln hotel, N. Y.

Dick Pack 'Newsreel' Is WNEW G.I. Replacement

"Wings Over N. Y.," GI show from Mitchel Field, N. Y., heard Monday night over WNEW goes off next Monday (3).

Replacer is a 15-minute stanza, "AAF Newsreel," written by Pvt. Richard Pack, former WOR, N. Y., publicity director now stationed at the base.

NBC Repeat April 4 On 'Assignment U.S.A.'

"Assignment U. S. A." half-hour program aired several weeks ago in the NBC sustaining series, "Words At War," is getting a repeat next Tuesday (4) in the same 11:30 midnight slot.

Program will be heard over a 57-station hookup hitting as far west as Denver. "Assignment" was written by Richard McDonagh.

Norfolk Burns On Overselling Of 'Opry' Ducats

Norfolk, March 28.

Norfolk townspeople were plenty burned through overselling of tickets to WSM Grand Ole Opry when the show played the new USO Arena last week.

Hundreds who bought tickets days ahead and traveled hundreds of miles were refused admittance, and to add to their ire, a heavy downpour occurred while they were milling around outside. The arena seats 4,500, and three performances drew attendance of over 12,000, including 1,500 service men admitted free.

Patrons who held tickets but couldn't get in bounced back on the USO. Leon E. Leighton, associate regional supervisor, said USO had nothing to do with handling tickets, simply leasing Arena to Opry company and receiving 1,500 pasteboards for free distribution to service men.

"I am, however, taking up the matter with headquarters of the show, and hope to have statement soon regarding refunds," he said.

Talent Beefs On Guester Payoff

Number of "in-betweeners" occasionally called on by the agencies to guest on air shows, and who usually rate between the $250 and $350 bracket for each shot, seem to have a different evaluation of their worth, particularly after they find out that another exceeded their fee by $25 or $50.

As a result some of the agencies in recent weeks have been the target of criticism from their own "talent lists," the squawkers contending that "unless we're considered on a par, remuneratively, with so-and-so you can count us out in the future."

Although the so-called "in betweeners" as a rule are classified by the agencies as to the fees they merit, it appears that when they congregate after broadcasts to exchange confidences, they let loose in no uncertain terms. Invariably there are discrepancies as to their own and the agencies' evaluation of their talents.

Frankie Carle-Jones As Permanent Format Likely for Old Gold

Now looks like Frankie Carle's orchestra will go on the Wednesday night CBS Old Gold show on a permanent basis, instead of merely subbing for Sammy Kaye while the latter goes on his one-night tour. Carle bows on the program April 5, along with Alan Jones, who'll also [illegible] with the show.

Under the original plan, Kaye was slated to resume on the show when he arrived in New York for engagements at the Astor hotel and Capitol theatre.

KATE SMITH'S AIRER MARKS FITCH SWITCH

Kate Smith virtually takes over the Fitch Bandwagon program (NBC) this Sunday (2), which has in the past been concerned chiefly with the presentation of name orchestras. Singer will be backed by a radio orchestra under the direction of Jack Miller, who conducts the band on her own Friday programs sponsored by General Foods.

Lately, Fitch has been using name singers in addition to dance bands.

Good News For Radio

"Words at War," NBC's midnight serial, did it again last week (21), this time with an excerpt from Konrad Heiden's best seller, "Der Fuehrer." Anton Leader, producer of "Words," simply reached into the book, lifted out the first chapter, and did an expose on "The Protocols of the Wise Men of Zion" and the pre-Hitler Nazi group.

But the purpose here is not to review the program. The intention is to call attention to the calibre of the work being turned in by the production staff on "Words at War." This is the second time in a month this series has presented an outstanding show, the other having been "Assignment U. S. A.," Feb. 22.

The point is that this surge of manpower is good news for radio because it means that there are others, not necessarily named Norman or Arch, who are doing a job, deserve attention and who, if they start digging into the "know how," will give a lift to the production end of television when that miracle is ready to extend its bid. A weekly glance over "Variety's" television reviews will reveal how feeble is tele on the production and that the supervision of production will always be tele's most vulnerable point.

Anton Leader forcing his way to the fore as a producer reminds that there is another group also doing a highlight presentation chore. This reference is to the Mutual outfit concerned with turning out "Abe Lincoln's Story," still the air's top quality program. This squad consists of H. Bedford-Jones and Carl Haverlin, writers, with Alan Fishburn the producer-director.

There can be little doubt that "Lincoln" and "Words at War" have become radio's two-ace series of the current season. "Lincoln" hopped into this niche from its inception last December. "Words" has been sawing wood for 41 weeks and has erected its house.

"Words" follows Corwin's new enterprise on Tuesday nights, but that is no reason to say that either this Radio City product or "Lincoln" is going to make anyone forget Corwin and Oboler. Yet, they do signify that for these two boys it means, "Company's here." Oboler recently turned in a show for the Bond Drive ("It's Happening to Me") which, if it hadn't been for limitation of budget and supervisory restriction, could have sparkled.

Radio ought to feel pretty good about "Words" and "Lincoln." These programs indicate that the production end is not just going to flounder into television. The production leaders who will show the way are coming to the front, and lucky are the networks that have them.

And there should be more where these boys came from. Opportunity and a publicity plan by their networks to give them "name" value will keep everyone in touch with what's going on. When the manpower is there—radio can do with more shouting about it.

Sid.

'Moonlight Mackerel' Still Goes For NAB, Fly Tells Lea Probers

CINCY TIMES-STAR DROPS RADIO COLUMN

Cincinnati, March 28.

In whittling to space shrinkage, the Times-Star last week dropped its radio column, which France Raine conducted as a daily feature. Sheet is linked with WKRC, Mutual affiliate.

The Cincy Post, tied in with WCPO, both Scripps-Howard holdings, dropped its radio column last year.

That leaves the Enquirer, town's only morning paper, as the lone carrier of a radio news column, handled by Bob Bentley. It's the one paper here without a station hookup, although Bentley does a nightly newscast on WSAI and Lou Smith, baseball editor, hits the same station nightly with a 15-minute sports program.

OWI Wants 'Painless' Messages As Integral Part of Top Air Shows

Chicago, March 28.

With Office of War Information war messages attaining an estimated 7,672,060,000 listener impressions for the first 12 weeks of this year, the domestic radio division is making an all-out effort for quality, rather than quantity, and are aiming toward painless messages worked into the body of top shows. It is believed that a near saturation point has been reached in the number of OWI messages heard over the air in the past 12-week period.

This is due mostly to the intensive campaign put on for the Fourth War Loan Drive which topped the list of figures, shown in the latest OWI bulletin by 1,293,632,000 listener impressions, seconded by Food Fights for Freedom and Rationing with 1,120,506,000 impressions.

Washington, March 28.

FCC Chairman James L. Fly admitted before the Lea Investigating committee today (Tues.) that in 1941, during the NAB convention, he likened that organization to a "dead mackerel in the moonlight because it both shines and stinks," and said that, as far as he was concerned, the pungent description still goes.

Fly qualified his remark by saying that he was not referring to NAB member stations but only to the management, Mark Etheridge, and heads of the two big broadcasting chains. Asked by Rep. Louis E. Miller, Missouri Republican, why he thought the NAB "stinks," Fly replied:

"Because it is trying to control a vast industry through two large networks. I think the broadcasters ought to have an association not dominated by the two big nets. The interests of most of them are often not parallel with those of the big networks. The independent stations have no way to be heard and I think they are entitled to a better deal."

Etheridge blasted Fly and the FCC on the floor of the 1941 convention shortly after the commission released a report regarding monopolies in broadcasting setups. Fly admitted today (Tues.) that he and Etheridge staged a wordy battle when they met later but said the convention refused to allow him time to reply to the attack that same day. Subsequently NAB sent an "appeasement committee" to him, Fly testified, offering him an opportunity to be heard which was turned down. On this occasion, the FCC chairman admitted, he likened NAB to a dead fish.

Minneapolis.—Walter Raschick, ex-"Variety" mugg, grabbed off good spot in radio department of Campbell-Mithun, Inc., after a number of years with Knox-Reeves in the same line.

Out of 60,000,000 words . . .

Books for this photograph supplied courtesy of Brentano's

800 books—60,000,000 words—20 books a week . . .

That is the reading and analyzing done by the Script Division of NBC's Program Department to select for dramatization on NBC's "Words At War" series the most vital and important books of the year.

Typical of the 40 books selected to date for "Words At War" dramatization was Selden Menefee's "Assignment: U. S. A."

Menefee covered America in a 15,000-mile trek. He put in his book what he saw and heard: racial prejudice, anti-Semitism, indifference.

NBC opened the book and gave dramatic life to cold type with a forceful, driving broadcast that blasted the nation with truth.*

The result: *Variety* said: . . . *"this was, and will remain, among the outstanding programs of '44."* John K. Hutchens wrote in *The New York Times*: *". . . the boldest, hardest hitting program of 1944 . . . there are things that need to be said and the National Broadcasting Company had the courage to allow them to be said."*

"Words At War" is only one of the many NBC built-and-produced programs that go out over the nation throughout the day and night.

* * *

It is the combined skill of the NBC writers, directors and producers—all experts in their craft—which has contributed in large measure to the truth that NBC is *"The Network Most People Listen to Most."*

***"WORDS AT WAR,"** broadcast in co-operation with the Council of Books in Wartime, is heard Tuesday nights at 11:30 p.m. (EWT). At the suggestion of the press who rated it so highly, and feel strongly that those who missed it should be given an opportunity to hear it, NBC will rebroadcast "Assignment: U.S.A." at 11:30 p.m. Tuesday, April 4.

They all tune to the

National Broadcasting Company

It's a National Habit

America's No. 1 Network

NBC

A Service of Radio Corporation of America

Triple-Checking

Agency producer and writer of one of the nighttime variety shows emanating from New York were putting a WAC guest through the show's paces at a rehearsal last week. Uniformed gal was handed her script and asked to read her lines, the producer going into the control room to check on her voice, delivery, etc. He came out, pleased with the results, and asked the writer to do a double-check from the control room. Latter, too, expressed satisfaction with the results.

Then the WAC said that if the producer and the writer would read her lines, she'd like to go into the control room and hear how it sounded. They agreed and half way through the script suddenly looked at one another bewilderedly.

"What the hell," said the producer, "are we doing this for?"

PHILLY RADIO ALSO INTO LEGIT HOUSE BIZ

Philadelphia, March 28.

WFIL becomes the first Philly radio station to lease a theatre for visual broadcasts.

Station last week signed contract to take over the Plays and Players theatre, home of noted Philly little theatre group. WFIL will dedicate the theatre April 11 with Blue announcer Milton Cross as m.c.

Jack Barry to Y&R For Com'l Television

Jack Barry, former Paramount exec and at one time head of the Publix school for training theatre managers, has joined Young & Rubicam to handle commercial films and television.

Barry, until recently head of production for the Minoco Studios (soundies), has ghosted books on theatre operation and exploitation.

Steady Audience Climb For 'Sardi's' Reflected In New Hooper Report

Hooper March ratings for daytime shows brought "Breakfast at Sardi's," 11:15 a.m. Blue web feature for Kellogg, in third place with an audience figure of 7.8. Toppers were "Ma Perkins" (CBS) and "Girl Marries" (NBC) with 8.7 and 8.4 respectively.

The 11 a.m. "Sardi's" show, sponsored by P&G, knocked off fifth place in the Hooper report with 7.7, just below Kate Smith with 7.8. Others in top 10 include "Stella Dallas," 7.6; "Widder Brown," 7.6; "Big Sister," 7.4; "Our Gal Sunday," 7.3, and "Life Can Be Beautiful," 7.3.

"Sardi's" jump reveals steady audience increase since last October when rating was 4.3. According to Hooper report average available daytime audience was 71.6, down 1.8 from a year ago.

San Antonio.—Latest member of the KABC staff to be called to armed service is Ted Eckman, program director and chief announcer. He will be stationed at Kelly Field.

Inside Stuff—Radio

Failure of originating stations to confine programs to the time allotted them has been causing the networks some anxiety in recent weeks, with at least one of them being obliged to send out a general memorandum to "reaffirm our policy of long standing."

Mutual execs last week served notice on all originating stations to conclude all programs at the 30-second mark ahead of the next feature. This applies, it was emphasized, to sustaining and commercial shows alike. Memorandum points out that whenever runovers appear imminent, the Mutual execs expect the originating stations to "exercise the authority given them" to cut commercial programs on time. The stations have been apprised, however, of certain exceptions, including talks by the President, leaders of Allied Nations, playing of the National Anthem and commercial sports events. But in any case, they cannot exceed the time without permission from the Mutual program department.

Chicago station looking for a baseball announcer to hold in readiness in the event the one it has signed to use goes in the Army, queried the substitute about his draft status. Station execs were told that he hadn't heard from his draft board, but that to set his and everyone's mind at ease, he would make a check.

Announcer went to his board that afternoon and the next day he was in the Army. His papers had been lost at the board and his checkup revealed the fact. Board apparently was short of its quota and it shipped him for an induction exam immediately.

Radio editress Harriet Van Horne's cute takeoff in the World-Telly, N.Y., Saturday (25) on Ed Sullivan's gossip column in the Daily News got into print, but didn't reach many subscribers. Parody, headed up by especially made cut similar in design to that topping Sullivan's features, was yanked after first edition hit the streets.

Lee Wood, W-T managing editor, confirmed fact that the column was lifted after early edition. Woods said nothing in particular about the column caused it to be yanked; that decision was made because of "limited appeal" of subject matter.

Any reference to "Oklahoma" in publicity releases involving members of the cast appearing on radio shows must carry a Theatre Guild credit line, the legit organization has ruled.

Guild recently nixed copy sent out by J. Walter Thompson agency anent Alfred Drake's Owens-Illinois "Broadway Matinee" show on CBS because legit show's sponsorship was lacking. Now Guild insists that even references to Jay Blackton, appearing on the Saturday RCA show on the Blue, must carry Guild tag in identifying him as ex-conductor of pit orchestra.

Blue network sales force did some hand-rubbing last week when mail response on Ed and Polly East's "Ladies Be Seated," 2:30 p.m. five-times-a-weeker, started rolling in. Pitch was a fun book containing pics of Ed and Polly, vocalist Lee Sullivan, pepper-upper Walt Framer and organist Bob Hamilton, principals on the audience participation hokum stanza.

Nickels for the book started rolling in early in the week at the rate of 7,000 a day and reached the 50,000 mark by Thursday, according to the web, which estimated the weekly mail response at over 200,000 letters. Major soap company reportedly is interested in sponsorship with other nibbles also on the fire.

Newsweek is doing a radio vs. pix story, followup on the "Variety" stories, but the radio bunch have expressed themselves that it's the Hollywood end which created any thought of a possible schism.

Danny Kaye-Lux deal was called off after it was discovered that the comedian's first Goldwyn starrer, "Up In Arms," didn't have enough plot substance for a full hour's radio tabloidization.

Mag's Experiment In Tele Preems Tonight (29)

Mademoiselle will make its television debut over station W2XWV tonight (29) at 9:45 p.m. It's first among class magazines to experiment with television.

Mag is using this new visual dimension to project "what's new" in the news, in fashion, in jobs and future and in fun. All features chosen for dramatization are from the March "What's New" issue of the mag.

Dizzy Now Real

Continued from page 29

deal for WEW and WTMV, with four other Missouri stations also being lined up as a midget network.

Dropping of baseball by KWK points up situation which in last couple of years has been b.b. airings headed for indies because network affiliates could not clear time. New York this year will get baseball via indies WHN and WINS, whereas in past games were aired by WEAF, WABC and WOR.

Barber, Desmond Pacted But Both Face Induction

Red Barber and Connie Desmond, vet spielers for Old Gold, have been signed for the Brooklyn Dodgers games over WHN, N. Y., again this season, but each has been reclassified 1-A. Sponsor will start season with duo, anyway, and face replacement problem if and when it arises. Post and pre-game gab sessions for WHN, handled by Bert Lee and Marty Glickman under several sponsors for the two daily 15-minute shots, also will start although Glickman, too, is headed for a uniform.

Don Dunphy, will team with the vet baseball comic, Al Schacht, for Yankees and Giants home games over WINS. Here Sponsor Gillette is faced with complication in that Schacht may be called on for repeat morale tour of overseas camps similar to one he made last year.

HERE ARE THE RESULTS OF CINCINNATI'S "Blindfold Test"

A Radio News Quiz, held through blind ads in all Cincinnati's papers, brought 1608 replies. Received and tabulated by two impartial Cincinnati Advertising Agencies, these replies show that WCPO overwhelmingly leads as the station Cincinnatians listen to their news on, also WCPO was picked as the station listened to most all day long, by most of the people!

Questions	B	WCPO	C	D	E	TOTAL
I listen mostly to the news on Station	9	917	64	135	497	1622*
Which station do you listen to most during the daytime?	23	796	164	181	440	1604

*In some answers two or more stations were given. In such cases credit was given to each. To other questions no reply was made. For this reason the totals in right hand column vary. Complete contest tabulations are on file at WCPO.

WCPO

[illegible] and WMPS Memphis, Tenn.

The TEXAS RANGERS now Selling BEER on KVOD DENVER

. . . also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

Overseas for USO Since Jan. '43—Now Touring British Isles

FRED LIGHTNER

Dir.: PHIL COSCIA

JIMMY THE GREAT

Being a Congratulatory Note On the First Birthday of the Durante-Moore Show

By JOHN K. HUTCHENS

THEY marked the first anniversary night before last of the Jimmy Durante-Garry Moore program (WABC-CBS, Fridays, 10 P.M.), and all right-thinking radio listeners must have felt that they were entitled to help light a candle on the birthday cake, while prophets could have said smugly, "We told you so." For it was a good show when it opened, and it is a better one now, and an old Durante addict might as well come out this morning and admit frankly that he hopes it runs forever.

Around the show business these days there is much talk of the Durante "come-back," which finds the great man riding the crest: a vastly successful night club engagement, recently concluded; another trip impending to that Hollywood which made such ill use of his talents in other years, and this radio show, by which he has renewed acquaintance with old admirers and found new friends by the millions, coast to coast. It couldn't have happened, as the saying goes, to a nicer guy, and it is agreeable to think that radio has played a part in the return of a truly great performer.

But It's O. K. Now

The fact is, radio can scarcely point the finger at Hollywood for its clumsy treatment of the magnificent Jimmy. There were times, a few years back, when radio was quite as inept as the films in making use of his special gifts. But it has made up for that now, and thus erased a dark stain from the history of broadcasting. All he needed, it transpired, was a program pattern in which you wouldn't necessarily have to see him to appreciate him. His present sponsor, or rather the agency that represents it, found such a pattern, and almost at once the world seemed a shade brighter.

As this department was saying a year ago, it is no use pretending that merely hearing Jimmy is the equivalent of hearing *and* seeing him. That pretty obvious dictum still holds, and until television gets fully under way he will not come storming into your living room, tossing hats, pounding a piano and raising hell. In the meantime, his and Mr. Moore's standard broadcast program is the next best thing. You find yourself glad to settle, at the moment, for the fact that he has a couple of writers (their names are Howard Harris and Syd Zelinka) who have really studied his style and who write for it, and a director, Phil Cohan, who knows that a major factor in the Durante magic is that subtle thing called pace. Back in the days when the Durante career was first looming on the horizon, no bigger than a man's hand, it was Robert Benchley, if memory serves, who suggested an organization consisting not just of people who appreciated Jimmy but who appreciated him for the right reasons. His present co-workers would belong, and that has made the difference between this program and some of his earlier misadventures on the air.

For he cannot be the easiest radio comedian to encompass in a script. He is not a wit, like Fred Allen. He is not a rapid-fire gagster, like Bob Hope. He doesn't dazzle you with jokes; he overwhelms you with the sheer power of his exuberant good nature and a tumultuous sense of the ridiculous. If a prejudiced soul may go adventuring among masterpieces and come back with an opinion, he is at his best in those long epics set to music, such as "I Can Do Without Broadway" and, of more recent vintage, "Toscanini, Stokowski and Me." But he is wonderful in anything he does. Nothing fazes him and nothing moves him to malice.

In fact, that may be the essence of the Durante appeal: he is enormously likable. A great many other performers are admirable without possessing that special quality of likableness, but Jimmy has it in full measure, and it lends an added warmth and a kind of charm to his personality. He is one of those players for whom you feel a great good-will, as Joe Cook was. Instinctively you wish him well. His cheerful impudence, which punctures pomp as if it were a balloon, has a sort of childish gaiety about it that none but the dourest audience can long withstand. Like all the great clowns he has a gift for the fantastic, which, in his case, couples a whimsical imagination and a happy way of mangling what had been the King's English until Jimmy got a crack at it.

Technique

And that comes over on the air, even if the rolling eyes and the prowling walk do not. Of course there is a great deal in his technique that is studied. A man does not play to audiences for thirty-odd years without learning basic rules of speed and timing, the latter being the most important trick in a comedian's whole store of them. Even when he was playing a piano with one hand and tossing hats with the other, Jimmy had split-second timing. In radio, where "dead air" is an affront to art and an invitation to tune out, he has refined it still further.

For the success of the pattern they finally found for Jimmy you must certainly give a deal of credit to Mr. Moore, the junior member of the firm. A young veteran of the morning radio programs, where the pace is a good deal more leisurely, he brings to the show an urbane delivery and a neat wit that contrast perfectly with Jimmy's frantic nonsense, particularly in the sketches that Jay Sommers writes for them. It is a team without a straight man, a practice which is not favored by all "name" comedians, but is surely a break for listeners grown weary of spoon-fed wags. What it all comes to is a certain informality very refreshing beside the rigid formulae of most night-time radio entertainments, a casual-sounding thirty minutes among some amiable people, one of whom superbly carries on the great and honorable tradition of the comic spirit.

Reprinted from the New York Times, March 26, 1944

Now Appearing at the CAPITOL, NEW YORK

CAMEL HOUR Fridays, CBS, 10 P.M. EWT

"LET YOURSELF GO"
With Milton Berle, Ken Roberts, Jacques Renard's orch, ZaSu Pitts (guest)
Producer-Director: Hal James
Writers: Jay Franklin Jones, David Victor, Peggy Ayer, Fred Norman, Hal Collins
30 Mins., Tues.; 7-7:30 p.m.
EVERSHARP
WJZ-Blue, New York
(Biow)

Unless something drastic is accomplished, there's little likelihood of Eversharp duplicating its Sunday night Phil Baker-"Take It or Leave It" stanza. In fact, this new quizzer, which marks Milton Berle's return to radio as emcee, shaped up as a disappointing affair on the teeoff program. Idea (inviting the audience participants to "let go" in fulfilling their suppressed desires and unsatisfied ambitions), as projected on the first (21) broadcast, practically combined the most bizarre features of other quizzers.

It was no fault of Berle's, who succeeded in salvaging some laughs from the hodge-podge. It's just a question whether anything can be done with the current format, which may be fool-proof as visual entertainment, but only succeeded in leaving the bewildered listener-in wondering why Eversharp was reportedly willing to plunk down $4,000 a week to the Blue Network to leave the spot open while the production boys finally evolved a suitable format. What they finally came up with is certainly not the answer to the type of program best suited to Berle's comedic talents, or calculated to hold an audience. That there was a liberal sprinkling of cash give-aways—judges determine via ringing of bells just how successfully the "inhibited" participants let themselves go—didn't salve the listeners' feelings any.

ZaSu Pitts, guesting on the bow-in, copped one of the top $100 awards by satisfying a yen to knock a topper off a guy's head with a snowball, but while it may have had a modicum of laughs for the studio audience, it was singularly unfunny to the dial-twister. Program is backgrounded by the Jacques Renard orchestra, which was relegated to an unimportant role on the initialer.

Commercials follow the same pattern as the Sunday night show, with Berle, like Phil Baker, tossing in the occasional "what-did-you-get-when-you-came-up" spiel, with Ken Roberts otherwise treating the copy effectively. *Rose.*

SAX INTO UNIFORM

George Sax, assistant announcing supervisor at the Blue, goes into the Army April 1.

Bill Elwell being brought in from the U.S.O. to succeed him.

"STOP OR GO"
With Joe E. Brown, Matty Malneck orch, guests, audience participants
Writers: Erna Lazarus, Vic McLeod, Ben Pearson
Producer: Bill Krauch
30 Mins.; Thurs.; 10:30 p.m.
McKESSON & ROBBINS
WJZ-Blue, New York
(J. D. Tarcher)

Using the format tried and found true by Eversharp and Phil Baker, makers of Calox (dentifrice) and Bexel (vitamins) put Joe E. Brown in the interlocutor's spot for this quiz show which preemed on the full Blue web last week (23). Comic had a few rough moments handling his script but gave promise of developing into a smooth-working emcee as soon as he gets a few stanzas under his belt.

Studio audience was with Brown from the opening gun and it's safe to assume same is true of the unseen millions (McK & R hopes). Brown's unselfish labors on behalf of the boys overseas tie in nicely with the quiz sessions, which, like all the others, spotlights uniformed men on the receiving end of cash awards. In this case they range from $2 to $80, depending upon success with which contestants handle consecutive queries.

Correct answers in fields chosen by quizzees take them on mythical journeys with each destination reached doubling the prize money. Incorrect answers slice money already won in half so that nobody leaves the studio empty handed unless they flunk the first question.

Sponsor is making sure nobody forgets its part in the show with opening night's mythical tours being routed through Bridgeport (home of McK & R) twice for plug purposes in addition to customary commercials to open, close and at halfway mark. It might have been well to identify Brown just as often for the benefit of late tuners who didn't catch opening announcement.

Guest for preem was Dorothy Lamour who gagged with Brown before giving out with so-so version of "Mood for Love." Matty Malneck's band cued in nicely on music questions and otherwise bolstered the show. "Stop or Go" should be a fixture for the next few months with improvement sure after Brown gets rolling. *Donn.*

SNYDER JOINS BIOW AGCY.

C. A. Snyder, manager of the N. Y. office of Russel M. Seeds ad agency has resigned effective April 1 to join Biow as an exec in the radio department.

Snyder was formerly radio director of J. Stirling Getchell and also assistant ad director of Standard Oil of N. J.

"THE LONESOME TRAIN"
(Columbia Presents Corwin)
With Raymond Massey, Burl Ives, Earl Robinson, Jeff Alexander Choir, Richard Huey, Hester Sondergaard, Lon Clark, Ben Osipaw, Larry Robinson, Lavinia White, Laura Duncan, William Vesey, Charles Alfred
Producer-director: Norman Corwin
Music: Earl Robinson
Librettist: Cpl. Millard Lampell
Announcer: Harry Marble
30 Mins., Tues., March 21, 10-10:30 p.m.
Sustaining
WABC-CBS, New York

Inspired direction and production, coupled with a brilliant musical orchestration, introduced through radio last week the new Earl Robinson-Cpl. Millard Lampell cantata, "The Lonesome Train," under the most favorable auspices. The combined efforts of these creative artists made for an event which marked a new milestone for radio. Here, again, was another interpretation of Lincoln. Textually, it offered nothing new; its appeal was directed to the emotions. But in translating in terms of a cantata the saga of the great but simple man, Earl Robinson, who composed the score, fashioned a powerful work of great warmth and deep feeling. Add to this a brilliant production by Norman Corwin, flawless choral and solo work of a beautifully directed cast, Raymond Massey's Lincoln and Robinson's narration, plus Lynn Murray's exacting conducting of the orchestra and chorus, and it's understandable why this CBS event packed such a stirring and emotional wallop.

"Lonesome Train" was the funeral cortege taking Lincoln home. Various facets of Lincoln's life were introduced in colorful flashes depicting the different reactions to his death. Both by simple narrative and by singing, the Negro preacher, the carpetbagger, the soldier, those who mourned and those who cheered expressed their feelings, with always the recurrent theme of "the lonesome train on the lonesome track," emphasizing the sad end of the man of the people.

Robinson's earlier "Ballad for Americans" was built up to a tremendous crescendo by its single coordinated thought. That's where the new cantata falls short; its effective flashes, while painting vivid portraits of the man, don't quite succeed in working up to the stature of the closing cry for freedom. The fact remains, however, that "Lonesome Train," as presented in the third of the 26-week Corwin series for Columbia, stands as a distinct contribution to radio. *Rose.*

"NOW IS THE TIME"
With Jone Allison, Elaine Kent, Ethel Owen, Mitzi Gould, Florence Halop, Jean McCoy, Cathleen Cordell, Vivien Smolen, John Sylvester, Dick Keith, Stephen Chase, Ann Kullmer and orch.
Narrator: Ernesta Barlow
Producer: Nancy Osgood
Writer: Priscilla Kent
30 Mins., Sat., 9:30 a.m.
Sustaining
WEAF-NBC, New York

If this program is any criterion, then the networks have been missing a good bet in not giving their women producers, writers, musicians and technicians more work to do. "Now Is the Time" series of four half-hour programs, saluting women in the armed forces, teed off auspiciously Saturday (25) on the largest NBC web of stations—105—for so early an hour—9:30 a. m. Production marked a milestone in radio—the first network show put on by an all-women crew.

From the initial note of music by Ann Kullmer and her all-girl orchestra to the closing words of a tight, attention-holding script by Priscilla Kent, the stanza dramatically endeavored to show the broadened horizons of women from every walk of life. It succeeded because of some fine acting, a topflight story, compelling sound effects and a musical background in keeping with the entire setup.

Story dealt with a girl, not satisfied with her part in the war effort, who joins the WACs, believing in that way she is helping her boy friend, who is a radio operator on an Army bomber. Listeners are then carried through WAC basic training, then overseas, where the girl, stationed in the control tower at an air-field, finally aids in relaying a message from the bomber, which had gone down in the English Channel, to rescuers.

Jane Tiffany Wagner, NBC director of war activities for women, can take a well-earned bow for the series. She coordinated the work of Miss Kent, Nancy Osgood, producer; the orchestra and the technical end of the program. The cast was out of the top drawer and the lines were all read in convincing style. *Sten.*

"MONEY-GO-ROUND"
With Fred Utall, Benay Venuta, Lanny and Ginger Gray, Ed Gardner, guest
Producer: Howard Carraway
Writer: Allen Funt
30 Mins., Saturday, 7 p.m.
Sustaining
WJZ-Blue, New York

Latest of the quiz entries has a novel twist with cash award being determined by contestants' choice of portion of running jingle sung by the Lanny and Ginger duo. Benay Venuta queries the male contestants while Fred Utall performs same chore for the distaffers. Session registers as good commercial possibility at a relatively low budget.

On stanza caught (25), Ed Gardner made a brief appearance in a short telephone conversation and a bit of chit-chat with one of the contestants which was somewhat tepid and didn't register as particularly amusing repartee.

Miss Venuta and Utall are both personable emcees while the former also serves as an entertaining change-of-pacer as solo vocalist. *Turo.*

Television Review

"INTERESTING PEOPLE"
With Guy Kibbee, Anne Bracken, Madelyn Balaban, Marie Howard, Dick Bradley
Producer-writer: Erwin Shayne
Wednesday (22), 9:45-10 p.m.
BEN PULITZER NECKWEAR
W2XWV-DuMont, New York
(Television Workshop)

This sight and sound layout proved what's always been a show biz adage—a good performer is good via any medium. The tried trouper in this case was Guy Kibbee, who after a short session answering some obvious questions, delivered a sock monolog tailored from his routine presented in 325 performances before some 800,000 servicemen. Remainder of the stanza featured another somewhat younger monologist, Anne Bracken, teenster who appeared in the Broadway presentation of "Lady in the Dark," and Madelyn Balaban, songster-daughter of A. J. Balaban, managing director of the Roxy, N. Y. The youngster's makeup was bad, while the Balaban gal suffered from being shot at the wrong angle.

From production viewpoint, this presentation had most the faults of its predecessors. The action was allowed to drift out to the lateral figures which results in elongation of the image; the lighting was bad, necessitating wide-open lenses and cutting down the depth of focus. Producers will be quick to point out that almost all tele shows are inadequately rehearsed. The ratio of rehearsal time on this show was about three to one while the barest minimum is supposedly eight to one, with the major nets working on a 16 or 20-1 basis. This still doesn't excuse violation of simple basic principles.

Commercial copy possibilities of the medium still haven't been sufficiently exploited. In this case, the sponsor's product, neckwear, was only pointed up by short blurbs in front of a rack of ties and closeups of one or two of the ties. The possibility of showing a man knotting a tie and its subsequent appearance under actual use was completely overlooked. *Turo.*

Followup Comment

Gertrude Lawrence's bowout on the Revlon Sunday night Blue network half-hour (26) typified the sort of program which, if presented earlier in the series, might have paid off in higher audience figures. Miss Lawrence, ably supported by George Raft, Everett Sloane, Minerva Pious and others of equal talents, clicked in "Nothing Sacred."

Cecil Brown continued his gibes at radio's "Happiness Boys" on his MBS newscast Monday (27) by way of emphasizing our lack of success in Italy. Commentator drew sharp parallel between continued Russian successes and failure of the Casino campaign, although pointing out that concern as to size of casualty lists was in large measure responsible.

Mrs. Bernard Gimbel said she'd contribute $1,000 to Red Cross if Dunninger would sing, and so mentalist, on his Wednesday (22) broadcast, let go with "Mairzy Doats." But he found the going pretty tough. Finally called on the audience to pitch in on the chorus.

Highlight of "We, the People" broadcast Sunday (26) was the channeling into the Fed penitentiary at

(Continued on page 36)

Standard Radio

ANNOUNCES

THE OPENING OF A

NEW YORK OFFICE

at

ONE EAST 54th STREET

PHONE: PLAZA 3-6690

in charge of

Mr. ALEX SHERWOOD

EFFECTIVE April 1st, 1944, our New York office will assume the complete servicing of Standard Radio's eastern clientele. Standard Radio Program Library subscribers in the east, heretofore contacted from our Chicago office, will now be handled directly from New York by Mr. Sherwood. The New York office will also take over the full stock of all Standard Radio Super Sound Effect records, replacing our former eastern Sound Effects representative.

Reach the ACTIVE SALT LAKE MARKET

S. S. FOX, President
W. E. WAGSTAFF, Com. Mgr.
★
JOHN BLAIR & CO.
National Representative

M-G-M's "2 Sisters and a Sailor" completed
New CAMEL PROGRAM, Friday 10 p.m., EWT
Mgt.: LOU CLAYTON

Wheeler Nixes WMCA Debate On Air Controversy

Senator Burton K. Wheeler of Montana didn't want any part of the wrangle between radio commentators and Congress occasioned by the Winchell-Dies feud. Wheeler was skedded to appear on WMCA, N. Y. on Thursday (23) night but late Wednesday (22) afternoon, the Senator's office notified the station through Richard Eaton, its Washington correspondent, that Wheeler would be unable to make the broadcast. The station then offered to permit him to make a recording of his remarks at his own convenience so that his speech could be aired at the skedded time.

Wheeler's office stated that the Senator had "no comment" on the situation and Rep. Will Rogers, Jr., was pencilled in as a sub.

Rogers declared that radio commentators should have the right to criticize Congressmen and that those attacked on the floors of Congress should have the right to answer such attacks but that personal appearances before the body in which the commentator was attacked was impractical. He classed such attacks as attempts by Congressmen to silence their political opposition. He also expressed the belief that broadcasters had handled the problem of radio time for Congressmen very well.

Similar viewpoint had been stated earlier in the week by Sen. James L. Murray of Montana appearing on the same station.

Winchell—Dies

Continued from page 29

24.6; Dies, 22.8. The rating agency reported Winchell at 25.9 in its March 15 report.

"Freedom of the air" issue it's agreed, failed to receive clarification from the "debate" with the industry taking the attitude that things will probably simmer down for a while.

Offers Dies Winchell's Time

Billings, Mont., March 28.

Any time Cong. Martin Dies wants to take over Walter Winchell's 15-minute spot on KGHL Sunday night all he has to do is prepare a transcription speech and forward it to Ed Yocum, general manager of the outlet and an NAB director. Yocum has offered to spot the transcription on Winchell's usual time the first Sunday after it is received.

The KGHL exec at the same time deplored what he said was a "reflection" on the industry because of Dies' experience with one broadcaster and one network which is not a member of NAB. Yocum's station is one of several NBC affiliates which carries Winchell's sponsored show, which originates with the Blue network.

Columbus. — Richard A. Borel, manager of WBNS, Columbus, before entering the service, has been promoted to major. He is with the general staff in Washington.

CREATIVE FORCE

with Producers, Musical Directors, Home Economists, Staff Writers, News Editors, and Publicity Dept.—make WTAG a BIG station in a BIG market.

WTAG
WORCESTER

GAGMAN: in heat seeks top radio comic. Adaptable style. Prefer current stuff. Exaggerated references. Sample scripts. Light eater. Test me first. Corn-back guarantee. Lou.
DA. 9-0137

COCA-COLA MEX AIRING SNAGGED BY STRIKE

D'Arcy ad agency was forced last week to cancel almost at the last minute a scheduled Coca-Cola broadcast from Mexico City by a band under the direction of Gonzala Cariel. Cancellation was due to a strike of telephone employees in the Mexico City area, which prevented a hookup designed to carry the broadcast into this country.

Coca-Cola has several times originated broadcasts in Mexico City, picking up, among others, the American band of Everett Hoagland, which has been playing in that city for more than a year.

HAMMOND'S 4-F

Larry Hammond, freelance radio writer and producer and former chief of radio for the War Manpower Commission, received a 4-F reclassification last week.

Hammond leaves this week for a trip to Mexico and will decide on a new connection when he returns.

Hiya, Dick Himber!

Dunninger, radio's mind reader and mental wiz, had McKee-Albright agency execs bewildered when he left that office last week after a conference.

Hat and coat in hand, Dunninger, pondering for a moment, turned to one of the execs and said, "Gosh, I forgot the address of that agency again. Would you please let me see a phone book so I can look up the Newell-Emmett office?"

Arquette, Graham Sub For Army-Bound Abner

Hollywood, March 28.

Two of the most versatile actors in Coast radio, Cliff Arquette and Frank Graham, will create new characters for Lum and Abner series after Norris Goff (Abner) reports for induction May 22, nine days before his 38th birthday.

Arquette will double over from "Point Sublime," on which he has had the lead for the past four years. He will play Abner, Sr.

CBS Station Survey Shows Sports, Kid Shows Liked By Affiliates

CBS research department has circulated a booklet among Columbia stations summarizing opinions recently submitted by 111 outlets on programming types and trends desired by the web's affiliate members. One outstanding fact revealed was that type preferences expressed by the station execs were in close agreement with opinions reflected in independent listener surveys.

CBS stations, however, asserted their independence in some respects notably in ranking sports events and children's entertainment higher on their lists than did the web in a panel study conducted some two years ago. Results tabulated by researchers and recently printed show stations ranking sports events second and children's shows third on their desirability listing.

A poll to determine popularity of CBS sustainers returned "Suspense" in first place by a wide margin, nearly three to one, over "Sing Along." "Transatlantic Call," CBS-BBC cooperative Sunday daytimer wound up in sixth place, an indication that the British net has made progress in recent months in attracting listeners on this side of the pond.

Best alltime sustainer carried by the net, according to CBS stations, was a dead heat with the New York Philharmonic concerts, deadlocked with "Man Behind the Gun."

WFIL, Expanding, Pacts Ruth Foxx As Writer

Philadelphia, March 28.

Ruth Foxx, former program director of WBKY, Louisville, has been added to the WFIL program writing staff, as part of the local program expansion program recently started by the station.

Miss Foxx was former director of continuity at WAGA, Atlanta, and was producer of show, "Atlanta Goes to War."

They have written a Best Seller

263,000 COPIES

They have a program on The Blue Network. Sustaining Daytime. Five times a week.

They made five announcements during the week of March 13th offering a booklet for 5 cents.

To date, more than 263,000 letters and nickels have hurricaned in. And the end is not yet.

Who are they? What is the program? We will be glad to send you a full story because the program is for sale, and unless we are poor prophets it won't be available very long.

The Blue Network

NEW YORK • CHICAGO • DETROIT • HOLLYWOOD • PITTSBURGH • SAN FRANCISCO

AFTER TWO YEARS SERVING UNCLE SAM

LIEUT.-COLONEL

BILL SLATER

EMCEE
NEWS
SPORTS
NARRATOR
NEWSREEL REPORTER
SPEAKER
WRITER
TELEVISION PIONEER

•

NOW AVAILABLE

•

EXCLUSIVE MANAGEMENT
NATIONAL CONCERT AND ARTISTS CORPORATION
711 FIFTH AVE., N. Y. 22, N.Y.
PLAZA 3-0820

I. Keith Taylor Prexy of Radio Education Assn.

Chicago, March 28.

Dr. I. Keith Taylor was elected president of the Assn. for Education by Radio last week, following the tabulation of the mail vote in the annual election. He succeeds Major Harold W. Kent, now on leave from his post as director of the radio council of the Chicago Public Schools and president of the AER for the past two years. Taylor is also co-ordinator of radio activities at the Ohio State University.

New slate of officers besides Taylor includes first vice-president, Luke Roberts, stations KOIN-KALE, Portland, Ore.; second v.-p., Robert B. Hudson, Director Rocky Mountain Radio Council; secretary, Elizabeth Goudy, Visual Aids for War Training Division, U. S. Office of Education; treasurer, George Jennings, acting director Radio Council and FM station WBEZ, Chicago Public Schools.

Installation of officers will take place in May at the Institute for Education by Radio meeting in Columbus.

Small Stations Net $14,536,000

Washington, March 28.

Nation's small broadcast stations are making money, according to a survey just completed by the FCC on stations of 1 to 1½ k.w. There were 160 of these operating last year, some with reduced power at night, and 11 were non-commercial.

Returns from the 125 which filed financial reports with the commission show 1943 "net time sales" of $14,536,000. Same stations reported only $11,897,000 in 1942, an increase of 22%. Only 14 of the 125 making statements showed reduced time sales. All of the others are up. Forty-four reported sales increases of between $25,000 and $123,631 for the year. Of these stations, 93 have network affiliations.

Omaha Schools, KOWH, In Juve Education Drive Vs. 'Lost Generation'

Omaha, March 28.

KOWH, the World-Herald station, has made time available to the public schools here in a drive for better citizenship. The new program is called "We March With Faith." Citizenship and character development are the basic aims of the schools' program and KOWH plans full cooperation with the organizations.

Idea is to do everything possible to prevent another "lost generation."

Tom Hutchinson Leaves R & R Television Dept.

Tom Hutchinson, who headed up experimental and research television department at Ruthrauff & Ryan, has severed connections with the agency.

Future plans not definitely decided but it's expected Hutchinson will continue in video field.

MUTUAL GRABS N. Y. THEATRE FOR STUDIO

Mutual, which has been faced with a serious shortage of studio space, last week acquired its first Broadway legit house, the Forrest on 49th street, N. Y., through a deal with the Shuberts, who operate the playhouse. Initial MBS show to emanate from the house will be "Green Valley" Sunday (2).

The network has been forced to utilize the New Amsterdam Roof on 42d street as well as the Barbizon Plaza hotel. Former will be dropped but the net will continue to operate from the hotel theatre. Previously MGS sought to lease the 48th Street from Mike Todd but the deal fell through.

Daly Bares RCA Direct War Beam

RCA, since February, has had a direct beam to the United States from the Mediterranean fighting area, resulting in better radio transmission and better coverage of that front, John Charles Daly, CBS newscaster who returned from 14 months overseas, reported on his return to this country late last week. Additional frequencies are now being set up by RCA in that area, and the current nighttime direct transmission will be increased to 24-hour service shortly.

Result, Daly stated, will mean increased participation on all radio programs day and night in the U. S. of men who have just completed combat duty direct from their bivouacks. This has already been put into effect by CBS on several evening stanzas, including a guest-shot by Sgt. Charles Kelly, the one-man Army of Italy, on "Report to the Nation" over CBS March 14.

GI's in Naples saw 20th-Fox's "Song of Bernadette" early in March, Daly said, and the film was thoroughly enjoyed. The newer films are getting through with regularity and 16 mm prints of most of the better ones are being shown to soldiers on both the Anzio beachhead front and in the Cassino area.

American Expeditionary Force has a radio station in Naples that is on the air 21 hours every day, rebroadcasting topflight American commercial shows which have been recorded earlier, and beaming the latest news and U. S. musical records to the men, says Daly.

CARL HAVELIN, BMI, TAKES MUTUAL POST

Carl Havelin has resigned as veepee of Broadcast Music, Inc., to become director of station relations for Mutual. He succeeds Richard F. Connor, who resigned last month. Havelin, also a script writer, is co-author of the Sunday afternoon sponsored MBS series, "Abe Lincoln's Story."

Havelin was identified with BMI as director of station relations for the past two years. Prior to that he was commercial manager of KFI and KECA, Los Angeles.

Charles Godwin has been designated by Mutual as assistant director of station relations.

Gannett Paper in Deal For WABY, Albany, Despite Anti-Radio Tint

Albany, March 28.

Gannett's Knickerbocker News is reported in radio circles here to be the likely purchaser of WABY, Mutual affiliate, which must be disassociated from WOKO, both managed by Harold E. Smith, on or before May 1, under an FCC order. Knickerbocker News has a financial interest in both stations, said to be 25%.

When the Knickerbocker News assumes control of WABY, the studios presumably will move elsewhere. They are now located in Radio Center, also the home of WOKO, a Columbia outlet. It is assumed that the broadcasts of the Albany Eastern league baseball games (sponsored by Myers Department Store) will go with WABY. WOKO could not clear time for them.

Curiously, the Knickerbocker News, despite its financial tieup with the local stations, has been anti-radio in editorial comment. The paper gives little publicity to either station.

WLW-WSAI's Extensive Coverage on Invasion

Cincinnati, March 28.

WLW and WSAI news staffs are geared for extensive coverage of the impending European invasion.

When the big push starts, William Dowdell, editor-in-chief, will call in his staff of 20 writers and newscasters, who will be serviced by AP, INS, UP and Reuter's, plus NBC, and by special cables, and, if warranted and possible, by direct broadcasts from the three WLW-WSAI war correspondents in the European theatre, along with BBC coverage.

Follow-Up Comment

Continued from page 34

Leavenworth, Kansas, for a capsule report to the nation what prison inmates were doing to further the war effort. Warden Walter A. Hunter pointed up the splendid work of the men behind prison walls, and introduced a group of convicts, referred to by number only.

Twelve vets evenly divided between the Army and Navy and all invalided home from battle areas highlighted WOR's (N. Y.) "War Heroes' Day" (24) staged in support of the Red Cross war fund. Stunt was one of the most ambitious yet staged by any N. Y. outlet in connection with the Red Cross appeal.

"Double or Nothing," aired over Mutual, Friday (24) from the war prisoner exchange ship Gripsholm, docked in Jersey City, featured members of the ship's crew as contestants. Questions were of a nautical nature and, with one exception, were answered with almost consummate ease.

Tele's Sponsored Post-War Designs

Full 13-week sponsored series of tele airers will be presented over W2XWV-DuMont, New York, by the Durez Plastics Co., starting April 30. Session, tabbed "The World Tomorrow," produced by the Television Workshop, will be headed by Jessica Dragonette and will present outstanding designers and their impressions of the post-war world.

People like Norman Bel Geddes will present their designs for post-war homes, cars, planes, etc., somewhat in the vein of the famed "Futurama" presented by Bel Geddes for the General Motors exhibit at the New York World's Fair in 1939-40.

Kansas City.—James W. Coy, former program director for KCMO, has returned to that station in the same job. He left KCMO four years ago to become news editor at WNEW, N. Y.

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
STATE THEATRE
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and
STATE THEATRE
HARRISBURGH, PA.
Personal Management
ERNEST LIEBMAN
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Direction: William Morris Agcy.

PAGING
DEEN ALONZO COLE
We've been trying to contact you all over town. Please call Edgar Sandford at N.B.C.
The number is CI-7-8300, Extension 8061.

Mail your data to
CARL OPPENHEIMER C.P.A.
and have his office prepare your estimated tax return
DUE APRIL 15
Phone GR. 0881—HO. 5111
Suite 223 Guaranty Building
6331 Hollywood Blvd.

ONE TOUCH OF GENIUS
Breathes there a man who never to himself has said—
"Who can take this story—play, cast, idea, etc., get to the heart of it, build it, develop it . . ."
Well you can stop talking to yourself. Get in touch with this amazingly versatile gal with experience, training and ability that covers showmanship from Alpha right on down. I not only have an eye for it, an ear for it, but it's also where my heart belongs.
Let's get together for a personal interview.
WRITE BOX 7377, "VARIETY," 154 W. 46TH ST. NEW YORK 19, N. Y.

WPAT presents BOB BRIGHT
The Jingle King
in a new feature
BOB BRIGHT'S BANDSTAND
A fast moving hour and a half of music to thrill to . . . and dance to . . .
3 to 4:30 P.M. Mon. thru Sat.
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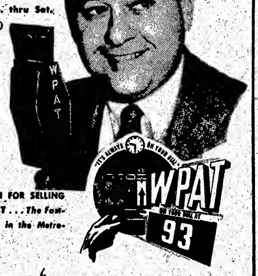

ONE MORE REASON FOR SELLING YOUR CLIENTS WPAT . . . The Fastest Growing Station in the Metropolitan Area.
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Gilbert Quits SPA, Hits 'Conspiracy' By Members in His ASCAP Defeat

L. Wolfe Gilbert, who was defeated last week for reelection to the ASCAP board of directors, resigned as a Council and writer member of the Songwriters Protective Assn. as a result of his defeat. In his resignation, tendered Wednesday (22), the day the ASCAP election results were made known, Gilbert claimed that certain of the SPA membership had conspired against him and were instrumental in bringing about his defeat.

Gilbert also gave as a reason for his resignation the fact that there are members on the SPA Council opposing him who are also officers in ASCAP. There are several members of ASCAP's director board who are also SPA Councilmen, among them Stanley Adams, who replaced Gilbert on the former body. SPA states that it has received Gilbert's resignation, but that so far it has not been acted upon.

SPA completed its own election of new Council members last week (24). Seven new members named to the rotating board for three years each are: Oscar Hammerstein, Peter DeRose, Charles Tobias, Otto Harbach, Edgar Leslie, Irving Caesar and Jesse Greer. Two new men were named for two-year terms and two for one year. They are, respectively, Ferde Grofe-Paul Cunningham, and Sam Lewis-Geoffrey O'Hara. Incumbent members not involved in the elections are, for two more years: Fred Ahlert, Abel Baer, Milton Drake, Walter Kent and Sam H. Stept. Same for one more year: Ira Gershwin, George Meyer, Sigmund Romberg, Stanley Adams, and L. Wolfe Gilbert.

Shaw Mapping New Orchestra

Artie Shaw will definitely organize a new dance band in the near future. Currently on the Coast, Shaw, who was recently discharged from the Navy after a South Pacific tour with a Naval band, will do only radio, film and theatre work, no one-nighters. He will record when RCA-Victor, to which he's under contract, settles its controversy with the AFM.

Shaw will not begin formation of the band until he signs a contract for work.

He's under contract to the William Morris agency.

Kirby's Southern Cancellations Perplex His Handlers in N. Y.

John Kirby began cancelling one-night dates on 24 hours' notice last week while working his way south, and he has advised his manager, Joe Glaser, to cancel others further ahead. Kirby is headed back toward N. Y. without explaining the cancellations. Neither Glaser nor Music Corp. of America, which booked the dates, knows his reasons.

First MCA or Glaser knew of Kirby's moves was last week, when clients who had him booked advised that the leader had cancelled, in several instances with less than a full day's notice. He was working through Georgia, Alabama and Florida.

Rains Finally Arranging For His Own Orch

Gray Rains, arranger for various bands, has formed an orchestra which will do its first work as a unit by recording today (Wednesday) for Hit Records in N. Y. Composed of six brass, five sax and four rhythm, the combo is not connected with any agency as yet. Jimmy Foster is on vocals.

Rains has been with Harry James, Jan Garber and other name orchestras the past couple years as arranger only.

BILLY BISHOP'S 4-F

Billy Bishop drew a 4-F rating last week after being called up for his second physical. Leader was given an honorable discharge from the Army about a year ago.

Bishop's revised combo opens March 31 at the Claridge hotel, Memphis.

Army Musicians Get Into Active Service

Musicians in various Army post bands are increasingly being channelled into active service. Recent orders from Washington asked that all musicians fit for combat duty who have been in uniform more than a year be reassigned and, where necessary, undergo training.

These orders have already broken up a number of camp combinations.

Better-Biz Group Baits Phoney Pubs

National Better Business Bureau, Inc., recently set bait for "song sharks," phoney publishers who have preyed for some time on amateur songwriters, by writing, in cooperation with one of the music organizations, a set of lyrics that, seemingly, only a moron could devise. This lyric was mailed to a handful of known sharp "publishers," and a reprint of it, plus glowing appraisals it elicited, is being used wherever possible to warn of the activities of these outfits.

The lyric(?):

"I'm lonely and blue at the stage door canteen
And my sergeant is nasty and mean
The hostesses are nice but you are very much nicer
You are my little de-icer
Some day we will squash the heinies
With the British, Russians, Brazilmen and Chinese
Some day I'll come back soon maybe
And we will settle down and build a house and have a baby."

Some replies: "having distinct novelty and originality . . . should make a beautiful and appealing song which people would love to sing, whistle and remember"; "have examined material and find contents excellent"; glad to complete this number into a beautiful commercial song."

All of the many other replies, in the same vein, requested anywhere from $30 to $60 from the writer prior to publication, to have it published.

BASIE CONTRACTED TO HOTEL LINCOLN 2 YRS.

Count Basie's orchestra, which opens at the Lincoln hotel, N. Y., next week (6), is under contract to that spot for the next two years. Band's forthcoming stay is for eight weeks and it is due to return around Nov. 1, for another eight. Second commitment covers the same period in 1945.

Basie is at the Roxy theatre, N. Y., closing today (Wednesday).

T. Dorsey Disputed N. Y. Cap Date in September

Tommy Dorsey's disputed date at the Capitol theatre, N. Y., will not be fulfilled until September. He was scheduled for the house in June, but Sammy Kaye will take that spot, opening either the 22d or 29th.

Dorsey will go to Hollywood for another Metro film late in June, and since Metro and the Capitol are affiliated, the switch was simple.

Paramount theatre, N. Y., which claims a prior hold on Dorsey through a commitment calling for his appearance at that house before playing the Cap, still has not gotten a decision from the AFM, to which it complained.

Burton Shifts to Coast

Bill Burton, who recently parted with Jimmy Dorsey, is moving his management office to Hollywood and will headquarter there in the future. Burton's N. Y. office will be shuttered around April 8 and his secretary, Fay Lehman, goes west also although her stay may be temporary.

Burton and Dorsey severed connections several weeks ago after a long conference in Chicago. Burton is being retained as a consultant, but henceforth Dick Gabbe, heretofore the band's road manager, will oversee the band's bookings.

Dorothy Stewart, secretary to Woody Herman, is now road manager of that band.

Keller's New Baton

Chicago, March 28.

Leonard Keller is back in the band business, having taken over the Stan Phillips Orchestra as of last Friday (24). Keller was inactive for some time.

Group will continue at the Bandbox, located in the basement of the Woods building, with Phillips remaining as pianist of the organization.

Berlin Reads No-Bonus Legal Letter to Staff Before Going Abroad

Last Wednesday (15), when Irving Berlin left for North Africa to rejoin "This Is the Army" for a three-month tour, he read a letter to the Berlin, Inc., staff from T. Newman Lawlor, of O'Brien, Driscoll & Raftery, to the effect Saul H. Bornstein's personal attorney, Charles Schwartz (r. Frohlich), had advisedagainst any bonus to the music staff. This is a bone of contention between Berlin and Bornstein, among other things. The latter has contended that a Christmas bonus similar to the one in 1942, was not warranted, unless he, too, got an extra amount. Berlin was willing to go along on that providing he also got a similar amount as Bornstein, whereupon the entire bonus proposition was stymied.

Apart from the fact that Berlin has served notice on Berlin, Inc., and Bornstein that his name must come down as a tag of the music firm—this would have no effect on ABC Music Corp., a companion business, of course—Berlin fears that this bonus situation may disrupt the personnel.

It's customary in Tin Pan Alley to count on Xmas bonuses, and the Ripley in this situation lies in the fact that (1) there is no WLB restriction, in view of past custom; and (2), the fact that business was good again this year, and hence warranted. Bornstein, however, has manifested greater caution, and so the matter rests again until Berlin's return from abroad.

New Claims in Vogel, Shapiro Suit Over 'Baby'

Jerry Vogel Music Co. attorneys filed amended answers last week in N. Y. federal court to the suit brought by Shapiro, Bernstein & Co., charging infringement of the song "Melancholy Baby." Vogel alleges the composers, Maybelle Watson and Ernest Burnett, never secured renewal rights to the song with additional matter in November, 1942.

Vogel, in his defense and counterclaim against S-B, alleges the late George E. Norton made an arrangement with the two composers to write new lyrics to the melody, which entitles Norton to partial ownership in the song. Vogel received assignment from Charles E. Norton, heir of George E. Norton.

Vogel also alleges that in spite of the fact that he is co-owner of the "Melancholy" copyright, S-B has refused to account. Vogel demands dismissal of the complaint, an accounting of all proceeds and an injunction stopping S-B from representing itself as exclusive owners of the song and entitled to renewal rights.

In the same action S-B also charges infringement of the song "Yip-I-Addy-I-Ay."

Stacy Defers Band

Jess Stacy, pianist formerly with Benny Goodman's orchestra, temporarily deferred the formation of his own band because he cannot secure the musicians he wants. Stacy was due to unveil his new combination at the Chanticleer, Baltimore night spot, April 25. Replacement for him hasn't yet been secured.

Stacy left Goodman last week when the latter broke up his band following the completion of a film at 20th-Fox studios, Hollywood. Pianist is signed to General Amus. Corp., which booked him at the Chanticleer.

Palmer Set to Maestro

Jimmy Palmer, singer who recently took over the library of the disbanded Gracie Barrie orchestra and has been idle with it since, goes to work as a maestro April 6 at Palomar Ballroom, Norfolk, Va. He is not signed to any agency.

Palmer is using 13 men and a singer on his first booking. He does not play an instrument.

1A Maestros Seek More Lucrative Dates, Nipping Location Job Schedules

Some location jobs that use top-ranking orchestras are having trouble maintaining future band lineups since the increase in the induction pace. As leaders are unexpectedly ordered up for physicals they seek to withdraw, if accepted for service, from location contracts. They understandably want to play theatres and other lucrative bookings up until the day they give up civvies.

Such situations have repeatedly thrown eastern band buyers' schedules awry with comparatively short time to secure replacements. Woody Herman, for example, was down for four weeks at Frank Dailey's Terrace Room, Newark, opening March 31. After being placed in 1-A he cut it to two and then one week to play theatres. Dailey is so far without a band between April 7 and 14 when Tommy Dorsey opens.

Harry James' possible service call on the Coast, still has the N. Y. Hotel Astor opening up in the air. He was due to resume the Astor Roof's summer season late in May, but his draft status prevents his coming east. So far the hotel has been unable to secure a suitable opening band. It has Sammy Kaye set for later in the season, but even he is not a certainty. He's also in 1-A.

Les Brown Okayed On Service Physical

St. Louis, March 28.

Les Brown was accepted for service following a physical in St. Louis last week. When he goes into uniform is, of course, problematical.

Brown has been booked for the Pennsylvania hotel, N. Y., for six weeks, following Glen Gray's orchestra, which opens there April 24 for a similar period. His fulfillment of this date depends, of course, on his entry into service.

ASCAP Denies Gilbert Vote Nix

Both John Paine, general manager of ASCAP, and Deems Taylor, its president, deny that L. Wolfe Gilbert had requested and was denied the privilege of witnessing the counting of ballots in ASCAP's election last week. Both assert that had Gilbert made such a request it would have been granted. Paine states he offered Gilbert the opportunity to be on hand and the writer demurred.

Count of votes in the ASCAP elections ran as follows: Deems Taylor, 72,299 (said to be highest count any nominee ever drew); Otto Harbach, 51,904; Richard Rodgers, 45,416; Stanley Adams, 43,654; L. Wolfe Gilbert, 35,609; Peter De Rose, 18,622; Ned Washington, 15,599; Jesse Greer, 11,540; Milton Drake, 5,575, and J. C. Johnson, 5,425. Various write-ins accounted for another 4,254 votes.

Large number of votes is accounted for by the fact that writer and publisher members have voting power in relation to the amounts of money each draws from the Society annually. Writers get one vote for every $50 accruing to them and pubs one for every $20. Actually, only approximately 1,350 ballots are cast.

IRVING ROMM QUITS S-B TO START MUSIC FIRM

Irving Romm, professional manager at Shapiro-Bernstein, resigned Monday (27), preparatory to starting a music firm for Musicraft Records. New outfit will be called Chelsea Music. Romm is to be president and a partner.

Romm asserts he will start with approximately 500 copyrights, all originals that Musicraft has recorded.

Attorneys on 'Someone' Suit Jockey Exam Dates

Attorneys for Fred Fisher Music Co. and Jerry Vogel Music Co., in dispute over renewal rights to the song, "Someone Thinks of Someone," filed a stipulation for adjournment of the examination of Anna Fisher and Eli Oberstein, by Vogel until the 14th and 21st of April, respectively, in N. Y. federal court last week.

At the same time Fisher's attorney filed notice for the examination of Jerry Vogel, scheduled for April 25, and answers to Vogel's counterclaims, seeking to be declared co-owner of "Someone," through an assignment from Leonor Dunn, next-of-kin to one of the composers, Ed Gardenier. Fisher also seeks dismissal of the counterclaim.

Fisher charges infringement of the song "Someone," for which he obtained the renewal rights in 1933.

Jazz to Benefit NCAP

Jazz recital sponsored by Carl Van Doren, Olin Downes, Deems Taylor, Robert Goffin, Gilbert Seldes, Julien Levy, Samuel Barlow and Mrs. John Hammond, Jr., is skedded at the Peggy Guggenheim gallery, 57th street, N. Y., Monday (3) for the benefit of the National Association for the Advancement of Colored People. Slug is $2.

Count Basie has lined up James P. Johnson, Frankie Newton, Bill Coleman, Sidney Catlett, Eddie Condon, Pee Wee Russell and others prominent in jive circles.

Charles Wick, Cleveland attorney and composer-arranger, has been signed by Tommy Dorsey.

U. S. Probing Mex Musician Ingress

Los Angeles, March 28.

Influx of Mexican musicians into the U. S. is under investigation by immigration authorities at the instance of the American Federation of Musicians, which charges aliens from below the border are sifting into Southern California, Arizona and Texas and working in night spots at wages far below existing scales.

Immigration laws prescribe that foreign musicians are not permitted to work on contract jobs unless they are in process of becoming American citizens, or they are internationally recognized artists whose work is approved by critics at home and abroad.

Harry James' Army Status Still Indefinite; Meanwhile He Disbands

There's a good possibility Harry James may not go into service after all. If not, he will come east and fulfill commitments scheduled for him but which were put in doubt by a recent pre-induction physical.

James has a back condition which apparently was not given much attention in his recent exam. He is to go through another o.o. by specialists and will know this week his future status.

James' dates in the east should he stay out of uniform have been tentatively planned. He will open at Frank Dailey's Terrace Room, Newark, around the end of April, then go into the Astor hotel, N. Y., for six weeks and follow with the Paramount theatre on Broadway.

James will temporarily disband his orchestra until his status is definite. He gave his musicians notice last week on the Coast, effective April 8, explaining to the men that his uncertain standing in the draft made it impossible to make future commitments.

As soon as it became known in N. Y. Monday (27) that James was breaking up, other leaders and their managers began calling the Coast in an effort to grab off some of the trumpeter's musicians.

Standard Radio Opening N. Y. Office April 1

Standard Radio, west coast transcription outfit, is opening a N. Y. office April 1, preparing for postwar expansion into the Latin American field. Firm expects a boom demand for American music by American artists in South and Central America within the next few years.

In addition to the export biz Standard will make a play for eastern connections with radio outlets. Alex Sherwood moves in from Chi to head the N. Y. branch.

Pubs Who Might Benefit By Metro's New Music Setup Baffled By It

Even those "independent" music publishers, who might qualify pop tunes for some Metro filmusicals, and thus benefit from the new experiment on that lot, question the wisdom of the company's freelancing for material among outside music firms. The publishers, many known to be not too friendly to the Jack Robbins-Metro music dynasty (Robbins, Feist and Miller Corps.), can't see where M-G would benefit under a plan whereby Fred Raphael, of Metro's N. Y. office, would possibly pick pop songs from indie music houses, and spot them into productions at Culver City.

Basically, it means that Metro would be building up a 56-year value for some "outside" music publisher. (The 56 years refers to the basic 28-year copyright, plus renewal rights).

Other ramifications are obvious: one, the hazard of any pop song landing in a picture willy-nilly, since after all it must fit some specific production; and secondly, why cull from outsiders when Hollywood has built up Berlin, Kern, Porter, Warren-Gordon, McHugh - Adamson and kindred songwriting names to write directly for the screen.

Frances White, amateur songstress, joins Will Osborne's orchestra next week, replacing Marianne. She's a Government clerk in Washington, who auditioned for someone else at the Earle theatre there recently when Osborne overheard her.

Birthday Presentation To 'Pops' on Ritz Stage

Yesterday (Tues.) was Paul Whiteman's 54th birthday but the occasion was celebrated on the stage of the Ritz theatre, N. Y., following the Radio Hall of Fame broadcast, on Sunday (26) with a birthday cake. It's an annual custom, from May and Pete de Rose, and Nina Cordova of the staff made the presentation.

Whiteman, incidentally, has deferred his "Atlantic City" film chore for Republic until after the Roxy, N. Y., engagement as guest maestro in mid-April. This will not interfere with his radio commitments.

Kelton to Take Over As Peer Gen'l Mgr. For 3 Firms in N. Y.

Frank Kelton, Ralph Peer-International representative on the Coast, moves into N. Y. April 10 to take over as general professional manager of Southern, Peer and Melodylane Music firms, all of which are Ralph Peer outfits. This is the spot from which Bobby Mellon resigned last week.

Mellon asserts his future is indefinite. But he has a deal with BMI that won't be announced until his notice at Peer expires.

British Best Sheet Sellers

(Week Ending, March 2, '44)

London, March 2.

It Can't Be Wrong	Chappell
Paper Doll	Maurice
Kiss Me	Southern
I Wonder Why	Cinephonic
Someday Soon	Connelly
My Heart Tells Me	Brad. Wood
Pistol Packin' Mama	Chappell
Close to You	Dash
Cow Cow Boogie	Maurice
Nevada	Southern
Either Too Young	Feldman
Victory Polka	Sterling

2 Music Cos. Get OK on ASCAP Suit

Suit against ASCAP and individual members of the Society by Gem Music and Denton & Haskins, seeking an accounting and charging the organization's executives with dereliction of duty, will continue as a result of a decision by the appellate division of N. Y. supreme court last week. Appellate division decided against Justice Benedict Dineen, in N. Y. supreme court in his recent decision that the plaintiffs had a cause of action only against ASCAP itself, not against individual members. He sustained the original complaint.

Music houses, therefore, have 20 days to amend their original complaint and renew the action as it was filed originally in January, 1943. Schwartz & Frohlich represented ASCAP. Andrew D. Weinberger acted for the plaintiffs.

Detroit, Youngstown Juke Ops Wiggle Out Of Proposed Tax Taps

Detroit, March 28.

James Haggerty, representing the United Music Operators here, won a temporary stay before the Common Council of a proposed $15 license fee upon each such musical device which would have netted Detroit close to $70,000 annually.

Haggerty argued that the 83 companies and individuals who control close to 5,000 juke boxes in Detroit had "kept out racketeers, kept material clean through rigid censorship, and had more than $1,000,000 invested."

He charged that the tax was "inequitable, unfair, unjust, indiscriminate, harmful to the musical preferences of America and a confiscation of property. You are sailing right into defiance of the U. S. Constitution when you enjoin people from 'the pursuit of happiness' by taxing juke boxes out of existence."

Argument was good enough to cause the Councilmen to back off from the tax at this time.

Injunction Granted Ohio Ops

Youngstown, O., March 28.

Right of Youngstown City Council to pass an ordinance taxing legitimate business was questioned in action brought by counsel for Youngstown Automatic Phon. Dealers Ass'n who object to recent jump from $5 to $10 in annual license fee for juke boxes and an additional $1 for each wall connection. Order was to have become effective March 22.

Mahoning County Common Pleas Judge Erskine Maiden, Jr., granted a temporary injunction to nine plaintiffs, all box owners, restraining city from enforcing the measure. Petition called the proposed fees both "exorbitant and excessive," and charged the ordinance was "mere subterfuge and enacted for the sole purpose of providing revenue for the city."

Osborne Man Powders, So Do Instruments

Hal Tennyson, sax player with Will Osborne's band, "disappeared" from the Capitol theatre, N. Y., last week between shows and at the same time an alto sax, clarinet and sax case which didn't belong to him were found missing. Police discovered the instruments in a pawn shop after the musician's wife, whom he deserted at the same time, found the tickets in their hotel room.

Tennyson joined Osborne's band months ago. He had no instruments, and the missing sax and clarinet were loaned to him by other band members.

Osborne replaced Tennyson with Bill Hitz, after being forced to round up an 802 musician temporarily.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore (400; $1-$1.50)	2	1,000	1,675
Lani McIntire	Lexington (300; 75c-$1.50)	111	2,225	201,025
Jerry Wald	New Yorker (400; $1-$1.50)	3	2,025	6,125
Frankie Carle	Pennsylvania (500; $1-$1.50)	6	2,850	17,625
Leo Reisman	Waldorf (550; $2)	5	3,025	16,300
Boyd Raeburn	Lincoln (275; $1-$1.50)	4	1,000	3,750
Guy Lombardo	Roosevelt (400; $1-$1.50)	25	2,300	47,625
Vaughn Monroe	Commodore (400; $1-$1.50)	1	1,650	2,925

* *Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows. Waldorf has Gracie Fields; Commodore, Glenn Miller's Modernaires; Lexington, Hawaiian floor show.*

† *3 days.*

Chicago

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Dwight Fiske and Bondshu maintaining healthy 3,100.

Jimmy Joy (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Off some, but around 4,700.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge, plus $1.25 min.). Oliver accounted for fine 6,800.

Teddy Powell (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Split week of Jimmy Dorsey and Powell, who opened Thurs. (23), chalked up great 6,900.

Ran Wilde (Empire Room, Palmer House; 750; $3-3.50 min). Hildegarde and Wilde continue to pack 'em in; 11,500 last week.

Los Angeles

Freddie Martin (Ambassador; 900; $1-$1.50). End of month dip leveling off at 4,100 covers.

Joe Reichman (Biltmore; 900; $1-$1.50). Hitting on all 16. Neat 4,200 tabs.

Location Jobs, Not in Hotels

(Chicago)

Gay Claridge (Chez Paree; 650; $3-$3.50 min.). Claridge and show headed by Jackie Miles pulled around fine 5,000.

Del Courtney (Blackhawk; 500; $1-$2.50 min.). Courtney pulling big crowds, averaging 4,900.

(Los Angeles)

Hal McIntyre (Palladium B, Hollywood, first week). Watch for a surprise. Will breeze over 32,500.

Horace Heidt (Trianon B, Southgate, 11th week). Tabs for 8,000.

Phil Harris (Slapsy Maxie's, N. Los Angeles). Packed like a slave ship. Capacity 5,200 payolas.

Leeds in Move To Increase Rating

Leeds Music Co. has stacked all catalogs it acquired during the past couple years under the Leeds firm name, a move designed primarily to increase its ASCAP availability rating. Move has not yet been fully completed legally (discarded firm structures are in process of being dissolved), but Olman, Jenkins, Consolidated, Wabash, Kaycee have all been transferred under the Leeds title.

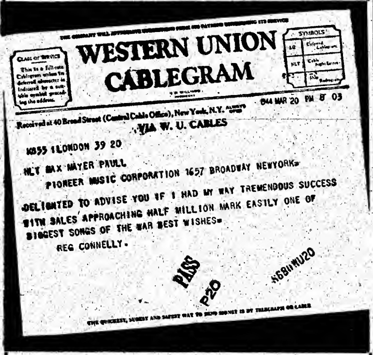
Grouping of these catalogs gives Leeds 110 points in ASCAP, a total that Lou Levy, head of the firm, has petitioned the Society to increase. He was up before the ASCAP availability board last week to prove his case, but as yet has had no response.

Al Friedman, formerly with Leeds in Chicago to Southern Music branch succeeding Paul Salvatori, now with Chappel. Bert Braun succeeds Friedman for Leeds.

Musicopmics Publishers, Inc., has been chartered to conduct a music publishing business in New York. Capital stock 200 shares, no par value. Directors are: Albert P. Wollheim, Louis Krasner and Eleanor Stone, New York City. Wollheim owns three shares; the others one apiece.

Al Brandon, trumpet, left Marty Irwin's band at Penn-McKee hotel, McKeesport, to join staff of KDKA, Pittsburgh.

Congratulations, REG CONNELLY!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And thanks again to Jimmy Kendis and Lou Klein, the writers of our great song,

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which still remains a reigning favorite with Americans, shown by many recent network broadcasts, plus various recordings, such as—

Bing Crosby, Decca #2448
Ray Noble, Columbia #35577
Glen Gray, Decca #2437
and the *brand new release*
Kate Smith, Columbia #36686

And, Reg, we are also proud to have you introduce to the British public our present No. 1 hit,

THE SAME LITTLE WORDS

by Stanley Adams, Jack Rosenberg, Ira Schuster

We wish you the same great success with it that you have won with "IF I HAD MY WAY."

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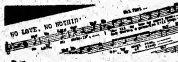

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and ALL other picture studios use this 3x5 VISUAL record of song hits of over 100 publishers, plus old favorites. Includes lead sheet and lyrics of chorus. Samples free.

TUNE-DEX

1619 Broadway, New York 19

Ev'ry Day is Mothers Day - Mothers Day is Ev'ry Day

YOU KNOW THE TUNE— HERE ARE THE WORDS of the Mother's Day version of

DON'T WORRY MOM

Don't Worry Mom, I'm feeling fine today,
Don't Worry Mom, ev'rything's okeh,
This Mother's Day, I'm far away
And yet I feel you're near;
Makes life worth while, I see you smile,
As if you were right here.
Don't Worry Mom, we've got them on the run
Don't Worry Mom, soon you'll have your son
Back home, and next Mother's Day
I'll kiss you and say
"What a bad dream we've been thru'!"
I miss you, I do, my dearest Mom.

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If YOU Sing Songs—Here's One You SHOULD Sing!

ABE GLASER Pro. Mgr. — FORD MUSIC INC. — **SAM WIGLER** Bus. Mgr.

1619 Broadway, New York 19, N. Y.

LONDON, P. MAURICE — AUSTRALIA, D. DAVIS

Inside Stuff—Orchestras-Music

"Variety" overlooked Victor Herbert in its recent statement that William Frederick Peters' score for "When Knighthood Was in Flower" was the first completely original score ever composed to accompany the projection of a film.

Herbert wrote the music that was played with "The Fall of a Nation," first presented at the Liberty theatre, N. Y., in 1916, the descriptive score following closely the action of the picture.

The "Love Theme" of this score is published by Witmark and the remainder of the music has been arranged into ten orchestral numbers now published by Carl Fischer, Inc.

Paul Spor, local bandleader and booking agent, has been engaged by Willys-Overland Motors, Inc., Toledo, to conduct an entertainment talent search in its factories as the first step in planning a series of weekly recreation parties for employees of all departments. Spor will organize a 25-piece orchestra and recruit both professional and amateur entertainers employed at the plant.

Melvin Jennsen, who used to be leader of the Casa Loma band, now an employee of Willys, is expected to head the orchestra.

Vaughn Monroe is setting up a string of original arrangements whose titles tie in with his young daughter's nickname. Her given name is Candice, but she's called "Candy," hence the "Candy Bounce," "Candy Kid" and other items still to be written by Gene Hamid, one of the band's arrangers. Bregman, Vocco & Conn, music publisher, is taking the originals for publication.

Maude Peabody, longtime wife and former manager of (now Lt. Cdr.) Eddie Peabody (Great Lakes Naval Training Station), quietly remarried recently, and is now Mrs. Warren Arthur Krimmel. They occupy the Peabody Rancho, one of the Riverside, Calif., showplace fruit groves, which she acquired as part of her first marriage settlement.

Harry Sosnik is batoning the "Mexican Hayride" album for Decca.

NBC, CBS, Blue, Mutual Plugs

Following is list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, March 20-26, from 5 p.m. to 1 a.m. List represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list). The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

TITLE	PUBLISHER
Journey To a Star—†"Gang's All Here"	Triangle
A Lovely Way to Spend Eve—†"Higher and Higher"	Crawford
And So Little Time	Lincoln
And Suddenly It's Spring—†"Lady In the Dark"	Famous
Besame Mucho	Melodylane
Don't Sweetheart Me	Advanced
Goodnight Wherever You Are	Shapiro
Holiday for Strings	BVC
I Couldn't Sleep a Wink—†"Higher and Higher"	T. B. Harms
I Love You—*"Mexican Hayride"	Chappell
I Wish I Could Hide Inside Letter	Shapiro
I'll Get By—†"Guy Named Joe"	Berlin
I'm In Love With Someone	Campbell
Is My Baby Blue Tonight	Broadway
It's Love, Love, Love	Santly
Long Ago and Far Away—†"Cover Girl"	Crawford
My Favorite Song	Melodylane
No Love No Nothin—†"Gang's All Here"	Triangle
Now I Know—†"Up In Arms"	Harms
Poinciana	Marks
San Fernando Valley	Morris
Silver Wings In the Moonlight	Miller
Someday I'll Meet You Again—†"Passage Marseilles"	Witmark
Take It Easy—†"2 Sisters and a Sailor"	Santly
When They Ask About You	Berlin
You're the Dream I'm the Dreamer	ABC

† Filmusical. * Legit Musical.

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An All-Time Favorite

LOST IN A FOG

Music by . . .

JIMMY McHUGH

Published by

Robbins

Ellington Ill, Band Goes On in Newark

Duke Ellington has been absent from the Adams theatre, Newark, since his band opened there last Thursday (23), due to a strep throat. He may rejoin the combo today (Wednesday). Earl Hines subbed for him some of the time over the weekend.

Ellington opens at the Hurricane, N. Y. nitery, tomorrow night (Thursday) for 20 weeks.

10 Best Song Sellers

(*Week Ending March 25*)

Mairzy Doats	Miller
Don't Sweetheart Me	Advanced
Besame Mucho	Melodylane
River of Roses	Shapiro
Love, Love, Love	Santly
When They Ask	Berlin
Couldn't Sleep	T. B. Harms
A Lovely Way	Crawford
No Love	Triangle
Wish I Could Hide	Shapiro

'Mairzy Doats'

Continued from page 1

gone home to fashion something to suit the pub's more conventional tastes, said pub will sit back to dream of the next "freak" coming in on a wing and an accident!

I have compiled a hasty list (incomplete, no doubt) of songs that fit the "sound effect" or "nonsense" categories and dating back to the St. Loo Fair of 1904. More than 50 songs are listed which, for a 40-year period, shows a frequency of one-and-one-quarter such songs per annum! Also note how many have managed to be written by such songworthies as Billy Rose, Lew Brown, Jean Schwartz, Con Conrad, Edgar Leslie, Charles K. Harris, Ann Ronell, Frank Loesser and their purposeful ilk. Maybe this will help to blast an unfounded prejudice. Here is the list:

Mairzy Doats,
Shoo Shoo Baby,
Rose O'Day,
Jingle Jangle Jingle,
Deep in the Heart of Texas,
Flat Foot Floogie,
Java Jive,
Well, All Right!
A-Tisket A-Tasket,
The Umbrella Man,
The Hut Sut Song,
Hold Tight,
Three Little Fishies,
The Music Goes 'Round,
Tip-I-Tin,
Knock! Knock!
The Love Bug Will Bite You,
The Waiter with the Water,
Who's Afraid of the Big Bad Wolf?
I Lift Up My Finger,
The Broken Record,
Sing Something Simple,
I Faw Down and Go Boom,
Where Do You Work-A John?
C-o-n-s-t-a-n-t-i-n-o-p-l-e,
Vo-Do-De-O-Do,
The Farmer Took Another Load Away,
Horses!
It Ain't Gonna Rain No Mo',
Who Takes Care of the Caretaker's Daughter?
Yes! We Have No Bananas,
Barney Google,
She Sells Seashells,
Ja-Da,
Sister Susie's Sewing Shirts for Soldiers,
K-K-K-Katy,
M-i-s-s-i-s-s-i-p-p-i,
Doodle-Doo-Doo,
Yacka Hula Hickey Dula,
Bedelia,
Oh! By Jingo,
Yip-I-Addy-I-Ay,
Always In the Way,
Ta-Ra-Ra-Boom De Re',
Arra Wanna,
Bon! Bo Shay,
Coochy Coochy Coochy Coo,
Mr. Dooley,
Hitchy Koo,
Good Morning Mister Zip Zip Zip,
Yup I-Dee Yup I-Dye (Excelsior).

Milton Drake.

(Co-writer with Jerry Livingston and Al Hoffman of "Mairzy Doats.")

Over 800,000 Copies

Sales of "Mairzy Doats" up to the beginning of this week had reached between 800,000 and 825,000, a terrific total in view of its 12-week career. In the past week or two it has slowed up considerably, but may still surpass the million mark.

This sale total is not the most outstanding of the past year. "Star Spangled Banner Waving Somewhere" sold 1,250,000 and "Paper Doll" has gone well over a million.

Indie Oriental, Chi, in Hot Talent Competish With Par's Chicago

Chicago, March 28.

There's hot competition brewing between the Paramount-booked Chicago and the independent Oriental theatre here. Oriental, which played few top names until it brought in Tommy Dorsey recently, is lining up a list of talent for future dates and the majority of it has been lured from the Chicago.

Dorsey played the Oriental in late February on a 50-50 arrangement, cracked the house record by $22,000 and took out $27,600 for himself. This accomplishment apparently has proved to other names that the Oriental is a good house to take a chance with if the deal is right.

At any rate, the Oriental has agreements with Jimmy Dorsey (also said to be a 50-50 split), the Andrews Sisters, Woody Herman (who played the Chicago only a couple weeks ago), Frankie Carle's new band, Will Osborne, Sonny Dunham, Marion Hutton and others with whom arrangements are, so far, just tentative.

Pubs Protest 'Song Shark' Ads to MPPA

Several music publishers have filed protests with the Music Publishers Protective Assn. re the carrying of "song-shark" ads in legitimate song sheets. MPPA has been asked to contact the publishers of the sheets and request that such ads be dropped.

MPPA has been active for some time in eliminating "song sharks," phoney music publishers who exact fees from amateur songwriters on the promise their songs will be published and exploited.

Subway Conductor, Who's A Composer on the Side, Loses Song Suit Vs. U. Pix

In a song infringement action just tried before Judge Alfred C. Coxe in N. Y. Federal court, jurist refused to follow his decision in Wilkie v. Santly, which has been a nightmare to music publishers. In that case he determined that similarity in the music of a song is sufficient to establish infringement, although actual access by the writer of defendant's song could not be proved. The instant case was instituted by Samuel Brodsky against Universal Pictures.

Brodsky, who is a subway conductor for the Brooklyn Rapid Transit Co., testified that he had acquired his musical experience during eight years as a stagehand for an opera company. He asserted that his musical work entitled "Prelude in A Major," containing 120 bars of music, was infringed by a certain part of the incidental background music in U's picture entitled "Badlands of Dakota." He likewise asserted that Universal had infringed his music in 34 other motion pictures produced by it.

Universal's music was written by Hans J. Salter while employed in California. While Brodsky admitted that he had never met Salter, and he could not establish that Salter had access to his composition, he contended that as he had submitted his composition for publication to 23 different music publishers, and as Universal obtained its music from music publishers, it must necessarily have acquired knowledge of his composition. Julian T. Abeles appeared for Universal; Hays, St. John, Abramson & Schimel for Brodsky.

Plenty 'Time' On Publishers' Hands

There are a number of song-title conflicts occurring again. Latest is between the Lincoln Music song, "So Little Time," and one published in Chicago by Will Rossiter titled "And So Little Time." Nick Kenny, N. Y. Mirror radio columnist, writer of the tune and co-owner of Lincoln, assertedly requested Rossiter last week to withdraw its number because it tangled with his.

There are three songs with "Goodnight" involved in titles; one, "Goodnight Wherever You Are," published by Shapiro, another, "And So Goodnight," by BMI, and "Goodnight Soldier" by Pacific Music. Two involve spring, "And Suddenly It's Spring" marked by Famous and "Spring Will Be Late" by Saunders.

For weeks now the music trade has watched the struggle between Feist Music, one of the Robbins Big 3, and Noble Music, a small firm, with "Easter." Feist has "Easter Sunday With You" and Noble, "I'll Be With You Easter Sunday." Both will probably have Irving Berlin's standard "Easter Parade," to buck soon.

Harry Warren and **Mack Gordon** to do "Diamond Horseshoe" score at 20th-Fox.

Sensational! Song Hit

by W. R. Williams

SO·LITTLE·TIME

TO SAY GOOD BYE.

Dance Orch., by Jim Blade

Published by WILL ROSSITER, 173 W. Madison St., CHICAGO

England's No. 1 Ballad... Climbing to No. 1 in America

Silver Wings In The Moonlight

Words and Music by HUGH CHARLES, LEO TOWERS, SONNY MILLER

New York LON MOONEY, Gen. Prof. Mgr

AFM Threatens Walkout on 'Ice Follies' As Owners, WLB Refuse 15% Pay Hike

Minneapolis, March 28.

Following the refusal of the Arena here, housing the Shipstad-Johnson "Ice Follies," to grant a 15% scale boost when the WLB refused to certify it, the musicians' union served a 10-day strike notice. The 17 local musicians want an increase from $10 to $11.50 per performance for the nine shows per week during the three-week run.

For a time it looked as though the attraction for its final nine days would have to forego music. The management was faced either with that prospect or pinchhitting with a jukebox and p.a. system, or bringing in non-union musicians.

However, a new WLB interpretation of the situation may avert the strike. After Stanley Ballard, the union's secretary-treasurer, pointed out that the $11.50 per man rate represents the musicians' regular roadshow scale here, the WLB advised him by mail that the matter is not one for its jurisdiction.

Lyle Wright, Arena manager, has informed Ballard that he'll refer the new ruling to his attorney and, after receiving the latter's advice, will decide whether to boost the pay.

With Rosenthal Inducted, AGVA Staff to Split Work

Post of legal counsel of the American Guild of Variety Artists was abolished when Mortimer S. Rosenthal left for vacation prior to army induction. Duties will be divided among present staff with Doris Fleischman, who assisted Rosenthal, taking charge of claims, arbitration and minimum basic agreements, while Muriel Abbott will handle agency contracts and franchises.

Simultaneously AGVA starts its agency control department which will be headed by Phyllis Biscardi. This sector will see to it that AGVA franchised agents and spots hire only AGVA members in good standing.

PHILLY SPOTS MARK TIME ON 30% TAX HIKE

Philadelphia, March 28.

Philly nite spots are adopting a "wait and see" policy on the question of eliminating acts and/or music in view of the new 30% tax which goes into effect April 1.

A few of the leading hotels—notably the Bellevue-Stratford and the Ritz-Carlton—are cutting out dancing while the Club Embassy has announced that it would eliminate its show at dinner so that diners would not have to pay the 30% levy. Shows would go on for supper and midnight.

Most of the other spots believe that the added tax will not affect business in view of the free spending. Consensus of opinion is that the sale of liquor will drop off with patrons buying perhaps one or two less drinks each to keep their checks within the same figure as before the tax went into effect.

Drop in liquor sales would come as a blessing in disguise to many spots, as they have been struggling along on short booze rations of late anyway.

'Ice-Capades' Finish

Current edition of Arena Managers Association production "Ice-Capades" will close at the Pan-Pacific Auditorium, Los Angeles, June 5.

AMA is currently working on the fifth edition of "Ice-Capades" for presentation in the fall. Chester Hale will again do the production.

Grace Hartman's Illness Cancels Buffalo Cafe Date

Buffalo, March 28.

Engagement of the Hartmans at the Hotel Statler for two weeks currently has been cancelled due to Grace Hartman's affliction with bursitis of the shoulder.

Russell Swann holds over for an additional two weeks instead.

Barbaro Buys New Det. Nitery

Detroit, March 28.

Frank Barbaro, whose Bowery in Hamtramck is one of the phenomena in nitery circles, is extending his holdings by buying the equally big Grand Terrace Casino here. The huge club, centered in Detroit, where for years it had operated as the Oriole Terrace, was revived a year ago and put into successful operation as the Grand Terrace.

Barbaro announced that he intends to follow his Bowery policy in the new spot with extensive floor shows—at the Bowery they run continuously from 9 p.m. to the 2 a.m. close—and dub the theatre-restaurant the Latin Quarter. However, his new spot may permit a spot of dancing since Barbaro indicated he might alternate a rhumba band with the show orchestra.

While the deal has been made, it still has to get the final sanction of the State Liquor Control Commission, which has shown some tendency to frown on chain ownership of niteries.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., March 28.

A. B. Anderson, ex-colonyite and now manager of the local Pontiac theatre, was elected to the village Board of Trustees by a majority of 20 to 1.

Hal Webster, former producer for Warner Bros., received his O. K. papers and left for N. Y. last week.

Victor King, former symphonic arranger, is a newcomer at the Will Rogers. Discovered ailment when examined for the draft.

Among those upped for meals in the main dining room are Hazel Smith, Ben Schaffer, Louis Goldshlag, Len Grotte and Goode Holmes.

Howard Levy upped for two meals a day on the day that he celebrated his 25th wedding anniversary.

Milton Berle and Happy Benway will be guest columnists for the April issue of We the Patients, Will Rogers monthly mag.

Write to those who are ill.

New Acts

JEAN CARROLL
Comedy, Songs
12 Mins.
State, N. Y.

Jean Carroll is a singing comedienne who looks as if she has been around in the hinterland if not in the New York sector. She proved a smash here, largely with a rep of double entendre lyrics and dialog. Possibly a little too crude for class spots, she's a cinch for the regular vaude stands.

Playing to an audience composed to large extent of bobbysock and jitterbug element, she drew some heckling comments following lines such as "Do you get stiff in the joints?" and "He tried to get under my skin." Her routine about masher inviting her for a ride in his car is familiar but effective, while a vocal imitation of Harry James playing the trumpet also cleaned up. In short, corny but commercial. *Mori.*

STUBBY KAYE
Comedian
10 Mins.
Hotel Belmont-Plaza, N. Y.

Stubby Kaye is a 270-pound comedian whose weight is a contributing factor to his fol-de-rol and, incidentally, to his personality. He's a bubbling fat boy who tells jokes mostly, some old and some seemingly new, but all get-overs because of his personality and delivery.

Kaye also breaks out in song in one spot, and suggests that he has a voice that would warrant more of it. For dates such as these, where the budget is not too high, he's right, but for faster company he'll need a more varied routine and better material.

Kaye, incidentally, is one of those unsung big 'little' guys in show biz who are doing a whale of a job entertaining servicemen domestically and overseas. He recently returned from a long overseas tour. *Kahn.*

SENOR CARLOS (3)
Comedy, Instrumental
10 Mins.
State, N. Y.

Senor Carlos, in Mexican costuming, serves as a filler suitable for less important spots as an opener. He works with a team, dressed alike in blue Mexican costumes, who play the harmonica while he accompanies on a uke. Musical efforts are okay, though much is due to the excellent backing provided here by the Will Osborne orch. Some pointless comedy material gets by. Carlos also plays the jew's harp. *Mori.*

Four Franks Split

The Four Franks, standard vaudeville act, split up after finishing last week at the Empire theatre, Fall River, Mass.

Schism is an amicable one, professed reason being the desire of some members of the team to have Ollie Franks go it alone as a single in order to further her singing career.

Bennett Frank has lined up an agent's job and Leona expects to marry shortly. Perry plans to continue on the stage in a dancing act with an as yet unnamed femme partner. Ollie will break in as a single in about two weeks and will fill engagements this summer, as she did last season, at the Forrest Park Open Air Theatre in St. Louis.

3 Stooges Help Set N. O. Theatre Record, 18G; Get 9G on 50-50

New Orleans, March 28.

Three Stooges were held largely responsible for cracking the house record at the St. Charles theatre here last week by $6,000. Trio helped draw about $18,000 and walked out with approximately $9,000. They had a 50-50 deal.

Old mark of approximately $12,000 was held by Chico Marx's orchestra. It's a 1,200-seat house.

On the bill with the Stooges were Jane Sterling, Jed Dooley & Co., Grace Johnson, m.c., and Max and His Gang. Film was a "B."

Dauphine, N. O., Set As Nitery-Theatre

New Orleans, March 28.

The Dauphine theatre, once the home of burlesque and musical shows but dark for the past decade, will be reopened April 8 as the Riviera Theatre-Club. Theatre is being redecorated.

Two bands will alternate in providing music for dancing and ice-skating. Bill opening includes "Ice Follies of 1944" plus vaudeville.

Renee Sheppard Back To G'wich Village Nite Life

Renee Sheppard, former vaude and musical comedy actress as well as a pioneer in Greenwich Village, N. Y., nite life entertainment during the so-called tea room era, is returning to that sector as nite-club operator.

She has leased the building which formerly housed the Log Cabin nitery at Fourth and Cornelia streets and will convert it into Renee's Boardwalk Casino.

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Radio Performers Profit By P.A.s For War Effort, Look to Comm'l Stage Work

Capitalizing on experience gained in personal appearance tours in army camps, hospitals and war plants, radio performers are increasingly turning toward the stage. At least two package shows featuring radio talent are set for stage appearances with indications that many more will follow suit should the original ventures hit pay dirt.

Already lined up for weekend dates in Trenton, Camden and Philadelphia is "Radio Cavalcade," a package unit devised by the Consolidated Radio Artists agency of New York, which is pioneering the idea. "Cavalcade" will feature CBS, NBC and Blue network attractions, including Tom Howard and George Shelton, Joan Brooks, the Deep River Boys, Denver Darling, John Feeney, the Borrah Minevitch troupe, Gus Van and an accompanying band. Show opens a two night stand in Trenton on April 8.

Also ogling the footlights is the WJZ-Blue network combine, which has commercial aspirations for its "Blue Network Jamboree," a package show that has been giving gratis performances during the last two years for army camps, hospitals and war plants, covering about 90,000 miles of eastern seaboard in the process.

"Jamboree," which includes Lew Lehr, Whispering Jack Smith, the Kibitzers, Jackie Kelk and others, is now being worked over with a view to finding a suitable stage format.

Show had an experimental breakin at the Mosque theatre, Newark, several weeks ago.

Boswell's Roxy, N. Y., Date

Connee Boswell has been booked into the Roxy theatre, N. Y., for some time in May. It's her second date at that house.

Miss Boswell has not been working in vaude lately. For the past couple months she has confined herself to a sustaining Blue network program Wednesday evenings.

WLW 'Jamboree' Set For Annual Vaude

Cincinnati, March 28.

Maintaining an annual schedule, WLW's "Boone County Jamboree" is booked for the RKO Palace, Columbus, O., April 11-13; Memorial Hall, Dayton, O., April 14-16, and Keith's Theatre, Indianapolis, Ind., April 20-23.

The bookings were made by Bill McCluskey, manager of WLW Promotions, Inc., who also has lined up a number of fair dates in Ohio and Indiana for the hillbilly unit.

Padlocking Suits Vs. Brook and Sunny Isles, Miami, for Gambling

Miami, March 28.

Injunction suits to padlock the Brook club and Sunny Isles club were filed Wednesday (22) in circuit court by State Attorney Stanley Milledge. Charges are for gambling. The suits were a result of investigations conducted by the state attorney, after a grand jury refused to probe Dade county gambling at the state attorney's request.

R. B. Gautier, Jr., a local attorney and member of the 1943 legislature, now in the Navy, was listed as resident agent of the Brook Club. Charles Friedman, Jules Levitt, William Maher, Harold Salvey and Ike Miller of Miami Beach were named as owners and officers of the two corporations involved in the Sunny Isles operation. In both petitions, Milledge alleged that some facilities for serving food, entertainment and dancing were provided, but these were "only incidental to the primary purpose of maintaining and operating unlawful gambling houses."

Norton Sisters, song trio, play their first nitery date at Tic-Toc, Montreal, opening April 3.

Paterson Cafe 'Unfair'

The Piccadilly Club, Paterson, N. J., and Phil Krakauer, owner of the nitery, have been placed on the unfair list by AGVA. Krakauer is charged with cancelling acts in violation of contract and with deducting 1% of basic salaries for payment to ASCAP.

Redstone-AGVA In Hub Contracts

Mickey Redstone, slated Monday (27) for the unfair list of the American Guild of Variety Artists, along with his two Boston niteries, the Mayfair and the Latin Quarter, is back in the good graces of AGVA.

Redstone conferred early last week with Matt Shelvey, national AGVA exec sec, in a N. Y. confab that wound up with Redstone signing a minimum basic agreement covering both clubs and agreeing to eliminate the 60-day clause hitherto attached to all Redstone contracts. Pact restricted entertainers appearing at either Redstone club from filling any nitery engagement within 60 miles of Boston for 60 days after completing their date at either spot.

Under the new agreement, chorines playing both clubs, which are listed as class A niteries, will receive a minimum of $45 weekly, representing an increase of $5 over the former rate. Redstone also agreed to clear through AGVA all talent appearing at benefits, celebrity nights and similar occasions.

SONNY SKYLAR SET FOR LA MARTINIQUE, N. Y.

Sonny Skylar, songwriter-singer, is booked into La Martinique, N. Y., for two weeks and options, opening April 26.

Skylar is currently doing most of his work in radio. He's on the Clark Candy show on the Blue every Sunday and on WOR sustaining during the week.

Niteries Move For 11th-Hour Reprieve Or Modification on 30% Tax Bite

Less than 48 hours before the 30% amusement tax becomes a national law, show biz spokesmen representing all phases of the nitery field will huddle in Washington with the Dept. of Internal Revenue in an eleventh-hour effort to circumvent the pending blow to variety performers.

Training to D. C. for the confab Thursday (30) will be Matt Shelvey, national administrator of the American Guild of Variety Artists; Noah L. Braunstein, representing the N. Y. Cafe Owners Guild; Dave Siegle, prez of the Joint Council of Culinary Workers, and spokesmen for the Artists Representative Ass'n and agents.

A request that the 30% tax edict be expanded to apply equally to all spots where live or juke box music is served up with the food and liquor is one proposal that may be offered by the nitery contingent to soften the impact of the fiscal ruling as it will affect variety entertainers.

Figured that if nitery operators are offered the alternative of evading the tax bite by dispensing with their performers as against retaining their talent policy and hiking the tabs 30%, the former course is virtually certain to be carried out in the great majority of the smaller spots.

In line with this idea, likely that should the original proposal be rejected an alternative plan will be proffered whereby any establishment offering any component of music, dancing and entertainment would be subject to the tax.

Avoid Layoffs

Should the tax be extended to include all forms of entertainment, the feared wholesale layoff of variety talent will be avoided, AGVA officials believe. Whether or not, however, such proposals as outlined by AGVA will meet with the approval of the American Federation of Musicians and other show biz factions remains a moot point.

Selected nitery representatives will meet with Shelvey today (29) to consolidate the aims of each faction before Thursday's Washington confab.

Believed by AGVA that the status quo of the tax bite will inevitably lead to establishment of bootleg spots where the customers will absorb sub rosa entertainment without paying the excess Government freight. Entertainers forced by economic circumstances to play such dives would, perforce, be cozened out of their rights and privileges, to say nothing of standard salaries, as AGVA members.

Is Bar Part of Nitery? Tax Dept. Sez It Is And Collects 5% Nick

Henry Falace, owner and operator of Henri's, nitery and restaurant in the Tudor City section, New York, was tagged for $1,000 by Internal Revenue Division last week for drinks served at the bar in addition to the regular 5% nick for those served in the entertainment room.

Falace, new to the nitery angle, having previously run place as restaurant sans entertainment, had been collecting the customary 5% tax on all checks for food and liquor served in the nitery room, where a sextet furnishes dance music. Since there were no checks made at the bar, and drinks were paid for singly as served, Falace did not think these were taxable. Revenue ruling, however, was that since room was not closed off from bar it could be legally assumed that the railbirds were actually part of the nitery's audience.

Falace paid up but is now in a quandary, with the 30% tax bite in the offing, as to whether to continue as a nitery or revert to a restaurant sans entertainment.

SONNY FONTAINE'S JOB

Neil (Sonny) Fontaine, longtime m.c.-vocalist at Jack Lynch's, Philadelphia, joins the Yacht Club Boys next week.

He's the son of Evan Burrows Fontaine, once of the "Ziefeld Follies."

SOME OF THESE DAYS I'll find the words

that truly can express the gratitude I feel to so many folks: To that wonderful, ever-loyal TED SHAPIRO . . . . to the grand gang at the WILLIAM MORRIS AGENCY . . . and to all the lovely people who have welcomed me back for my return engagement at

MONTE PROSER'S COPACABANA

It's a grand and glorious feeling to be

THE LAST OF THE RED HOT MAMAS

in so many hearts!

SOPHIE TUCKER

IN APPRECIATION:—JACK YELLEN for writing all my exclusive songs.
HARRY HARRIS for Special Material on Popular Songs.

Variety Bills

WEEK OF MARCH 31

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (30)
Jimmy Durante
Bonita Granville
Mary Raye & Naldi
Sonny Dunham Orc
State (23)
The Antaleks
Phil Hanna
Leo Carrillo
Earl Hines Orc
WASHINGTON
Capitol (30)
Pearl Robbins
Bob Easton
Hal Sherman
Bob Nicholson

Paramount

NEW YORK CITY
Paramount (29)
Xavier Cugat Orc
Lyn Shirley
Dean Murphy
Cugat Choir
CHICAGO
Chicago (30)
Ray English
Gracie Barrie
Bob Williams
MIAMI
Olympia (29)
Max & Gang
Duanos
Radio Aces
Wesson Bros
Rigoletto Bros & A

RKO

BOSTON
RKO (30)
Blue Barron Orc
Bill Bailey
Terry & Ralph Rio
Chester Dolphin
(23)
Tony Pastor Orc
Guy Kibbee
Stardusters
Diamond Bros
Betty Lorraine
CINCINNATI
Palace (30)
Martha Raye Co
3 Winter Sis
Roy Smeck
Condos Bros
3 Swifts
(23)
Jimmy Dorsey Orc
Peg Leg Bates
Coley Worth & M
CLEVELAND
Albee (30)
Cab Calloway Orc
3 Chocolateers
Avis Andrews
Dotty Saulters
Cab Jivers
(23)
Chico Marx
Louis Prima Orc
Ray Eberle
Stanley & Marti
COLUMBUS
RKO (4-6)
Bobby Sherwood Or
Chico Marx
Georgie Kaye
Ted & Flo Vallett
(28-30)
Tommy Dorsey Orc
Gene Krupa
Paul Regan
3 Edwards Sis
State (30-1)
Hilda
Marie Cord
Dick Leslie
Johnny Reading Co
(2-5)
3 McAuliffe Sis
Trip & Falls
Gene Clayton
Boots & Saddles
BOSTON
Bradford Hotel (30)
Artini & Consuelo
Amy Arnell
Wally Boag
Roy Davis
CAMDEN
Towers (31-2)
Gilbert & Carroll
Tommy Turner
Jackie Vincent
Lewis & Ames
Stevens Bros & Bear
EASTON
State (30-1)
D'Artega Orc
Windy Cook
Jean Carroll
ELIZABETH
Liberty (30-2)
Virginia Austin
Campbell & Lloyd
Harris & Anders
Gil Johnson
Lou Brown Co
FALL RIVER
Empire (28-30)
Shep Fields
3 Heat Waves
Leo Ross
3 Sophisticated Gls
HARRISBURG
State (3-5)
D'Artega Orc
Windy Cook
Jean Carroll
(30-1)
Gay Nineties Rev
Joe Howard
Lillian Leonard
Shaw & Lee
Frank McMahon
Gay Nineties 4
Gay Nineties Orc
Floradora Gls
HARTFORD
State (31-2)
Shep Fields Orc
Jane Withers
Lloyd & Willis
INDIANAPOLIS
Circle (31)
Jimmy Dorsey Orc
Coley Worth & M
Peg Leg Bates
NEWARK
Adams (31)
Georgie Auld Orc
Helen Forrest
Jack Durant
Minevitch Rascals
NORFOLK
Center (31)
P Remos & Midgets
Edith Fellows
Pat Henning & Col
Victor Borge
PATERSON
Majestic (30-2)
The Texans
Bobby Baxter
Myrtle, Paco Co
Al Tucker
Roberta's Circus
(3-5)
Olympic Gls
Lew Fitzgibbons
Dick Leslie
4 Crackerjacks
PHILADELPHIA
Carman (31)
Stan & Art Catron
Grace Johnston
Reynolds & White
PROVIDENCE
Metropolitan (31-2)
Charlie Spivak
Lee Ross
Tony Farrar
3 Sophisticated Gls
SPRINGFIELD
Court Sq (30-2)
Mary Beth Hughes
Galli Sis
3 Samuels
Bob Gentry
Chester Barry
WOONSOCKET
New Park (31-2)
Dodson's Monkeys
3 Heat Waves
Deane Carroll
Winik & Mae
Billetta Sis
WORCESTER
Plymouth (26-29)
Dodson's Monkeys
Galli Sis
3 Samuels
3 Winter Sis
Tony Farrar
Chester Barrie

Southern

ALABAMA
Birmingham
Pantage (31-2)
Eye Dears of 1944
Mobile
Lyric (30-2)
Beachcombers Rev
Raleigh
State (30-1)
Spices of 1944
WILMINGTON
Carolina (31-1)
Red, Hot & Lovely
Winston Salem
State (27)
Count Berni Vici Co

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK — PARAMOUNT BUILDING
BEVERLY HILLS, CAL. — CALIFORNIA BANK BLDG.

Selma
Wilby (28)
Beachcombers Rev
GEORGIA
Augusta
Modjeska (30-1)
Follies d'Armour
Columbus
Royal (30-1)
Glamour Girl Rev
NO. CAROLINA
Charlotte
Broadway (31-1)
Tropical Nights
Concord
Paramount (27)
Tropical Nights
Greensboro
National (30)
Harry Clark's Rev
SO. CAROLINA
Anderson
Criterion (29)
Follies d'Armour
Charleston
Victory (27-29)
Red, Hot & Lovely
Columbia
Carolina (30)
Red, Hot & Lovely
Greenville
Center (28)
Follies d'Armour
Spartanburg
State (27)
Follies d'Armour
VIRGINIA
Roanoke
Roanoke (29-30)
Tropical Nights

Warner

NEW YORK CITY
Strand (31)
Russ Morgan Orc
Minevitch Rascals
Johnny Puleo
Barbara Blaine
(24)
Russ Morgan Orc
Minevitch Rascals
Johnny Puleo
Barbara Blaine
ELMIRA
Keeny (27-29)
Richard Himber Orc
PHILADELPHIA
Earle (31)
Milt Britton Orc
Marcy McGuire
Arthur Blake
Allen & Kent
(24)
Jane Withers
Ray Heatherton Orc
Steve Evans
WASHINGTON
Earle (24)
Mary Healy
Jean, Jack & Judy
Ballantine
Roxyettes

Independent

NEW YORK CITY
Music Hall (31)
Harrison & Fisher
Grace Panvini
Janice Cioli
Geo Young
Roxy (30)
Count Basie Orc
Berry Bros
Frank Paris
Carol Bruce
Zero Mostel
Academy (27-29)
Mary Beth Hughes
B Wells & 4 Fays
Jones Bros
Al Gordon's Dogs
Ted & Art Miller
Crotona (28)
Virginia Austin
Eddie Shine
Trumpet Aces
LONG ISLAND
Jamaica (27-29)
Aunt Jemima
Campbell & Lloyd
Winik & Mae
Lou Brown Co
The Valentines
(30)
Eddie Shine
(3 to fill)
(30-2)
Sasha Leonoff
(4 to fill)
Sunnyside (1-2)
Valentines
Little Sis
(3 to fill)
ALLENTOWN
State (3-5)
Boyd Heather
B Wells & 4 Fays
Arren & Broderick
BALTIMORE
Hippodrome (30)
Mitchel Ayres Orc
Little Tough Guys
Dixie Dunbar
Chris Cross

Cabaret Bills

NEW YORK CITY

Aquarium Rest.
Gloria Parker Orc
Barker Quartet
Angie Bond 3
Bill Cadmus
Skyliners 3
Armando's
Ann Francine
Bal Tabarin
Roy Douglas
8 Montmartre Gls
Peggy O'Neill
Marie McCall
Marcia Kent
Club 1-2-3
Roger Stearne
Myra Kingsley
Copacabana
Jimmy Durante
Mary Raye & Naldi
Karen Cooper
Larry Brooks
Acorn & Simmons
Jack Barrie
Lou Harold Orc
Frank Warren Orc
Bill Bertolotti's
Norma Raymond
Laura Wilson
Vincent Pierce
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
Judith Baker
George Morris Orc
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Joan Reilly
Charles Rosoff
Bernie Grauer
Harold Willard
Jack Ryan
Charles Strickland
Jimmy Burns
Bill Kelsey
Gay 90's Quartette
Blue Angel
Robert Crum
The Bernards
Evelyn Knight
Nora Sheridan
Ellis Larkins Trio
Stuart Ross
Bunty Pendleton
Cafe Society (Midtown)
Jimmy Savo
Mildred Bailey
Kenneth Spencer
Eugene Fields 3
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Josh White
Eddie Heywood Orc
Casbah
Lillian Clark
Jimmy Harkins 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Nicholas Khadarik
N Veralle Ballet
Vladimir Lazarev
C. Codolban Orc
Cerutti's
Tom Morro
Eddie Steele
Toni Morrow
Maxine Johnson
Club 18
Roy Sedley
Vince Curran
Noel Toy
Fatso Marco
Eddie Lord
Gordon Andrews O
Club 51
Frankie Hyers
Pat Harrington
"Prof" Adducie
Hilda Taylor
Marco
Mildred Law
Mann & Knott
Los Aodrini
Samba Sirens
Joel Herron Orc
Frank Marti Orc
Coq Rouge
Kathleen Kova
Dick Wilson Orch
B Bizony Ensemble
Jack Dempsey's
The Victory Boys
Lysa Bert
D Baker Musicomics
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Rose Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Tommy Tucker Orc
Jose Morand Orc
Hotel Astor
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Mickey Alpert Orc
Alan Byron
Ralph Lewis
Rosita & Deno
Hotel Biltmore
Ann Warren
Hal Chase
Ray Heatherton Orc
Hotel Commodore
Georgie Auld Orc
Miller Modernaires
Hotel Dixie
Al Trace Orc
Hotel Edison
Art Kassel Orc
Hotel Essex House
Nick D'Amico Orc
Hotel Lexington
Lani McIntire Orc
Leilani
Mokihana
Al McIntire
Harold Aloma
Hotel Lincoln
Boyd Raeburn Orc
Hotel McAlpin
Gladys Tell
Ernest Hamory
Johnny Messner Orc
Hotel New Yorker
Jerry Wald Orc
Hotel Park Central
Bob Chester Orc
G & G Bernard
Hotel Pennsylvania
Frankie Carle Orc
Hotel Pierre
Dr Giovanni
Maye & Harger
Forrest Goodenough
Kitty Crawford
Stanley Melba Orc
Ellen Mitchell
Hotel Plaza
Bob Hannon
Celeste Holm
Andree & Bonnie
Mark Monte Orc
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza
Clemente Orc
Florinda
Joseph Marvin Orc
Hotel Sheraton
Milt Herth
Betty Westmore
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Freddy Miller Orc
Theodora Brooks
Lynn Gardner
Bob Simone Orc
Evan Jones Orc
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-A
Paul Draper
Corinna Mura
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Ted Lewis & Orc
Reed Sisters
Geraldine De Bois
Paul White
Teddy Hale
Bebe Fox
Charles Whittier
Juno Edwards
Jimmy Kelly's
Glenda Hope
Jeaono Lynne
Jo Ann Collier
John Rockwood
Burke 2
Terry Spike
Reneo
Mildred Truce
Romero & Rosita
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
Clark Monroe Orc
Coleman Hawkins
Clarence Profit 3
Dink Patterson
Billy Daniels
Miss Rhapsody
La Conga
Teddy Walters
Victoria Cordova
Harris, Claire & S
Servando Diaz 3
Machito Rhumba Bd
La Martinique
Frances Faye
Norman Lawrence
Barbara Blaine
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Billy Vine
Cardini
Mazzone & Abbott
Shea & Raymond
Christiani Family
Henry Therrien
Charlo & Dupree
Una Cooper
Adele Parrish
Don McGrane Orch
Jose Cortez Orch
La Vie Parisienne
Celeste Holm
Leon & Eddie's
Joey Adams
Tony Canzoneri
Evelyn Brooks
Dodson's Monkeys
Cowan's Madcaps
Carlos & Linda
Tammi O'Hara
Nena Montes
Lazara & Castellans
Lou Martin Orc
Monte Carlo
Dick Gasparre Orc
Marga
Elayne Hume
Ralph Rotgers Bd
Old Roumanian
Jack Richards
Sadie Banks
Joe LaPorte Orc
Paris Qui Chante
Irene Hilda
Bob Maurice
June Hawkins
Leo Pleskow
Eric Askon
Myrette Ponselle
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Papaya Hawaiians
Victor Quartet
Harold Green
Ross MacLean
Phil D'Arcy
3 Merrymakers
Sig Schotlz Orc
Ruban Bleu
Imogene Coca
Peters Sis
Diane Courtney
Irwin Corey
Herman Chittison 3
Julius Monk
Sammy's Bowery Gay 90's
Marty Reide
Jack Sheehan
Spivy's Roof
Spivy
Walter Liberace
Fred Keating
Stork Club
Russ Smith Orch
Tavern-on-Green
Joe Ricardel Orc
Tony's Trouville
Cy Walter
Rita Molina
Alex Giraldo
Harry Le Roy
Edy
Bus Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Versailles
Chu Cho Martinez
Paul Remos
Ray Sinatra Orc
Machito Bd
De Castro Sis
Larry Douglas
Ronnie Cunningham
Jack Blair
Mata & Hari
Village Barn
Dick Thomas
Red River Dave
Estelle Loring
Tiny Clark
Gerri Gale
Pop Brownlee's H
Village Vanguard
Albinny Jones
Ginger Dulo
Gwen Tyne
Joe Thomas 3
Wivel
Bob Lee
Carmen Montoya
Tommy Hayden
Mlle. Hildeen
Gertrude Hild
The Paulens
Harry Horton Orc
Zanzibar
Ethel Waters
Maurice Rocco
Son & Sonny
3 Peppers
Harold Nicholas
Tons & Wilda
Sabby Lewis Orch
Dusty Fletcher
Peewee Marquette
Hal Thomas Bd

Unit Review

Fox, St. Louis

St. Louis, March 24.

George White's "Scandals," with Miriam Lavalle, Prof. Backwards, Al Klein, Eddie Nelson, Sam Lewis, Ming, Ling and Hoo Shee, Masters & Rollins, Line (16), *Orch* (20); *"Beautiful But Broke"* (Col).

Fanchon & Marco imported a 72-minute version of George White's "Scandals" to the 5,000-seater Fox this week. Large gobs of solid entertainment are packed into the performances.

Line of lookers starts the frolic with an interp of the rhumba, the samba and boogie woogie. Kline, Nelson, Lewis and Masters then cop a big hand with a novelty ditty. Miriam Lavelle, a product of Granite City, Ill., near here, and who debuted at the age of 5 at the Fox, twice scores in a heel and toe Spanish dance and later in an acro routine.

Prof. Backwards drawls nifty patter preceding his blackboard work, in which he spells, writes and pronounces backwards any word offered by the payees. It's sock. Masters and Rollins are runnersup for top honors with their zaney stuff. Gal does a rubber limb routine, a la Charlotte Greenwood, that wins the mob. Team also does some nifty tap work and impressions.

"Fuddy Duddy Watchmaker" in the Betty Hutton style warbled by the gal in Ming, Ling and Hoo Shee kept palms in action, and their take-off of a hill billy act and also of Sinatra and Crosby is o. k. Nelson and Lewis also score in their interp of "An Old-Fashioned Girl" ditty. In between are several fast moving skits and the line has a paper doll routine and precision military drill after being lowered from the roof in paratrooper style.

Whole presentation moves speedily and keeps the mob on the edge of its chairs. The huge house was almost filled at the session caught.

Sahu.

Dave Tough, drummer recently released from the navy, is headed for Woody Herman's band when Cliff Leemans reports for induction. Tough was with Artie Shaw's band during its recent South Pacific tour. Shaw is also out of service.

Night Club Reviews

Rio Cabana, Chi

Chicago, March 28.

Joan Merrill, The Chadwicks (2), *Lyda Sue, Jerry Bergen with Allegra Varron, Crawford Price, Terry O'Donnell, Rio Cabana Girls* (8), *Eddie Fens Orch* (7); *minimum* $2.50 *and* $3.50.

Chuck and Bert Jacobsen, operators of this spot, have another winning show in the present lineup headed by Joan Merrill and aided by The Chadwicks, socko dance team. Both are show stoppers.

Joan Merrill has the audience in the palm of her hand and holds them with her splendid vocalizing. Opening with "Yodeling Jive" she follows with "Besame Mucho," an "Oklahoma" medley, "How Did He Look?" and encores with "Summertime" to solid applause.

The Chadwicks are a sensation with their breathtaking spins and clever lifts. A good looking pair, they work with ease and finesse. Solid hit.

Jerry Bergen, assisted by Allegra Varron, holds down the comedy spot. The diminutive Bergen expertly pantos a concert violinist, a symphony conductor, a bow-legged buckaroo and draws extra laughter with double talk. Miss Varron is an adequate foil and contributes a couple of vocals. While Bergen manages to garner plenty of laughs the room seemed just a little too big for his type of work. But he gets over big.

Lyda Sue's short but graceful routine of cartwheels, somersault twists, aerials and other acrobatics are pleasing. The Rio Cabana Girls do three routines. The first, "Memory Lane," introduced by Crawford Price, colored midget, to Ziegfeld show tunes, in which he sings "Mandy" and contributes a few dance steps. Then a colorful Indian Fantasy, done in fluorescent costumes and a rhumba number. Terry O'Donnell is an acceptable strong emcee and Eddie Fens Orch does a fine job of playing the show and furnishing good dance tunes. *Morg.*

Minnesota Terrace
(HOTEL NICOLLET, MPLS.)

Minneapolis, March 18.

Perry Martin Orch (13), *Selma Marlowe Dancers* (6), *Jimmy, Dolorez Evers, Wilfred Du Bois, Young Sisters* (2); $1.50-$2 *min.*

A circus type revue is appropriate here, now that the Shriners are staging the annual indoor circus time. Entertainment is lively and unusual for this swanky supper club. Each act rates high in its class.

The band stand now resembles the big-top and the musicians, clad in conventional loud red circus band uniforms, parade around the room with Jimmy, the clown, starting proceedings in typical tanbark fashion. Jimmy cuts various capers at the tables and on the platform to fill in the brief waits. Fast pacing adds to the show's effectiveness.

While not entirely in keeping with the circus motif the live hula number, a holdover here, reaps good audience response. Selma Marlowe has whipped up above-the-average line and its numbers are smartly costumed, lighted and staged.

Dolorez Evers performs barefoot toe dancing on the tight wire. Her acrobatics show unusual skill.

Comedy is provided by the smooth juggling of Wilfred Du Bois. Tricks are perfectly adapted for a night club and his breezy manner also helps to put him over.

Contortion stunts and demonstrations of body control by the Young Sisters on a narrow perch above a table rate salvos. Many of the backward and other bends are out of the ordinary.

Marlowe girls complete bill with a colorful balloon number.

The Martin orchestra plays show and dance music with Martin doing well on the vocals. Room well filled at mid-week midnight show caught. *Rees.*

Flame Room, Mpls.
(HOTEL RADISSON)

Minneapolis, March 28.

Joe Porretta Orch (5), *Walter O'Keefe, Jeanne Leitt;* $1.50-$2 *Min.*

This intimate room, attracting the swankier trade, again has chosen wisely in its single name personality as a solo floor show attraction. Making his first Minneapolis appearance, Walter O'Keefe sustains the ether wave reputation which he has built up here, filling the entertainment bill on any and all counts.

O'Keefe proves that it's unnecessary for supper club entertainment to be on the shady side in order to cop laughs and approval. Undoubtedly set in the groove of clean comedy by his radio habits, O'Keefe seldom wanders off the reservation with excursions into the slightly spicy, but, nevertheless, provides a highly pleasant 20 minutes for the customers. His breezy chatter and amusing songs bring enthusiastic response.

In his monologue, O'Keefe kids the room, the waiters and the customers good naturedly and then in a none too subtle but slyly humorous manner comments on such divers topics as women, inflation, the war production board and Eleanor Roosevelt. He next comes through with a couple chuckle—exicting songs, "Be Sure to Listen Tomorrow," containing some jabs at the radio commercial piffle, and another about what a Brooklyn girl expects of her "dream boy."

The Porretta orchestra plays softly and well for dancing, specializing particularly in old faves and with many a waltz included. Jeanne Leitt, boogie-woogie singer, did not appear at the dinner show caught. Room entirely filled. *Rees.*

Shangri-La, Boston

Boston, March 11.

Jerri Blanchard, Buddy Mack, Wilds, Marilee Echols, Boots McKenna Line (8); *Sammy Dale Orch* (7). $2.00 *min.;* $3.00 *Sats.*

Jerri Blanchard turns in a sultry stint as featured warbler at the Shangri-La. Depending more on inflection, personality and good looks than on voice, Miss Blanchard does a half dozen specially written songs with torrid lyrics in an intimate fashion with no help, for the most part, from the mike. Could brush up on her diction to good effect, but, in general is clicko.

Starts off with "As Long As You're Not in Love," and continues with "Gee I Love My G.I. Guy," "Wolves, Wolves, Wolves," "Take It Easy" and "I'm the Wife of the Life of the Party." Also does "Sunny Side of the Street" and "Shine," and hits with pops more than with specials.

Show also lists the Wilds in character taps, Marilee Echols in acro-taps and the eight Boots McKenna girls in a couple of productions. Buddy Mack m.c.'s nicely and does a drunk sketch and a dance routine. *Elie.*

Sans Souci, Mexico City

Mexico City, March 7.

Mario Ruiz Armengol's Orch, Conjunto Havana Casino Orch; Harris & Shore, Alicia Parla, Mario Gil; minimums, $25 (*Mex*) *Saturdays;* $20 (*Mex*) *other nights.*

This frontline spot, recently opened by Miguel Frlay and Miguel Miro, owners-operators of the Havana Sans Souci, is a successful operation, attracting class Mexican and foreign patronage. Location, appointments, service, floor show and atmosphere are among the best here. Trade is always good.

Floor show is currently headed by one of the highest paid acts in Mexico—Norman Harris and Sylvia Shore, comedy dance team, playing this spot for eight weeks. They are a smash, clicking big from the start of their first date in this country.

Rhumba-conga numbers are done to good reception by Alicia Parla, comely Cuban, also making her Mexican debut here.

Mario Gil does well doubling as emcee and singing Spanish and English tunes.

Music department is tops. Mario Ruiz Armengol and his Mexican band serve a neat swing, and Cuban and other tropical tunes are rendered to the patrons' taste by Conjunto. *Grahame.*

Camellia House, Chi
(DRAKE HOTEL)

Chicago, March 16.

David Brooks, Bill Snyder Orch (6); *no minimum.*

David Brooks, good-looking six foot baritone, is the current feature attraction in this swanky, plush-lined intimate room. Brooks with the looks and personality sought by film firms, has a rich baritone which he projects expertly with or without a mike.

His repertoire is a mixture of musical comedy tunes, ballads and pops. Does "Surrey with Fringe on Top," "All the Things You Are," "Falling in Love," "Donkey Serenade," "I Love You," and "Matinata" done in Italian, "Shining Hour" and "Sleepy Time Gal" and bows off to healthy returns.

Bill Snyder's band with instrumentation of piano, accordion, bass, two violins, drums and clarinet, more than fill the musical requirements of the room. *Morg.*

Gayety, D.C., to Revue After Longtime Burley

Washington, March 28.

The Gayety Theatre will be shuttered to burlesque April 13. Bernie Ferber, house manager, says that the Ninth street theatre has been leased to a Broadway producing company and will be available for road attractions.

First show to be booked is an all-colored revue called "Harlem Follies," featuring Dusty Fletcher, the Four Crackerjacks, Baron Lee and Troy Brown, with a chorus of 24 sepia gals.

A number of New York managers had looked over the Gayety with some thought of leasing.

Capitol, N. Y.

Sonny Dunham Orch (16) with Pat Cameron, Billy Usher; Raye & Naldi, Bonita Granville, Jimmy Durante, with Eddie Jackson, Jack Roth, "Heavenly Body" (M-G), reviewed Dec. 29, 1943.

Not all performers who rated headline billing in the vaude era have managed to outlast the ever-shifting allegiance to talent. Jimmy Durante is one of the few. And he's increasing his stature.

At the Capitol, Durante's billing should be changed. It should read "Durante's Circus." His act, seemingly all ad lib with only a basic pattern, is a howl from start to finish and he apparently has as much fun as the audience. There's no telling what Durante is going to do next and it's twice as difficult to explain what he does do in company with Eddie Jackson, one of his former partners, and Jack Roth, drummer.

Durante insults the audience, gags, sings, plays piano, does an Eskimo "kissing" routine (rubbing noses) with Pat Cameron, Sonny Dunham's vocalist, all at a whirlwind pace. He is not throwing as many things as he once did, but still does a fairly good job of taking the Cap's stage apart. The act is a riot.

Sonny Dunham's orchestra backs Durante and the other acts. A good combination of six brass, five sax, four rhythm bolstered by the leader's trumpet and trombone work, the outfit gives a good account of itself in the comparatively short time it gets to show. It plays too loudly at times, its only fault.

Dunham has Pat Cameron and Billy Usher on vocals. Former is on first with "GI Jive," a tough jump melody, and gets it over nicely. Usher, who's got a listenable voice and a Sinatra appearance, isn't too impressive, but he's a solid click. He used "Besame Mucho" and "Lovely Way to Spend Evening" when caught and it earned an encore, the rhythm, "When They Ask About You," a type of tune he shouldn't do too often.

Mary Raye and Naldi, one of the finest dance acts in the business, are bothered considerably by the confines of the Cap's stage, but go over big with three routines. It's obvious at times that the pair have cut their stuff to fit the small area they work in and it's also evident that they fear a fall, but, all things considered, the team does a fine job.

Bonita Granville's handlers are in a hurry to make a glamor girl of her. She was made up and dressed this showing with too much attention to the glamor angle. It clashed with her routine, which consists of a parody on "Either Too Young or Too Old" citing the "awkward age" and a serious "reading" of a letter to a boy friend in service. This bit is too long and her hurried interpretation (probably due to a realization of its length) wasn't as good as she has done before with it (she did same thing with Abe Lyman last year). However, this audience appreciated her act.

Biz good. *Wood.*

Capitol, Wash.

Washington, March 23.

Martha Raye, Condos Brothers, Three Swifts, Roy Smeck, Three Little Sisters, Sam Jack Kaufman's House Band; "Swing Fever" (MG).

Martha Raye's package show is biff-bang entertainment, fast and always on the beam.

Opens with Three Little Sisters, girls who know their acrobatics. They get the show off to a fast start. Roy Smeck uses a banjo, steel guitar and ukulele to get over a patriotic medley, a medley of "How Sweet You Are" and "You'll Never Know" and an encore, on ukulele, imitating Bill Robinson's doorstep dance.

Three Swifts have been on F street often, but they are still masters at swinging the clubs. Condos Brothers make the stage boards sizzle with their triple time stepping and go over big.

Martha Raye is great on timing, knows how to sock over a joke, even oldies. "Shoo-Shoo Baby," wise cracks "Mr. Paginini," then "Shut Your Mouth for Uncle Sam," adapted to her style, is solid for her. As the trailers close, Miss Raye comes before the curtains, makes a plea to send soldiers overseas letters. Only reference to her overseas trip. Before she finished had them eating out of her hand. *Arke.*

Oriental, Chi

Chicago, March 25.

Frankie Masters Orch (15) with Phyllis Myles, Frank Cook, Gaylord Sisters (3), Virginia Weidler, Radcliffe and Jenkins; "3 Russian Girls" (UA).

Frankie Masters, who first made a name for himself around these parts, holds the stage this week with a lively paced outfit that is solid all the way. Opening with "What Do You Do in the Infantry" with vocal by him, the band swings into a hot session of "Stompin' at the Savoy." Phyllis Myles then registers with "Put Your Arms Around Me," "Cuddle Up a Little Closer" and "Deacon Jones," being joined in the last number by Masters.

Frank Cook clicks in the next spot with harmonica and guitar playing. Cook performs "Lady Be Good," a medley of William Tell and Poet and Peasant overtures, and "Swanee River" on the harmonica, accompanying himself on the guitar. Gaylord Sisters, attractive trio, harmonizes "Don't Sweetheart Me" and are joined by Masters in "San Fernando Valley." They click.

Radcliffe and Jenkins, mixed colored duo, keep the audience happy with comedy talk, piano playing and singing. Material is amusing. Woman plays a Strauss tune in boogie-woogie time and acts as adequate foil for man's chatter. Man sings "Danny Boy" in high and low tones and encores with "You're Driving Me Crazy," sung in Jewish. A hit.

Virginia Weidler pleases with a couple of songs and chatter, doing her takeoff of dead-pan Virginia O'Brien singing "Rock-a-Bye Baby," and is well received. *Morg.*

Palomar, Seattle

Seattle, March 23.

Harry Dunn, Mack Malone, Catherine Doumey, Clifford Sisters, Dave Rubinoff, Bob Harvey house band (9); "Men on Her Mind" (PRC).

Rubinoff and his fiddle is just about the whole show here this week. He plays and mugs, talks and plays, and the audience loves it.

On last, Rubinoff gives the customers his own "Dance of the Russian Peasants," a sweet rendition of "Liebestraum" and a "caricature" of Eddie Cantor titled "Banjo Eyes." Got a great big hand. For an encore he does "Pistol Packin' Mama" in different styles, winding up a la boogie-woogie, and "Ah, Sweet Mystery of Life."

Harry Dunn opens the bill with a few songs, followed by long-legged tapster, Mack Malone. Catherine Doumey on next for songs and mugging. She has a nice enough voice, and her act, that of kidding the words via mugging, has promise, but seems more for night clubs or intimate spots than for vaude.

Clifford Sisters, hill billy singing group, struggled against the crowd's apathy and got a fair hand.

Biz fair. *Reed.*

National, L'ville

Louisville, March 25.

Marion Hutton, Bob & Maxine Gates, Bert Lynn, West & Lexing, Five Herzogs; "Darling Clementine" (Rep).

Marion Hutton shares credit with the pic this week for the draw at this town's only vaude house. A cute blonde, she knows how to dish out personality vocals, but Roy Acuff and his Tennessee Ramblers on the screen are in there pitching for the film portion of the bill.

Miss Hutton carries her own piano player who works with the pit ork. She socks over "Pig Foot Pete," "No Love, No Nothin'," "Take It Easy," and an untitled tune anent "Junior," a vest pocket commando. She's socko.

Bob and Maxine Gates open with pleasant tap routine, followed by Bert Lynn, m.c., who gets unusual effects with his electric "Vibrolynn." Closer is an impression of Doolittle raid over Tokio, with realistic sound effects and spots. Copped a nice hand.

Comedy singing team, West and Lexing, two males who burlesque operatic singers, are the laugh hit of the bill. Contrasting in stature, they vocalize "Donkey Serenade" throughout, with high tenor voices, and register solidly.

Closer is Five Herzogs, femme trapeze group, offer hot tricks on flying bars. Acro stuff by two on a single rope is outstanding. Act introduce comedy element via a volunteer from the audience. Garnered plenty of laughs, and an effective closer.

Biz good. *Hold.*

Tower, K. C.

Kansas City, March 24.

Elmo Tanner, Gleason & Sanborn, Joan Baker, Le Claires (2), Claude Falkenstein, Tower Orch with Marilyn Ballinger; "My Best Gal" (Rep) and "Hi, Good Lookin'" (U).

Tower orch opens current 40-minute bill with a Spring medley of "Blue Rain" and "Stormy Weather," with chic Marilyn Ballinger doing vocal honors effectively. Art Gleason, on first with his partner in a musical act, doubles as m.c. and chatter man.

Gleason and Sanborn play pops and standards on varied instruments, the man particularly adept with trumpet, clarinet and sax. Joan Baker, on next, is a shapely acrobatic dancer. Her finish, a running somesault through a hoop, clicks with the stubholders.

The Le Claires rate nice hands for their juggling. In finale, woman swings out with bit of piano melody while steadying a basket on a 10-foot pole atop her forehead, while the man gives out on clarinet, while balancing upside down. Claude Falkenstein, an extra, wins plaudits with a tap specialty.

Elmo Tanner, whistler, closes. "Stardust," and such pops as "Nola," "How Sweet You Are" and "Canadian Capers" earn him two bows and beg-off.

Biz average. *Earl.*

State, N. Y.

Will Osborne Orch (15) with Marianne; Jean Carroll, Harry Cool, Senor Carlos (3); "Whistling in Brooklyn" (M-G), reviewed in "Variety" Oct. 29, '43.

Will Osborne's booking into Loew's State, direct from the Capitol theatre, N. Y., also operated by Loew's, is an excellent maneuver for the State. Osborne has assured drawing power and is needed this week to bolster the mild, screen fare ("Whistling in Brooklyn"). Osborne closed at the Capitol, Wednesday (22) and moved the few blocks down Broadway to the State the following day.

Osborne's aggregation clicks easily. In addition there's more sturdy support in the stage lineup from Harry Cool, vocalist, and Jean Carroll (New Acts), a singing comedienne with surefire material and delivery. Senor Carlos (New Acts), comedy and instrumental trio, is also adequate.

Marianne, blonde warbler featured with the band, is a distinct asset for swing-addicted patronage. She's a tall, lithesome girl who handles "G. I. Jive" and "No Love, No Nothing" in a pleasant, listenable style. She also terps briefly with one of the boys from the band during the "Jive" number.

Band's arrangements, such as "Shine On" (with Osborne vocal), and a condensed version of "Rhapsody in Blue" are satisfactory. "Star-Boogie," with emphasis on the pianist, is sock. Band's work backing Marianne and the outside acts is first rate.

Harry Cool, robust vocalist who succeeded Dick Haymes on the "Evening in Paris" radio program, scores handsomely with such pops as "Shoo, Shoo," "Besame Mucho" and a medley including "Couldn't Sleep a Wink" and "Wonder Who's Kissing Her Now." His delivery of "Temptation," on the other hand, is n.s.g. and should be eliminated in favor of some other tune. Cool still needs stage polish, but that will come. He's got everything else.

Osborne band winds up solidly with takeoffs on other bandleaders.

Edward Douglas, who succeeded Al Rosen as house manager, has brought in more modern stage lighting. *Mori.*

Orpheum, L. A.

Los Angeles, March 21.

Benny Rubin, Johnnie Johnston, Nora Martin, Bob Williams and Red Dust, 3 Kings, Al Lyons Orch (14); "Return of Vampire" (Col) and "Crime Dr.'s Strangest Case" (Col).

Orpheum offering is first rate variety this week, all under the slick m.c.'ing of Benny Rubin, who has lost none of his feel for audience handling. He paces the show for topnotch response. In addition to m.c. duties Rubin essays dialect routines, gags and his impersonation of a dancer following a dog act, to thoroughly please.

Rubin brings on the Three Kings, first, a man and two femmes, in a click balancing act.

Nora Martin, billed as "Eddie Cantor's latest discovery," has a trick of slipping a yodel into her ballading that is catchy and listenable. Her tunes were a cowboy ditty with a yodel break, "Couldn't Sleep a Wink," and "Deacon Jones." Encored with a medley, "Paper Doll," "My Heart Tells Me" and "People Will Say," "Swiss Yodel Song," a sock, and "No Love, No Nothing." Her arrangements are tricky.

Bob Williams and Red Dust are a high spot, the rubber-boned pooch, plus Williams' chatter, selling turn big.

Johnnie Johnston, baritone, winds up with potent vocalizing on "Besame Mucho," "G-I Jive," "Black Magic" and "Don't Want to Walk Without You, Baby." Under contract to Paramount studio, he should click on any stage. He has know-how in song delivery, a refreshing personality and plenty of appeal for the femmes to carry him along. *Brog.*

Chicago, Chi

Chicago, March 24.

Tommy Tucker Orch (16) with Don Brown, Kerwin Somerville, Bud Kimker, Two-Timers (3), The Colstons (2), Billy Rayes; "Lost Angel" (M-G).

Tommy Tucker's band furnishes bulk of entertainment this week, there being only two supporting acts. Tucker's outfit is different than other bands that have played here, leaning more toward comedy and novelties. Customers go for the gang's kidding in a big way.

Don Brown, the band's personable baritone, reached the bobby sockers with "Wonderful Baby," "How Sweet You Are" and "My Ideal" and had to beg off. Band plays a medley of "Couldn't Sleep a Wink," "Stardust" and "Jingle Jangle" and Bud Kimker, drummer, is featured in a skin beating session with "Blue Skies." Kerwin Somerville sings his own song "Dig It Out" and encores with "The Man That Comes Around" to good hand. Band makes a nice appearance and Tucker is a clean-cut and workmanlike emcee and leader. Two-Timers, vocal trio, work nicely in an early production number.

The Colstons have an uphill climb with drawn-out comedy dance routines but manage to exit to healthy palm whacking. Billy Rayes fared much better here than at a previous local night club engagement. His glib talk got plenty of laughs. His imitations of film stars juggling three balls had 'em chuckling and his plate juggling while dancing sent him off a clicko. *Morg.*

Earle, Wash.

Washington, March 24.

Mary Healy, Great Ballantine, Jean, Jack & Judy, The Roxyettes, Jo Lombardi's House Band; "Cover Girl," (Col).

Harry Anger house band takes Earle patrons on a tour of N.Y. night clubs to open this week. Diamond Horseshoe, Cotillion Room, Persian Room and Copacabana, with stage settings representing these bistros in miniature, is nicely lighted and staged, all very flashy.

Roxyettes open, then introduce Jean, Jack & Judy, whose 10-minute acro routine is fast, full of novelty.

Mary Healy, who looks more alluring than some cover girls, sings "How Sweet You Are," then for an encore a medley from "Winged Victory" tunes, which take her off to a rousing hand.

Great Ballantine offers magic hocus-pocus without illusion. As a matter of fact, he can't do any tricks at all, and his line of patter makes it great burlesque. Roxyettes finish with a flourish in a fast terp number. Plenty of production in this show, with costumes and settings making it look rich. *Arke.*

St. Charles, N. O.

New Orleans, March 25.

"Gay Nineties Revue," with Jack Shea, Four Singing Aristocrats, Dorothy Byton Girls (8), Tyler, Thorne & Roberts, Lew Hoffman, Maya Keila, House Orch; "Sweethearts of the U. S. A." (Mono).

Layout packs a nice entertainment punch. It's in miniature the "Hellzapopin'" of Olsen and Johnson, with audience participation. Although not as good as some of the piperoos presented in the past, it's still swell diversion. Jack Shea, billed as the "Mad Auctioneer," offers chatter, singing, a topsy-turvy auction and has the eight Byton girls circulate in the audience and pick out partners to dance on the stage, which results in plenty of laughs.

Four Singing Aristocrats are no strangers here. They go from modern tunes, "Surry With Fringe," back to the plug hat and sideburns era with "Put On Your Old Gray Bonnet" and "Are There Any More Like You?" Get plenty of palm pounding.

Byton girls are most effective in "wiggling bustles" and luminous "Poor Butterfly" numbers.

Tyler, Thorne and Roberts, click mildly with effortless acrobatics, dances and slow motion antics that are highly entertaining. Lew Hoffman is an experienced old-timer and a competent performer. He does a nifty juggling routine with gag inserts that drew howls.

Maya Keila, exotically costumed, presents a trio of interpretive dances ranging from a subtle Creole love call to a fantastic boogie woogie in a manner that makes of hers a "class" act and certainly an unusual one.

Biz very forte. *Liuz.*

Olympia, Miami

Miami, March 23.

Cross & Dunn, Walter Nilsson, Julia Cummings, Doc Marcus, Barbara Belmore, Dave Tyler's Orch; "Pistol Packin' Mama" (Rep).

Olympia is getting a good play this week in spite of a "B" picture, because of well-publicized acts from local nitery. It's a well-paced show, with Cross and Dunn copping top honors.

Barbara Belmore, doubling from the Clover Club, opens the bill. Tee-off is a terp routine, but her forte is a neat and graceful hand-balancing and acro routine. Got off to a good hand. She's stunningly costumed in white feather getup for the first half of the act.

In the deuce is Julia Cummings, who doubles as mistress of ceremonies. Opens with a song, with only fair response, but clicks heavily with impressions of Ned Sparks, Katharine Hepburn, Bette Davis, Vera Vague, Carmen Miranda, and closes with a smart interpretation of Eleanor Powell in a tap routine. In the m.c. spot girl has plenty of ability and showmanship, and gets over well.

Doc Marcus next, and gets a rather cool reception to two audience participation gags in which customers are made to look ridiculous. He saves the act with another, using five servicemen in a clever hat-shifting routine, where the winner receives a prize.

Walter Nilsson contribs a mildly amusing unicycle act. Routine is old and makes for only a few laughs.

Cross and Dunn hit the jackpot with the audience and come back for three bows. Material is new and original, and they close show with much palm pounding. *Laur.*

Michigan, Detroit

Detroit, March 24.

Glen Gray Orch (16) with Bob Anthony, Eugenia Baird; Ladd Lyon, Three Hearts, Ames & Arno, Phil Brestoff House Orch (14) with Don Milton; "Hours Before Dawn" (Par).

With a couple pat singers for the bobby-socks trade, Glen Gray has a new ensemble, which is okay for this house. Providing music which doesn't drive the customers out of their seats, Gray puts his aggregation through a pleasant routine which scores big.

Bob Anthony, who puzzles on whether he is satirizing the Sinatra style or is just using it, gives a fine baritone to "Temptation," a Spanish number and "People Will Say We're in Love" to register high. A decided looker, who turns out to have a voice as well as a figure, Eugenia Baird got strong appreciation with "My Heart Tells Me" and "A Lovely Way."

Other acts give the show a nice fillip. Ames and Arno, despite weak gags, register with their slapstick antics. Three Hearts are a trio of dancers who dance on chairs and the floor, although they are hampered by working on the apron. Ladd and Lyon work the old trick of calling up an audience volunteer for their slick balancing act.

Don Milton, graduate of the local Children's theatre, scored heavily in his first appearance with Phil Brestoff's house orchestra.

Biz okay. *Pool.*

Keith's, Indpls.

Indianapolis, March 25.

Bert Walton & Co., Gaudsmith Bros., Roy Gordon Trio, Al Libby & Betty, Bernadine & Bernadette, Music Hall Girls (10); Ed Resener House Orch; "Women in War" (Rep).

A bill that pleases is built around the Gay 90's motif. Costumes and backdrops, songs and gags carry out the unit idea. Bert Walton sets the mood and tempo in a slick job as emcee.

Biggest laugh-getters are Mac and Henry Gaudsmith with a zany act built around two French poodles taught to perform rough-house acrobatics with a comedy slant. Walton also draws hearty guffaws with his dead-pan stooge, Anna Grim, who sings "This Love of Mine" and "Starlight" to convince the audience she's still alive. The gal looks like a refugee from a mortuary but the voice isn't bad.

Roy Gordon trio harmonizes neatly on "I'll Never Let You Cry," "Down by the Mill Where We Made Sweet Cider," "The Band Played On" and other barbershop tunes. Al Libby and Betty do an expert bicycle routine against a Coney Island backdrop. Bernadine and Bernadette register nicely in a tap routine.

The Music Hall girls are good lookers and dance better than average. A can-can number is their best seller. The entire company works in the finale.

Biz was okay when caught. *Corb.*

RKO Boston

Boston, March 24.

Tony Pastor Orch (15), Guy Kibbee, Betty Lorraine, Stardusters (4), Diamond Brothers; "Action in Arabia" (RKO).

Tony Pastor orchestra anchors an average stage layout which totes up to okay entertainment here.

Band only does one or two straight instrumental numbers, all others featuring soloists. These include Virginia Maxey, a looker, who warbles "San Fernando Valley," "More Than You Know" and other tunes for big lead-off reception. Stubby Pastor next with brace of trumpet solos, both drawing warm hands. Later, Pastor sings a parody of "Whoopee" and Johnny Morris does jive specialty on "Paradiddle Joe."

Betty Lorraine's swingtime ballet, novel stuff, doesn't quite click with a.m. audiences consisting chiefly of kids, but adult audiences like her individual style. Stardusters, featuring June Hutton, do four songs smartly for nice response.

Like all visiting film personalities, Guy Kibbee's line of chatter is appallingly dull and how he survives remains one of the minor miracles, but he does, putting himself over on personality alone to big hand.

Diamond Brothers wind up the session on the up-beat with standard comedy routine.

Biz fair. *Elie.*

Earle, Philly

Philadelphia, March 24.

Ray Heatherton Orch (14) with Hal Chase, Anne Warren, Drane Sisters (2), Jane Withers, Steve Evans; "Nine Girls" (Col).

Ray Heatherton's orchestra of 12 men and a couple of gal fiddlers, makes its first—and, at least for the duration, last—appearance in Philly. After this engagement, Ray is set for an indefinite booking with the Marine Corps.

The band is able, musically, and in most spots showmanly. It features the voice of the maestro himself, Ann Warren, comely brunet, and a deadpan bandsman, Hal Chese, who

(Continued on page 47)

B'way Steady; See Pre-Easter Slide; 'Jake' Up to $21,500, Standing 'Em, 'House in Paris' NG 4G, 'Porgy' 21G

Although some Broadway shows improved last week, others declined but decreases were not materially large in any instance. Current week should see okay attendance, too, but indications are for a slide starting Monday (3) and through Holy Week. The Jewish Passover falls on Good Friday and that evening will doubtlessly be weak.

"The House in Paris" drew thumbs down and is doubtful. One show this week but four will arrive next week despite it being the Lenten finale. In addition, the Ringling circus opens its longest booking at Madison Square Garden.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

"Angel Street," Golden (120th week) (D-789; $3.30). Off somewhat, which is natural with nearness of Holy Week; maintains winning pace, $9,500.

"Arsenic and Old Lace," Hudson (168th week) (CD-1,094; $3.30). Eased off, too, but also keeping profitable gait, last week's gross around $11,000.

"Carmen Jones," Broadway (17th week) (O-1,900; $4.40). Not capacity but plenty big and one of top grossers of season; eased to $39,000.

"Decision," Ambassador (8th week) (D-1,105; $3.30). Moved here from Belasco Monday; figures to play out season, if not longer; substantial money for one-setter; estimated around $13,000, parties aiding.

"Early to Bed," Broadhurst (41st week) (M-1,160; $4.40). Goes on tour about mid-May; has done very well; estimated around $21,000; following attraction will be "Dream With Music."

"Harriet," Miller (D-940; $3.85). Final and 49th week; has scored excellent run of nearly a year and should fare well on tour next season; up last week to around $16,000; "Chicken Every Sunday" next week.

"Jacobowsky and the Colonel," Beck (2d week) (CD-1,214; $3.30). Rated around $21,500; with subscription tickets included that means business of standee proportions.

"Kiss and Tell," Biltmore (53rd week) (C-920; $3.30). Another hit that has bettered a year, and engagement still indefinite; $14,000 estimated.

"Life With Father," Empire (226th week) (C-920; $3.30). Picked up last week, run leader being quoted at better than $14,500; plenty profitable both ways.

"Lovers and Friends," Plymouth (17th week) (D-1,075; $3.85). Gross dipped under $17,000; real money for straight play, which has much higher average gross.

"Mexican Hayride," Winter Garden (8th week) (M-1,423; $5.50). Broadway's leading grosser by virtue of highest scale on list; standees all times; approached $47,000.

"Mrs. January and Mr. X," Belasco (C-1,097; $3.30). Presented by Richard Myers; written by Zoe Akins; did well enough at tryouts; opens Friday (31).

"Oklahoma," St. James (51st week) (M-1,520; $4.40). Completes first year on Friday (31), and still the top musical here and in Chicago; over $30,500.

"One Touch of Venus," 46th Street (25th week) (M-1,347; $4.40). As strong as ever, engagement having spanned six months; gaited at $34,500.

"Over 21," Music Box (12th week) (C-1,001; $3.30). One of season's standout comedies; playing to capacity, with weekly take over $19,000.

"Ramshackle Inn," Royale (12th week) (CD-996; $3.30). Among moderately successful winners; doesn't vary greatly; claimed to be bettering estimated figures; last week $13,500 quoted.

"Stars on Ice," Center (86th week) (repeat date) (R-3,000; $1.65). Ice revue still operating profitably; pace estimated around $24,000; suspends soon, with San Carlo Opera Co. coming in for limited engagement.

"The Doughgirls," Lyceum (65th week) (C-997; $3.30). Eased off slightly but gross approached $16,000 last week, great for run comedy.

"The Voice of the Turtle," Morosco (16th week) (CD-995; $3.85). Most unusual hit of season because of three-person cast; around $22,000 weekly.

"Tomorrow the World," Barrymore (50th week) (D-1,064; $3.30). Still another show that will better a year on Broadway; holding to strong grosses; bit under $14,000.

"The House in Paris," Fulton (1st week) (CD-948; $3.30). Estimated at $4,000; must find another berth if staying; this house will get "The Searching Wind" week of April 10.

"The Two Mrs. Carrolls," Booth (34th week) (R-712; $3.30). Looks sure to be among summer holdovers; average gross well over $14,000 which approximates capacity.

"3 Is a Family," Longacre (46th week) (C-1,108; $3.30). Eased off like most stayers last week but gross satisfactory, $10,000; another show approaching the year mark.

"Wallflower," Cort (10th week) (D-1,064; $3.30). Rated around $13,000 last week, good money for one-set laugh show aimed into summer.

"Winged Victory," 44th Street (19th week) (D-1,409; $4.40). Not using some box seats because vision poor; bit over-estimated but capacity pace up to now; $35,500, among Broadway's biggest money getters.

"Ziegfeld Follies," Imperial (52d week) (R-1,327; $4.40). Looks like another summer for long-run revue, which was rated around $34,000 last week; virtual capacity.

REVIVALS

"Merry Widow," Majestic (34th week) (O-1,695; $3.30). Longest staying revival of operetta is still turning profit weekly; $21,000 estimated.

"Othello," Shubert (23d week) (D-1,325; $3.30). While most others eased off, this amazing dramatic hit went up and was quoted over $23,500; total gross to date over $500,000.

"The Cherry Orchard," National (9th week) (D-1,154; $3.30). Will continue after this week instead of closing, Margaret Webster replacing Eva Le Gallienne; up somewhat, $12,000.

REPEAT

"Porgy and Bess," City Center (4th week) (O-2,698; $2.20). Great at weekends; off a bit last week but plenty good at $21,000; another week and then to road again.

'Rosalinda' Tops Philly, 'Seein' 9G

Philadelphia, March 28.

Top grosser last week, despite blizzard and general bad weather, was "Rosalinda." New Opera Co. revival successfully overrode the weather and usual Lenten handicaps for robust $28,600 at $3.42 top. Show is set for indefinite stay at the Forrest, figured as extending to May; however, local notices were decidedly mixed, with two crix not too well satisfied with performance.

"Junior Miss," after a nice stay here last season, returned to Locust last Monday night as the second of the week's three openings, and turned in a first-rate $12,000. Chodorov-Fields comedy is set for three weeks this time. Third of last week's newcomers was the preem (except for a walk-through bow at Trenton previous Saturday night) of new John Golden production, "I'll Be Seein' You." Evening paper crix (Bulletin and News) were highly favorable two morning sheets, whose crix couldn't see all last act, turned in raps. General word-of-mouth at Walnut preem was decidedly mixed, with fantasy puzzling many. Show got an okay $9,000 in first week, and has this as its final stanza with fair indications. Walnut will be dark Holy Week.

'JANIE' NEAT $8,600 IN 2D AT TORONTO

Toronto, March 28.

Despite heavy competition in hockey playoffs, "Janie" did excellent $8,600 on second week here at Royal Alexandra, 1,525-seater being scaled at $2 top.

Play is being held over for third week, first time a play has done this in the history of the house.

'Blossom Time' Hefty $20,300 in Twin Cities

Minneapolis, March 28.

In four nights and a matinee at the 2,300-seat Lyceum, scaled at $2.75 top, the perennial "Blossom Time" pulled a hefty $13,800. Almost capacity houses prevailed for each of five performances. Same show drew an excellent $6,500 for two nights at St. Paul Auditorium.

Davis' New Play

Irving Kaye Davis putting finishing touches to "Windows in Heaven."

This will mark Davis' 60th play since entering the Broadway scene a decade ago. Claims he has producer all set but won't reveal until final draft.

Harold Ide, pianist with touring "Icecapades" last two seasons, quit the road to go with Babe Rhodes band in Pittsburgh. He replaces Bill Bickel, who went into Marines.

'Ladies' Neat $20,000 In 1st Week, St. Loo

St. Louis, March 28.

Overcoming opposish blizzard opening night, the last p.a. of the season of Burton Holmes and the "Icecapades of 1944," the first of two-week stand of "Good Night Ladies" at the American was profitable. Indications are that the second will be almost as hefty.

With 1,700-seat house scaled to $2.80, eight performances copped swell $20,000. Stuart Erwin and Skeets Gallagher, in the top roles, copped gobs of posies from the crix.

'Girls' 31G, 15G To 'Chicken,' Hub

Boston, March 28.

All legit stands are lighted this week, and all are catching plenty of trade. "Follow the Girls," of course, well in the lead although it has moved into the Opera House to finish its Hub run. "Allah Be Praised" opens at the Shubert tomorrow night (29), and "Pretty Little Parlor" started tonight (28) at the Wilbur. In the next fortnight "Sheppey," "Decision," "Dream With Music" and "Connecticut Yankee" are expected.

Estimates for Last Week

"Arsenic and Old Lace," Colonial (1,500; $2.20). Fourth visit of old fave; same company except for Lugosi, and doing a neat $12,500, estimated. Second week current.

"Chicken Every Sunday," Plymouth (1,427; $2.75). Drew top notices and almost went clean opening week to take near estimated $15,000, great. Final week current.

"Follow the Girls," Shubert (1,500; $3.85; $4.40 Sats.). Full house all shows, take for third frame claimed to be over $31,000, about top at scale. Moved to the Opera House to finish.

"Mrs. January and Mr. Ex," Wilbur (1,300; $2.75). Substantial biz all final week to touch neat estimated $11,000. "Pretty Little Parlor" opened here Tuesday.

Play Out of Town

The Lady and the Clown

Chicago, March 28.

John McKee production of comedy-drama by Byron Taylor in two acts (four scenes). Features Estelle Winwood. Staged by John McKee; settings, Monte Fassnacht. Opened at Civic, Chicago, March 27, '44; $2.75 top.

Agatha	Estelle Winwood
The Old Man	John Francis Kirk
The Judge	Ben Laughlin
Mary	Adrienne Moore
Rico	John Effrat
Mme. Borcmwatski	Mrs. Wm. Faversham
The Doctor	Donald Mackenzie
Elizabeth	Vega Keane

While Byron Taylor's play about old-time circus days, which had its world preem at the Little Civic theatre here, has a theme which could be interestingly developed, there seems little chance of the ops in its present form attaining much success. Fault lies in Taylor's playwrighting, which is bad from several standpoints. Dialog is dated and unreal and his technique harkens to showboat mellers.

Story opens on the back lot of a wagon show circus in 1896 when one of the aerialists marries the daughter of the richest and meanest dowager in the county, against the mother's wishes. The old lady manages to separate the couple and the girl comes home to have twins. Two years later the man on the flying trapeze manages to get back to see his twin daughters and when refused kidnaps them. The dowager in the meantime has told her daughter that her husband was dead, and she dies of a broken heart.

Twenty years later the aerialist, now a clown because of an accident, is called to the old lady's home, she having decided she wanted to do right before kicking off. She is told that one of the twins she has brought up as her own granddaughter, is the illegitimate child of a high diver, and was substituted when the twins were returned to the old lady, and that the aerialist had kept one of his daughters and developed her into a bareback rider. The old lady visits the circus, buys it for $250,000 for the granddaughter, who is also in love with a young aerialist, for the inevitable happy curtain.

Estelle Winwood does the best she can with her lines, and John Effrat, the clown, is sufficiently capable of getting the most out of his. Adrienne Moore does well with the granddaughter part, and looks attractive. John Francis Kirk stood out as the circus owner, particularly in the scene when he was selling the circus. Balance of cast is adequate with most of the juvenile players having a better time than the audience.

Monte Fassnacht furnished two attractive settings, the backyard of the circus and a library. *Morg.*

'Boys' Still Tops Chi With $47,000, 'Abie' 9½G, 'Kiss' 16G, 'Tomorrow' 12G

Chicago, March 28.

"Something for the Boys" continued as the town's top grosser last week with estimated $47,000. Joan Blondell leaves the show next Saturday (1) at the conclusion of the current engagement at the Civic Opera House. Show lays off a week and reopens at the Cass theatre, Detroit, April 10 with Joy Hodges in the leading femme role.

"Abie's Irish Rose" limped along to $9,500 in its first week at the Studebaker. It's the same story at the Erlanger, with "Oklahoma" a continued sellout at $30,000.

"The Lady and the Clown" reopened the Civic last night (27) and the Blackstone will be relit with "Blossom Time," Sunday (2). "Rebecca," with cast headed by Florence Reed and Bramwell Fletcher, follows "Tomorrow the World" at the Selwyn theatre on April 17.

Estimates for Last Week

"Abie's Irish Rose," Studebaker (1st week) (1,400; $2.75). Opening eight performances took limpid $9,500.

"Kiss and Tell," Harris (46th week) (1,000; $2.75). Gained to hit $16,000.

"Oklahoma," Erlanger (19th week) (1,500; $3.85). Sellout $30,000.

"Something for the Boys," Civic Opera House (4th week) (3,600; $3.85). Nearly $47,000.

"Tomorrow the World," Selwyn (20th week) (1,000; $2.75). Held to around $12,000.

"Unexpected Honeymoon," Great Northern (18th week) (1,400; $2.75). Doing well at $7,500.

'KISS' 21½G, DANTE $11,900 IN DETROIT

Detroit, March 28.

"Kiss and Tell," following two strong weeks at the Cass theatre, went up another notch in its third week when it grossed estimated $21,500. Comedy remains another week before "3 Is a Family" comes in April 2.

Dante, the magician, did about $11,900 last week. Top is $1.65 for the magico show, which remains two more weeks before moving to the Nixon, Pittsburgh. It will be followed by "Doughgirls."

Current Road Shows

(March 29-April 8)

"Abie's Irish Rose" (1st Co.)—Studebaker, Chicago (29-8).

"Abie's Irish Rose" (2d Co.)—Belasco, Los Angeles (29-1); Metropolitan, Seattle (5-8).

"Allah Be Praised"—Shubert, Boston (29-8).

"Arsenic and Old Lace" (2d Co.)—Colonial, Boston (29-1).

"Blackouts of 1944" (vaude)—El Capitan, Hollywood (29-8).

"Blithe Spirit"—Metropolitan, Seattle (29-1); Lyric, Vancouver, Canada (2-8).

"Blossom Time" (1st Co.)—Curran, San Francisco (29-1).

"Blossom Time" (2d Co.)—Bijou, Battle Creek (29); State, Kalamazoo (30); Keith's, Grand Rapids (31-1); Blackstone, Chicago (2-8).

"Chicken Every Sunday"—Plymouth, Boston (29-1).

"Connecticut Yankee" — Ford's, Baltimore (29-1); National, Washington (3-8).

"Dane"—Shubert Lafayette, Detroit (3-8).

"Decision"—Shubert, New Haven (5-8).

"Doughgirls" (2d Co.)—National, Washington (29-2); Municipal Auditorium, Charlestown, W. Va. (4); Wheeling (6).

"Follow the Girls"—Boston Opera House (29-1).

"Gay Nineties Revue"—Cathedral, New Castle, Pa. (29); State, Harrisburg (30-1).

Gilbert and Sullivan Repertory—Mosque, Newark (29-1).

"Good Night, Ladies"—American, St. Louis (29-1); Cox, Cincinnati (3-8).

"Ice Follies of 1944"—Minneapolis Arena, Minneapolis (29-8).

"Ice-Capades of 1944" — Kansas City Pla-Mor Ice Palace, Kansas City (29-6); Dallas Arena, Dallas (8).

"I'll Be Seein' You"—Walnut, Philadelphia (29-1).

"Janie" (1st Co.)—Bushnell Auditorium, Hartford (29); Shubert, New Haven (30-1); War Memorial Audi., Trenton (3); Lyric, Allentown, Pa. (4); Karlton, Williamsport, Pa. (5); Playhouse, Wilmington (7-8).

"Janie" (2d Co.)—Royal Alexandra, Toronto (29-1).

"Junior Miss" — Locust Street, Philadelphia (29-8).

"Kiss and Tell" (2d Co.)—Harris, Chicago (29-8).

"Kiss and Tell" (3d Co.)—Geary, San Francisco (29-1); Biltmore, Los Angeles (2-8).

"Kiss and Tell" (4th Co.)—Cass, Detroit (29-1); American, St. Louis (2-8).

"Life With Father" (2d Co.)—Majestic, Forth Worth (3); Auditorium, Shreveport (5); Music Hall, Houston (7-8).

"Oklahoma" (2d Co.)—Erlanger, Chicago (29-8).

"Pretty Little Parlor" — Wilbur, Boston (29-8).

"Rosalinda"—Forrest, Philadelphia (29-8).

"Searching Wind" — Playhouse, Wilmington (30-1); Ford's, Baltimore (3-8).

"Sheppey"—Bushnell Auditorium, Hartford (1); Colonial, Boston (3-8).

"Sim Sala Bim"—Shubert Lafayette, Detroit (20-1).

"Something for the Boys"—Civic Opera House, Chicago (29-1).

"Sons O' Fun"—Biltmore, Los Angeles (29-1); Municipal Audi., Long Beach (3); Civic Audi., Pasadena (4); Civic Audi., Fresno (6); Curran, San Francisco (8).

"Student Prince" — Pueblo Auditorium, Pueblo (29); Auditorium, Denver (30-31); Geary, San Francisco (2-8).

"Three's a Family" — Hanna, Cleveland (29-1); Cass, Detroit (2-8).

"Tobacco Road"—Erlanger, Buffalo (29-1); Nixon, Pittsburgh (2-8).

"Tomorrow the World" (2d Co.)—Selwyn, Chicago (29-1).

Det. Civic Opera $75,000 in Black

Detroit, March 28.

Detroit Civic Light Opera Assn., municipally sponsored, varied the usual outdoor summer pattern this season by playing indoors during the winter in competition to the regular legitimate houses. The result has been 10 light opera shows, spread over 10 weeks, which rang up a total of $420,000 (estimated), with better than $75,000 in the bank for next season.

According to Max Koenigsberg, production head, next season will be extended, probably to 15 weeks.

'SONS O' FUN 23G IN L.A.; 'ABIE' OKAY 7G

Los Angeles, March 28.

Local legit sector is still pulling at boxoffice, with all theatres lighted. Downtown is being led by the Biltmore with "Sons o' Fun," show piling up $23,000 on first week and after the same or better current stanza. "Abie's Irish Rose" leaves the Belasco Saturday night (1) for Seattle to open run at the Metropolitan there April 5. Show clocked $7,000 estimate for eighth week and should do same this week. "Sweet 'n' Hot" at the Mayan is dropping, not getting much more than $5,500 its current week, the ninth, after the same last week.

"Blackouts of 1944" at the El Capitan, Hollywood, is still hitting its regular $15,000 for the 92d week. "Yours for Fun" was taken over by George Shafer, lessee of the Hollywood Playhouse, and stays on temporarily. First week of new management took estimated $8,500. "Cavalcade of Mysteries" at the small Playtime clocked $4,000 estimate for first week and will approach same this stanza. "Meet the People's" third week at the Assistance League Playhouse will get $3,800.

'Janie' $17,000, OK, In 11 Shows at Wash.

Washington, March 28.

"Janie" in 11 performances last week at the National grossed $17,000, better than par since the Brock Pemberton play received indifferent notices. "The Doughgirls," which opened Sunday (26), has a heavy demand.

Shows in Rehearsal

"Rebecca"—Victor Payne-Jennings.

"Helen Goes to Troy"—New Opera Co.

"Dream With Music" — Richard Kollmar.

"Public Relations" — Robert Blake.

"Sheppey"—Jacques Chambrun.

"Decision" (road)—Edward Choate.

Inside Stuff—Legit

Expected to relieve Broadway musical show booking congestion is the former Jolson theatre, renamed the Century. Situated in the off Broadway location of Seventh avenue near 59th street, house reverts to legit with "Follow The Girls" on April 8. For years the house was used for foreign-language pix and became a virtual shambles, but is being reconditioned by the Shuberts. Century theatre originally was on Central Park West, where spectacles were staged, including "The Miracle." It is now the site of an apartment house carrying the same name.

The Jolson was the first legiter (excepting those at Columbus Circle) removed from the theatre zone, being completed in 1921, when it opened with Al Jolson in "Bombo." At that time it was believed that Broadway legit would gradually move northward to Central Park, and while there were several houses built around 53rd street, the trend suddenly stopped and 52nd street has since been the deadline. Another major house, the Ziegfeld, at 54th street, was part of an upper-Sixth avenue development and flourished while Flo Ziegfeld was active. It has been used for films but will be another legiter separated from the theatre district when it reverts to shows next season. It was recently purchased by Billy Rose and Ben Marden.

When the Shuberts went into receivership they let go of the Jolson, along with other theatre properties. Several months ago they again acquired the property. There have been no stage shows at Columbus Circle for many seasons.

The Charles Gaynor, who is credited with two numbers in the London revue, "Sweeter and Lower," which stars Hermione Gingold, is Lt. Charles Gaynor, young American songwriter and librettist, who is somewhere in England with the Signal Corps. Gaynor wrote two original revues for the Pittsburgh Playhouse in past seasons and later did the music for "Finger In the Pie," for which John Monks, Jr., and Fred Finklehoffe turned out the book. Eddie Dowling owned the musical and planned to produce it four years ago, but dropped the show for unknown reasons. During a recent leave in London, Gaynor met Miss Gingold and showed her some of his stuff. She picked "Cinderella" and "Mabel," both of which were introduced in Playhouse productions in Pittsburgh, and immediately inserted them in the London hit.

Agnes DeMille appeared before Equity's council last week and asked whether it would be alright to film her ballet in "Oklahoma" (St. James) for free, since the picture would not be used commercially. Council said no exception could be made to the rule and, therefore, the dancers would have to be paid one week's salary. The request was regarded as strange considering that the show is a cleanup on Broadway and in Chicago for the Theatre Guild.

It was announced that the Guild will organize a ballet company next season and it was indicated that the film would be used for instructional purposes. Idea is to present an evening's show consisting of four so-called "ballet plays," an old idea used for interval diversion between acts of plays. Guild offers $500 for the best ballet play written around an American subject.

The Theatre Guild's three-ply jackpot, "Oklahoma," "Othello" and, latterly, "Jacobowsky and the Colonel," is regarded by showmen as more than offsetting the Guild's previously lean years. "Jake," as the "Colonel" play is affectionately called within show biz, is now a hot property for Hollywood bids.

It's also a great deal for Jack Skirball, theatre owner and indie film producer, who gets 25% of the net profits without a dime investment. His original advances to Clifford Odets (whose adaptation of the Franz Werfel play failed to jell), plus other costs, were remitted on top of the 25% slice when Lawrence Langner, for the Guild, took over the play. Thus were Sam Behrman and Elia Kazan brought into the legit production, Skirball is billed with the Guild as co-presenter.

Lester Meyer, who operates the Empire, N. Y., which houses the smash laugh show, "Life With Father," will produce on his own next season. He now has a financial interest in three attractions, "Arsenic and Old Lace," Hudson; "Tomorrow the World," Barrymore, and "Mrs. January and Mr. X," which opens at the Belasco Friday (31). Understood he invested more coin in the latter play than in any of the others.

Meyer is co-producer of "World" with Theron Bamberger, but because he was not so identified when the drama opened, his name doesn't appear in the billing in N. Y. However, the Meyer name appears in the road-show billing.

A new series of teaser ads for "Life With Father," Empire, have been started in the dailies by Oscar Serlin, appearing once weekly on Tuesday afternoon and Wednesday morning. Times is excluded because it will not accept more than 28 lines from legit shows, the "Father" insertions being 50 lines, one column. Present series features professions and trades—"Has your doctor seen it?"—and so forth. Sketches are by Helen Hokinson of the New Yorker.

Campaign will cover 21 weeks. Previous series of a similar nature was sketched by other New Yorker artists, those having been assigned being Will Cotton, Abe Birnbaum, R. Taylor, Whitney Darrow Jr., and William Auerbach-Levy.

Harry Squires Resigns Morris Agcy. to Form Own Concert Bureau

Harry Squires has resigned from the William Morris agency, effective June 1. He intends opening an agency to handle concert artists, a field he has been working in at Morris for some time. Squires formerly was a band booker.

Squires' resignation is said to have been filed in objection to the agency's acquisition of James A. Davidson, who joined the agency this week. This is denied, however. Davidson's joining Morris indicates an expansion of the concert department. He manages Lily Pons, Lauritz Melchior, Jose Iturbi, Rise Stevens, Jeannette MacDonald, and others.

Operetta on Grieg's Life Due in June on Coast

Los Angeles, March 28.

"Song of Norway," operetta, is scheduled to open here June 12. Story by Homer Curran, with the final book by Milton Lazarus, is based on the life of Edvard Grieg and will feature all of the composer's music, emphasizing the "Concerto" and "Peer Gynt" suites.

MPTA Drew Blank With Grace Moore Concert

Springfield, Mass., March 28.

Local music impresario, Edward H. Marsh, was busy this week denying allegations by officers of the Massachusetts Parent Teacher Association that only he and Grace Moore, and not their child welfare program, benefited from the concert at which he presented Miss Moore in the municipal auditorium March 3. Receipts fell $187.50 short of expenses, although $3,200 was collected.

Meager sale of tickets, which filled less than half the 3,218 seats of the house is blamed for the failure of the concert. Marsh says he did not profit from the venture.

L. A. Operetta Season Set for May 8 Start

Los Angeles, March 28.

Civic Light Opera Co. picked Jerome Kern's "Sally" as the last of its four operettas to be staged this year at the Philharmonic Auditorium.

This year's program consists of "Show Boat," starting May 8; "The New Moon," May 22; "The Song of Norway," June 12, and "Sally," July 3.

D. C. Irony

It was expected that ads would call attention to the fact that theatre tickets bought now for performances after April 1 would call for a 10% admissions tax, whereas after the current deadline week the levy will be 20%. Managers, when asked why they didn't publicize this, said they had been told by someone in the Treasury Department that it "wouldn't be patriotic."

That dictum seemed ironic to persons aware that Congress refused to leaven the doubled admissions tax.

See Hits Okay Despite 20% Tax

Tickets actually purchased after Friday (31) must be accompanied by the new federal 20% admissions tax. Managers have not considered any plan to absorb the increased levy because it is only a guess whether the increased impost will affect attendance. Certainly the hits will not be dented since many tickets sold for future performances carry the present 10% tax. But at least one road show will absorb the tax and it is possible that at least a percentage of Broadway attractions will ultimately follow suit.

Most standouts have sold many tickets in advance for performances through April, May and June, with several virtually sold out beyond that month. All tickets in the racks calling for the 10% levy, which will be sold from Saturday (1) on, will be rubber-stamped and the double tax collected. In some instances tickets printed in advance with the present tax included do not extend beyond May 6 and all tickets ordered for subsequent dates will carry the 20% levy.

Strange prices are starting to appear in theatre ads, especially for incoming shows opening after this week. "The Searching Wind," coming to the Fulton, will have a $3.50 top, which ordinarily would be $3.85 at the boxoffice. New price, however, will be $4.20, while the opening-night top will be $5.40. Balcony prices on other evenings will be $3.60, $3 and $2.40. Similarly straight shows now at $3.30 top will be $3.60, the $4.40 musicals going to $4.80, while those at $5.50 will be $6. A different set of prices will apply in the agencies, of course.

First attraction known to have arranged to absorb the admissions tax in total is "Porgy and Bess," now at the City Center, N. Y. It leaves after another week, the Erlanger, Philadelphia, being the first stand thereafter. Scale at that house will be $3 top even, which up to now has meant $2.75, new tax raising the rate another 25c. In Philly the Government's share on "Porgy" tickets will be 50c each (or $1 the pair). There is a state admissions tax, however, amounting to 9c for tickets at the same price, so that the actual net to the show and house will be $2.41 per ticket.

Argue Right of Cohan Aide to Keep Scripts

The question of whether or not Herman Ackman is entitled to retain original manuscripts of the late George M. Cohan, or whether they rightfully belong to his estate, was argued last week before Surrogate James A. Foley.

Ackman, who was associated with Cohan for years, was either a "high class adviser or a typist," according to Judge Foley's summation of the divergent views presented by the attorneys.

The estate contends that he was merely a typist, called in by Cohan, who never had a personal secretary, when he had a manuscript to be typed from his handwritten notes. Ackman's contention is that he was little short of a collaborator and that Cohan gave him the manuscripts, together with other mementoes, in partial payment for his services.

SET 5 ST. L. REVIVALS

St. Louis, March 28.

Five of the 12 shows to be presented during the 26th season of the Municipal Theatre Assn., sponsor of al fresco entertainment in the Forest Park theatre, have been selected. Teeoff skedded for June 1.

All are revivals. They are "Vagabond King," "Music in the Air," "Maytime," "Hit the Deck" and "Eileen."

Mgrs., Equity Take Drastic Steps Vs. Ticket Brokers in Overcharging

By JACK PULASKI

Following suspension of four New York ticket agency licenses last week, the managers-actors (Equity)-controlled ticket code enforcement board got in further socks against brokers when on Friday (24) drastic punishment was ordered. The allegation was not for gypping but the charging of 75c premium for balcony locations, a code infraction though not illegal otherwise.

Attraction involved was "Oklahoma" (St. James), tickets for which are invariably sought by every visitor to the metropolis at any price. Nearly all accredited agencies adhere strictly to the law and code. Since the federal admissions law requires that all tickets be stamped with the price paid, a simple checking of ticket stubs revealed the supposed overcharge.

A number of tickets stamped by Mackey's agency setting forth the additional 25c collected resulted in Louis Schoenceit, who operates the agency, being asked to explain. Code's rule sets the premium for balcony tickets at 50c. The enforcement board ruled that the agency shall not be allotted any tickets for the week starting April 17. The broker was also fined $250.

Mackey's is one of the biggest distributors of tickets on Broadway. It is located on a popular theatre street (44th) not far from the St. James. Revealed that the code action will mean a loss to the agency of around $3,000, not considering the pay of the staff and disappointment to the agency's patrons. Mackey's has never been involved in gypping charges.

Code's limit on premiums has not changed since start of the code, but ticket prices have gone up at the boxoffices. It's argued that the 50c fee for balcony tickets is illogical when applied to hits. An instance is the scale for "Winged Victory" (44th Street), which charges $5.50 in the mezzanine on Saturday night. Same price applies downstairs, where the code fixes the premium at 75c. Schoenceit said the "Oklahoma" tickets had been wrongly stamped unintentionally. Admissions tax regulations call for some 15 different rubber stamps.

Bel Geddes Inherits $35,000 From Wife

Norman Bel Geddes, the scenic designer, is sole beneficiary of the estate of his wife, professionally known as Frances Waite, according to the New York State Transfer Tax Department. He receives $35,054.

Mrs. Bel Geddes was the daughter of Morrison R. Waite of Cincinnati, general solicitor of the Baltimore & Ohio Railroad, and great granddaughter of former Chief Justice Morrison R. Waite of the U. S. Supreme Court. She designed many costumes for the Geddes theatrical enterprises. She died Jan. 17, 1943.

A public notice appeared last week in N. Y. dailies, in which it was set forth that the firm of Norman Bel Geddes & Co., engaged in general business and designing, was dissolved as of March 15. Partners who withdrew and who will form their own firm: Roger Nowland, Peter Schladermundt and Katherine B. Gray. Geddes will continue at his present Rockefeller Plaza address.

10 Houses Set For Summer Circuit

Leventhal-Brandt interests are setting up its summer legit circuit, wherein current and previous Broadway legits will be routed at $1 top.

Circuit will tee off the latter part of next month with 10 houses as starter, several additional houses to be added in May. List includes Flatbush, Brooklyn; Brighton Beach, Brooklyn; Windsor, Bronx; Audubon, N. Y.; another uptown N. Y. nabe house to be set later, plus houses in Philadelphia, Boston and Atlantic City.

Circuit will set up shows for 20 weeks minimum by playing repeat dates in all houses. Attractions with sufficient b.o. stamina will be roadshown for runs in key cities after completing tours on the pop-priced circuit.

Jules Leventhal, general manager of the L-B combine, is currently represented on Broadway by "Two Mrs. Carrolls" and "Ramshackle Inn."

'Turtle' for Servicemen; Prod. Salaries Waived

"The Voice of the Turtle," three-person comedy smash at the Morosco, N. Y., will suspend its run June 24 but during the following week gratis performances will be played for men in the armed forces. Alfred de Liagre, Jr., "Turtle" producer, has made arrangements to distribute tickets for the added week through the Red Cross.

Margaret Sullavan, Elliott Nugent and Audrey Christie, who comprise the cast, have waived salaries for those performances, same going for John van Druten's royalties as author. While the house will be rent free, de Liagre will defray the wages of stagehands, ushers and other employees.

"Turtle" is to resume Aug. 28.

Lew Cantor Eyes Musical Version of 'Beaucaire'

Lew Cantor, who has been inactive for several seasons, is mulling a return to legit producing via a musical version of "Monsieur Beaucaire." Producer is reported angling for Warner Baxter, film star, for title role.

"Beaucaire" had previously served as legit vehicle for Walter Hampden. It has also been done in opera but never as a straight musical.

Dunning Delayed in S. A.

Making arrangements for music to be used in his "King Coffee" musical, which George Abbott is to produce on Broadway next season, has delayed playwright Phil Dunning in Rio de Janeiro.

Dunning has been expected back in the States before this. He's been in Brazil for atmosphere for his show, which has a Brazilian background.

MIAMI BEACH PLANS SEASON OF OPERETTAS

Using as its model the Forest Park Open Air Theatre in St. Louis, the city fathers of Miami Beach are planning to convert the band shell area of Flamingo Park into a municipally-sponsored open-air theatre to be known as "The Miami Beach Theatre Under the Moon." Project will be underwritten by Miami Beach residents who are being asked by the city council to contribute $35,000 for the purpose of forming a non-profit corporation to operate the venture.

Plans are for theatre to be operated eight weeks next season (winter) with a series of operettas.

Originator of the Miami Beach municipal theatre plan was Laurence Schwab, who will act as its producing director, in which capacity he is also connected with the St. Louis setup.

'G'wich Village Follies' Slated By Morris Green

Morris Green, more or less inactive in legit producing since dissolution of partnership with A. L. Jones, now deceased, expects to resume activities as producer of a new edition of "Greenwich Village Follies," skedded for summer run in New York after out of town break-in.

John Murray Anderson, who devised and staged original and subsequent editions, will again stage.

Suit Vs. 'Teeth'

Suit for $3,375 damages for alleged breach of contract was disclosed in N. Y. supreme court Monday (27) against Michael Myerberg, Lee Shubert among others associated in production of "Skin of Our Teeth," when Alexander Ince, ex-assistant manager of the show, sought to examine Myerberg. The motion also asked for the production of all books and records for examination before trial.

OBITUARIES

HERMAN SUSSMAN

Herman Sussman, veteran exhibitor, in the business for over 25 years, died March 21 in Miami of a heart attack on the eve of his planned return to N. Y. Hooked up with the Brandt circuit which handled his buying; he controlled five houses in Westchester and Dutchess county, N. Y.

In addition to his widow, two brothers, three sisters and a stepson, he is survived by Bill Sussman, a nephew, who is a division sales manager for National Screen Service and was formerly eastern division sales chief for 20th-Fox.

CHARLES J. STEVENSON

Charles J. Stevenson, who had been in managerial end of show business 40 years, died in Denver, Col., March 18. Poor health had forced his retirement several years ago.

Stevenson began his showbusiness career as theatre manager in Cleveland, later going to New York to go with B. F. Keith booking office. Subsequently he went to Denver where he had managed theatres for past 25 years.

Survived by his widow.

FREDERICK LeROY SUTTON

Frederick LeRoy Sutton, 63, company manager of road company of "Tobacco Road," died March 22 in Canton, O. Widely known in N. Y. show business, he had been identified for years with Al Wood's productions there and on the road.

He had been manager and played role of "James Peabody" in "Tobacco Road" for past three years. Survived by widow.

HARRY B. LACY

Harry B. Lacy, 54, for years with minstrel companies, died in Reading, Pa., March 25. After retiring from stage, he engaged in insurance business and politics. In 1942, his campaign for Edward Martin for governor of Pennsylvania was successful, carrying Berks county and Reading despite fact that they are normally Democratic strongholds.

Leaves widow and a daughter.

ALEX COHN

Alex Cohn, 62, died of a complication in New York Saturday (26). A former actor he was a company manager in Yiddish show circles for 25 years.

During the past several seasons he was connected with the National, lower East Side, N. Y., and was credited with the success of vaude policy at that house.

JOHN COFFEY

John Coffey, 35, dancer in many pictures, died in Hollywood, March 25. He appeared in musical films with Betty Grable and Alice Faye. Born in Kansas, he went to Hollywood to stage musicals and was under contract to 20th-Fox for 12 years.

Survived by mother and sister.

OTTO ROTH

Otto Roth, 65, owner and founder of Blackhawk Restaurant, Chicago, died in that city March 22 of heart ailment. He had owned and operated Blackhawk since opened in 1921.

Survived by his widow, a son, lieutenant in Marines, and a daughter.

JAMES COLQUITT TYSON

James Colquitt Tyson, 56, formerly director of vocal chorus at Roxy theatre, N. Y., and organist at St. Ann's Episcopal church, Brooklyn, died in New York, March 21. He had been orchestrator for Philadelphia Symphony and other orchestras and for music publishing firms.

Survived by widow and a daughter.

WALLACE A. WORSLEY, SR.

Wallace Ashley Worsley, Sr., 66, early motion picture director, died in Hollywood, March 26. Worsley came to Hollywood from Broadway in 1916, starting in films as director. He handled Clara Bow's initial starring picture and was sole director for Lon Chaney, Sr.

Survived by widow and a son, Wallace Ashley Worsley, Jr., assistant director at Metro.

HENRY C. JENSEN

Henry C. Jensen, 84, early picture theatre operator in Los Angeles area, died March 24 in Glendale, Calif. Besides two houses he built and operated in Glendale, he also had the Melrose and Hollyway, in L. A.

Survived by widow, son and a granddaughter.

FRANCIS H. SAYLES

Francis H. Sayles, 52, stage and screen actor, died March 19 at his home in Hollywood. Born in Buffalo, N. Y., he had been in films since 1930 after long stage career. Most of his film work had been in westerns.

ERNEST A. FRANKLIN

Ernest A. Franklin, 67, bandmaster, died March 19 in Traer, Iowa. He was leader of Traer band for years, conducted Moose band in Waterloo and was leader of Parkerburg municipal band years ago.

Survived by widow, a brother and two sons.

JOSEPH M. RATLIFF

Joseph M. Ratliff, 66, former musical comedy player, died in North Hollywood March 24.

He appeared in "The Red Mill," "Girl Behind Counter" and other musicals 25 years ago. Went into insurance business when retired from stage.

Lord Charles Cavendish, 39, husband of the former Adele Astaire, sister and former dancing partner of Fred Astaire, film star, died March 23 at Lismore Castle, Eire. Travel ban was lifted so that Lady Cavendish could attend husband's funeral.

Bernard J. Daley, 41, died at Will Rogers Memorial hospital, Saranac Lake, N. Y., March 20. A native of Burlington, Vt., Daley had played with name bands including Paul Whiteman and Guy Lombardo.

Mrs. M. A. Hunt, 65, known professionally as Kate Fitzgibbon, died March 19 in Midland, Mich. She played leading roles in stock prior to her retirement eight years ago. On stage more than 40 years.

Alfred M. Masters, 52, scenic artist, died March 24 in Kansas City, Kans. Survived by widow, mother, a daughter, four sons, a sister and two brothers.

Pedro de la Torre Cervantes, 66, Mexican stage tragedian, famed for his Don Juan Tenorio roles, died in Mexico City, March 18. Widow and two children survive.

Father of Frank Buck, 95, died March 24 at San Angelo, Texas. Son is hunter and explorer who's also been in films.

William H. Walker, 54, manager of Varsity theatre, Springfield, Ill., died March 23 in Decatur, Ill.

Father, 93, of Tommy Nip, vaude team of Nip and Tuck, died in New York March 21.

MARRIAGES

Phyllis Bounds Hauret to George Edward Hurrell, Long Beach, Cal., March 12. Bride is a fashion designer; groom is portrait photographer for film celebrities.

Grace May to Sgt. Campbell Norsgaard, March 26, New York. Bride is with the Ice Ballet at the Hotel New Yorker, N. Y.; groom is with the Norwegian Air Force.

Evelyn May Drabble to Corp. Carl Woods, March 18, Canton, O. Bride is vaude performer who recently returned from USO-Camp Shows tour.

In Memoriam

Joseph Schillinger

1895-1943

A Great Teacher

Distinguished Scientist and Mathematician

And The Illustrious Creator

of

The Schillinger System of Musical Composition

Myer Alexander
Richard Benda
Robert Russell Bennett
Rt. Rev. Msgr. Lawrence H. Bracken
Will Bradley
Clarence Cox
Jesse Crawford
Lyle Dowling
Jessica Dragonette
Carl Fischer, Inc.
Benny Goodman
Dr. Jerome Gross
David Holguin
Alvin Johnson
Paul Lavalle
George Leeman
Gus Levene
Franklyn Marks
Bernard Mayers
John McManus
Glenn Miller
Lyn Murray
Val Olman
Charles Paul
Rosa Rio
Harold J. Rome
Ted Royal
Rudolph Schramm
Arnold Shaw
Nathan Van Cleave
Mark Warnow
Paul Weirick
Paul Whiteman

Literati

Continued from page 23

dare, hoping they will not be called to account under the laws against obscenity.

"It is not a self-imposed task that causes the Postmaster General to bring certain publishers to a hearing to show cause why they should enjoy the preferential second class rates of postage. So long as the statute laws remain unchanged, I shall continue to execute them with prudence but with diligence."

Caldwell's 3 Weeklies

Late Sherwood Anderson, after attaining fame as one of America's greatest folk novelists, bought a small-town weekly to which he devoted most of his efforts during the latter part of his life.

Now, Erskine Caldwell follows suit. Delineator of "Tobacco Road" has acquired an interest in three weeklies in South Carolina, Allendale County Citizen, Hampton County Guardian and Jasper County Record. In on the ownership with the novelist is his father, a minister, Rev. Ira S. Caldwell.

Caldwell now on the Coast in a film writing stint. Will actively participate in the operation of the three weeklies at least part of each year.

Eliot's "Hour of Triumph"

George Fielding Eliot (Maj., ret., U.S.A.), war analyst of CBS and columnist for the N. Y. Herald Tribune, sharply defines the final steps to victory, and the means of achieving permanent peace and world security, in his latest book, "Hour of Triumph," published by Reynal & Hitchcock.

Concerned in part with the broad lines of strategy in which the war will be won, book deals in the main with the situation the American people will face when the enemy is defeated.

Chi Collaboration

Louis Bromfield and Thomas Mann, who are collaborating on "The Woman of the 100 Faces" for a screen production, are skedded to meet for the first time on yarn this week in Chicago. Story is a creation of Maximillian Ilyin.

Henry Leiser, of William Morris office, brought the authors together to work on it as a picture possibility. It will be Mann's first for the films.

Press Club's Scotch Clamp

Washington's famed National Press Club, battling to save its dwindling supply of Scotch, has just slapped through a new rule that Scotch will be served only in its bar and cardroom and that members may not bring guests into either.

In addition, Mondays are to be observed as "Scotch-less" days. If the supply situation eases up after 60 days, the rule may be rescinded.

CHATTER

H. Bernard Sobel's "Film Futurities" in Theatre Arts mag.

Joel Graham appointed picture editor of Coronet magazine.

William French sold a story of Alaska, "One Woman's Army," to Reader's Digest.

Red Cross needs qualified editorial assistants in Washington, college muggs preferred.

Rosemary Taylor, the "Chicken Every Sunday" author, in N. Y. from her home in Arizona.

Homer Rockwell, Hunter Publications veepee, looking over fan mag situation in Hollywood.

A new printing of 20,000 copies of "Wedding Ring," by Beth Brown, is bowing off the presses.

Jean Hersholt's first novel, "Dr. Christian's Office," will be issued in May by Random House.

Major Charlie McArthur in Washington, now over illness. Heads info dept., Chemical Warfare.

Dixon Wecter wins Houghton Mifflin $2,500 "Life in America," for a book about ex-soldier's return.

Clifford Dowdey doing work for Public Division of the Adjustant General's office in Washington.

"The Age of Washington Irving," by Van Wyck Brooks, will be published by Dutton this summer.

John Abbink placed in charge of all the McGraw-Hill editorial operations, with the title of exec v.p.

Anna Lee, film actress, in Las Vegas writing the final chapter of her book about overseas camp touring.

Marc Edmund Jones, once fiction mag writer, now occult and astrology, just published, "Key Truths of Occult Philosophy."

Angus Cameron, once with Bobbs-Merrill, now editor-in-chief for Little, Brown, will work between Boston and New York. C. R. Everitt now becomes head of trade department.

"Tent Show," new novel by Peggy Dern brought out by Arcadia House, Inc., is about ready for the bookstalls. It's a saga of the Williams family and their tent show operations.

The American Weekly since last September has jumped about 500,000 in circulation, now being 8,300,000. Ad rates about the same and not cut in half as reported, though size of paper reduced.

Chester Kerr, ex-director of the Atlantic Monthly Press, has resigned as chief of the OWI Book Bureau to enter the armed forces. His work will be handled temporarily by Oscar Schisgall, chief of the OWI Magazine Bureau.

Robert A. Hereford, author and press association writer, has joined the staff of St. Louis Star-Times as feature editor. He is the author of "Old Man River," selected as an alternate choice by both Book-of-the-Month Club and Literary Guild.

James Moynahan, special writer with March of Time for about a year, has been advanced to chief publicity writer by P. A. Williams, M. of T. ad-publicity chief. Former was script writer for March of Time in Paris and London before the war.

Llewellyn Miller appointed executive editor in charge of Hollywood activities of the Ideal Women's Group of magazines, of which William M. Cotton is publisher. Francis Morrin continues with the company as western editor of Movie Life, Movie Stars Parade and Movies Magazine.

50th Anni of Pix

Continued from page 1

is preparing a large pressbook for the country's exhibitors.

Harold Fitzgerald, president of the Fox-Wisconsin circuit, part of the National Theatres chain owned by 20th-Fox, has volunteered as chairman of the exhibitors committee. Among other things, he plans restoring the first film theatre in Milwaukee exactly as it was when it opened to show pictures. Fitzgerald is due in N. Y. tomorrow (Thursday) to discuss plans.

In connection with the celebration, extending from April 14 to Dec. 31 next, exhibitors will work out their own plans locally to tie in with the 50th anniversary of pictures that moved, which is not to be confused with nickleodeons. Dates may be chosen in various cities when the first picture house opened, or the tieup on the celebration may be to honor the birthday of a local circuit founder or pioneer.

Pressbook on the 50th anni campaign, which is going to all the country's exhibitors, includes special stories, stills of early pictures, historical data on the growth of the industry and its pioneers, exploitation material and suggestions, theatre displays, radio contest ideas, ad catchlines, special accessories, and a list of old short subjects which are available from the various distributors.

An interesting sidelight in connection with the first showing of pictures that moved at 1155 Broadway, N. Y., operated by the Kinetoscope Co., was that the public was subjected to what might be culled "block buying." The Kinetoscope company had 10 machines, each showing a picture of 50-foot length at 5c per picture, but anyone wanting to look had to fork up at least a quarter and take five films. If they wanted the other five, they had to pay an extra two-bits.

Oddly enough, the site of the Kinetoscope film-viewing parlor, is again a shoe store. It was a Thomas R. Lombard who took a short-term lease on the site 50 years ago after obtaining the first 10 film machines from Edison.

BIRTHS

Mr. and Mrs. Ray Stark, son, March 22, Hollywood. Mother is the daughter of Fanny Brice.

Mr. and Mrs. Rudi Gruin, daughter, Albany, N. Y., March 20. Father is an announcer at WOKO and WABY.

Mr. and Mrs. John F. Whitehead, son, Los Angeles, March 22. Father was editor of Radio Life before joining the Marines.

Broadway

Denver Darling, singer, 4-F.

Dave Epstein in from the Coast.

Tom Fizdale back from the Coast.

Louis Sobol had cyst removed from face.

George Raft left for Hollywood yesterday (28).

Annual ASCAP dinner tonight (Wed.) at the Ritz.

Jules C. Stein, MCA prexy, due in from the Coast around April 7.

Leo Carillo in New York for p.a. at Loew's State tomorrow (30).

Publicist Ann Edison authoring Broadway story, "22 Grains of Salt."

Harry Essex now back with "Arsenic and Old Lace" at the Hudson, N. Y.

Paul Grossinger, going into Army, given a dinner last Wednesday (22) at Toots Shor's.

Charlotte Buchwald, who is Mrs. Lewis Harmon, has written a play called "Sex Is Out."

Lou Clayton ducked Hollywood and the Hillcrest C.C. to visit here with Schnoz Durante.

Rudolph Monter, producer of "Voice in the Wind" (UA) left for the Coast yesterday (28).

Joseph Pincus, 20th-Fox eastern talent executive off to Florida on his annual winter vacation.

The Milton Blackstone Agency taking additional space on West 57th street for its radio department.

Alan F. Cummings, head of Metro exchange operations, on indef. leave recovering from a recent illness.

Charles Francis Coe due back from Florida next month and to resume speaking trek for Hays office.

Al Margolies, talent rep, leaving next week for the Coast, where he'll be house guest of Alfred Hitchcock.

H. M. Bessey, Altec Service v.p., back from swing through middle-west.

Jimmy Rogers, son of the late Will Rogers, who has been producing on the Hal Roach lot, vacationing in N. Y.

"Bobino," played in Greenwich Village at Christmas time, will be Easter attraction at the Adelphi N. Y.

Broadwayites miss Harry C. Munroe, former general manager of the Bond clothes shops, who died recently.

Stanley Walker, of Herald Trib, fractured shoulder last week, but home after several days of hospitalization.

Johnny Burke remaining in the Diamond Horseshoe lineup an additional fortnight pending Bob Hall's return from his vacation.

Joe Shea, eastern representative of Cagney Productions, sufficiently recovered from operation to talk to friends at Polyclinic hospital.

Canada Lee, Helen Waren, Philip Huston and others will give bits from "Othello" and "Macbeth" at School of Social Research Sunday (2).

Jesse Block (& Sully) a likely addition to Arthur Kober's "My Dear Bella," which John Golden's producing this season on Broadway.

"Singapore Joe" Fisher, who escaped Singapore when the Japs took that city, will lecture on "The Pacific Aflame" at Town Hall, April 8.

Harry Clark slated for the service soon, which is forcing his withdrawal from "One Touch of Venus." Horace MacMahon turned down the part.

Meyer Davis, who just bought in on another show, "Helen Goes to Troy" back from Palm Beach. Jack Goldstein (20th-Fox) back from Miami Beach.

Hotel Gotham will open a new cocktailery and after-dinner spot on April 10. Boite to be called Edwardian Room. Was designed by Theodore Simpson.

Daily News Golden Glove boxing contests finaled between New York and Chicago winners at Madison Square Garden Monday (27). It was the 19th annual session.

No more stripping for Margie Hart—and that's an order from husband Seaman Jacobs, ex-p.a., now first looey in Army. Which makes Miss Hart a housewife these days.

Lalane Rivera, who was with the Met opera as Lillian Clark, made her nitery debut last night (28) at the St. Regis Maisonette, N. Y. She plays own accompaniment for her vocals.

Lee and Hal Horne's daughter, Barbara, is now "Mademoiselle" correspondent on the Duke U. campus where she attends. The Hornes, incidentally, due for a Coast quickie this weekend.

Joan Roberts' first for David O. Selznick will probably be a musical. "Oklahoma" star vacates Broadway smash in June. Alfred Drake, of same show, quits also in June for Columbia Picts.

Mrs. Lora Valadon, of the wire cycling turn of Dan and Lora Valadon, has fully recovered from injuries suffered five years ago in the act and is going to rejoin the act of Dan and Lora Valadon.

"Winged Victory" cast gave Moss Hart a welcome-back party and show at the Hotel Astor Roof last week on the occasion of the author's return from Hollywood, where he scripted the film adaptation for 20th-Fox.

Pvt. Barry Nelson, absent from the cast of "Winged Victory" for the past three months because of illness, returned to the show at the 44th St. last night (Tues.). In his absence, Pvt. John Andes had been acting that part.

Mazzone-Abbott Apaches, featured in Lou Walters' "Montmartre Madness" revue at the Latin Quarter, signed for Republic film, "Brazil." Pamela Britton, recent vocalist with Don McGrane's orchestra at the Latin Quarter, signed by Metro for "The Harvey Girls."

Sophie Tucker will be hostess to 250 servicemen at the Lambs club tomorrow night (30). But since no ladies are permitted in the Lambs, Soph will welcome the boys via telephone, singing a song for them also. Only two other ladies have been hostesses up to now, Gertrude Lawrence and Katharine Cornell.

Rio de Janeiro

By Phil Dunning

Opera season at the Municipal opens in June.

Jan Clayton making S.A. camp show tour on way back to Hollywood.

Berent Friele, Coordinator of Inter-American Affairs, to States and vacation.

Soccer football the most popular sport in Brazil. Some of the Stadiums seat 80,000 people.

The Urca and Copacabana Casinos angling for American name entertainers for their April shows.

At the request of actor and author societies, 10 picture theatres being turned back to stage shows.

Eurico Silva's new comedy, "Veneno de Cobra," at Rival Teatro, is a hit here and might be seen in the States next season.

Joracy Camargo's new comedy, "Nos, as Mulheres!" ("We, the Women"), with Eva Tudor starred, will follow "Abico da Cegonha" into Teatro Serrandor.

The Carnaval hit tunes, "Ninguem Ensaiou," "Eu Brinko," and "Seu Onofre," are some of the Brazilian numbers that will be used in the "King Coffee" show in the States.

House Reviews

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Earle, Philly

handles comic vocals in bigtime fashion.

Featured numbers are "I'm Coming Home," one of Heatherton's own compositions which he sings ironically in view of the spot he's heading for. Ray and Miss Warren also team up in a pleasant arrangement of "Leave Us Face It." Chase kicks around "Paper Doll" and "Mairzy Doats" netting lots of giggles.

Jane Withers, the screen's "I-know-a-secret" hoyden, has grown into a looker, but hasn't lost any of that infectious good-humor and bounce which characterized her cinema personality. Although her voice leaves lots to be desired, she sells her songs to the satisfaction of all and bows off to a tremendous ovation.

Gal tees off with a medley of "Oklahoma" numbers, segues into a novelty bit tagged "I'm the Pinup Gal who Always Gets Unpinned," then winds up with "Shoo-Shoo Baby" going into a jitterbug routine with Hal Chase. It's all good fun.

Steve Evans adds to the hilarity with a zany act which is surefire. He's found out that the way to make an audience laugh is to laugh yourself. A bit in which he mimics the laughter of the various types in the pews downfront is hysterical. The guy is one of the top impressionists in the business.

House was well-filled when caught Friday afternoon. *Shal.*

Hipp, Balto

Baltimore, March 25.

Lenny Gale, Lewis & Van, Bob Easton & Stars (3), Pearl Williams, Charles O'Donnell, Felice Iula House Orch (12); "None Shall Escape" (Col) (2d wk.).

Change of stage layout to round out h.o. of film portion "None Shall Escape" (Col) is standard vaude leaning a bit on the nitery influence but well rounded in actual playing. Lenny Gale is allotted the emcee stint along with his own niche and is adequate. Fast opening is supplied by Lewis & Van, duo of swift tapsters who utilize tiny stairs for skillful routines and a selling challenge.

Pearl Williams, self accompanying her vocals on the ivories, is essaying straight pops in this assignment away from the couvert charges, and registers well. Following a typical version of "Milkman" she swings out with "Shoo Shoo Baby," "St. Louis Blues" and "Honeysuckle Rose" all sold to the very hilt. Makes good spot for Charles O'Donnell and his hokey business at a breakaway piano which brings considerable laughter and supplies a good change of pace.

Bob Easton and his mixed pair of midgets score well enough with their gagging, vocals and dancing. Tiny femme is cute and her partner gives out on xylophone and drums to good response. Closing spot has Lenny Gale, who mimics all the old reliables from Fred Allen to Eleanor Roosevelt and closes the show in good style.

Biz fair. *Burm.*

London

Will Rowland ill since crossing over to England.

Ernest Betts elected chairman of film section of Critics' Circle.

Lydia Kyasht's Russian Ballet to Winter Garden for brief season.

Return of blitz has caused big slump in sale of popular sheet music.

Firth Shephard back from recuperation at Torquay, after several weeks illness.

George Formby's film, "Bell Bottom George," banned for Eire; one scene shows George fooling Nazi spies.

David Lyons promoted by Odeon cinemas from house manager to assistant to John Dennett, publicity head.

Jack Hylton reviving "The Lilac Domino" at His Majesty's, March 21. Originally produced in 1918, it ran two years.

Metro has started filming first of new series of British made films, starring Robert Donat, Wesley Ruggles is director.

Jack Taylor has signatured Douglas Wakefield and gang to head his annual Blackpool show on South pier, skedded to open May 1.

Harry Salzman, now in OWI, in London looking up old show biz friends of time when he worked for Rottenburg & Golden in Paris.

J. B. Priestley's new play "How Are They at Home?" now in rehearsal with Jane Carr, Austin Trevor, Jennifer Gray and Noel Dryden in cast, Basil Dean producing.

St. Louis

By Sam X. Hurst

Arthur Nelson, puppeteer, a h.o. at Club Continental, Hotel Jefferson.

Harry C. Arthur, Jr., was host at a luncheon tossed for W. Ray Johnson, prez of Monogram Pictures, last week.

Film houses in St. Louis and Eastern Missouri collected a total of $73,472.83 for the Infantile Paralysis fund. St. Louis movie fans contributed $58,185.27.

"The Yellow Jacket" begins a 10-night run at the St. Louis Little theatre Friday (31). Cast includes Don Lochner, Valerie Brinkman Lutz, William Miller, Jerry Cuquet, Frank Peschka, Ellen Siegel, Emmet Dustin, Winnie Lane, Gay English, Lucille Williamson, Henry Ford, Sadie Gaines, Neil Preston, John Krieger, Harvey Obenhaus and Margaret Speer.

Buenos Aires

By Ray Josephs

Di Fiori & Martinez took over Teatro Casino.

Plans set for release of AAA's "Todo un Hombre" in Brazil.

Actor Fernando Ochoa back from Salta after personal appearances in many small towns.

Mario Soffici and Francisco Madrid off to Patagonia to shoot exteriors on forthcoming Pampa feature.

New indie distrib, Amerindia, formed to import U. S., Brazilian and Chilean picts. Also to produce locally.

Director Pierre Chenal will star his wife, Florence Marly, in a picture after finishing "Behold the Abyss," at Pampa.

Carlos Borcosque will direct "24 Hours in a Woman's Life" with Amelia Bence at Sono. Based on story by Stefan Zweig.

Screen writers joining Sociedad General de Autores de la Argentina, Authors' Society. Majority of local scripters work for more than one medium, but increasing number are concentrating on screen.

Mexico City

Nancy Torres, vet film actress, recovering from operation.

Arturo de Cordoba, here visiting, may work in films and radio.

Antonio Rojas Villalba, veepee of Station XEOY to U. S. on biz.

Henrik Szeryng, European violinist, featured on Coca-Cola's weekly programs on XEOY.

Esperanza Lopez Mateos translating "Watch on Rhine" into Spanish for stage presentation here.

Hernandez Sisters, singers on XEDN, Torreon, here for eight weeks disc recording and radio work.

Cine Hipodromo, suburban cinema, averted strike by paying $12,000 (Mex) in pay increases and adjust scales.

Alice Hutchinson organized picture producing company and inked Rosa Denegri to play lead in her first, "Tears in Valle" set to start soon.

John Steinbeck, enrolled as active member of film scripters and adapters union, filed script, "Pearl of Peace" with it. Slanted for Dolores del Rio.

Miguel Contreras Torres, producer of historic pix, and Alfonso Lapena, Spanish writer, readying film biog of Hernan Cortes, Spanish conqueror of Mexico.

"Cantinflas" (Mario Moreno), tramp comic, opens in Havana April 12 at radio station CSH for two weeks at reported $100,000 (Mex), highest ever paid a Mexican entertainer. Also set for stage work at Teatro Alcazar, Havana for big salary. He just finished film, "Grand Hotel" here.

Chicago

Hannah Williams heads the new show at the Latin Quarter.

Fred Evans resigned as dance director of the Chez Paree, succeeded by Olive Bernard, his assistant.

Fausto Cleva has been appointed artistic director of the Chicago Opera company by the board of governors.

Noel Nolan, formerly of Noll and Nolan, has joined the Palmer House production staff as Merriel Abbott's dance director.

Eddy Cramer orch opens April 7 in the Tavern Room of the Bismarck hotel, succeeding Armand Buisseret orch.

Frank Borgo, violinist with Tommy Low's band in the Pump Room of the Ambassador hotel, is forming his own unit to succeed Jim Blade in the Balinese Room of the Blackstone hotel when latter switches over exclusively to radio.

Australia

Fullers will road-show legit version of "Tobacco Road" with local cast.

Lieut. Lanny Ross scored nicely over Australian Broadcasting network recently.

Capt. Jerry Cargill planning further oldtime minstrel shows for jungle troop areas.

Reg Shelton, formerly assistant manager in Tasmania for Greater Union, killed in an air crash.

Major Lynn Cowan soon winds up New Guinea tour with John Wayne to return to looking after film fare for troops.

Williamson-Tait will ask government for permission to send dollars abroad for the importation of plays and players.

Hoyts circuit, under Ernest Turnbull, holding major convention in March, to set postwar cinema advancement plans.

Politics Nips

Continued from page 1

on a service show called "South Sea Scandals," which the servicemen put on last year and wowed them with it in the Pacific area.

However, Navy Secretary Knox put the quietus on the whole idea. Story here is that Knox believed it would look bad in an election year to have still another branch of the armed forces going in for Broadway theatricals.

Dietz-Duke's Coast Guard Musical Preems Tonight

Palm Beach, March 28.

"Tars and Spars," the musical revue with an all-Coast Guard cast (lone exception being Max Liebman of Metro) will preem here tomorrow (Wed.) at the Paramount.

An original musical, it was scripted by Howard Dietz, who also wrote the lyrics, with music by Vernon Duke, a Lieutenant in the Coast Guard Temporary Reserve.

Chief Boatswain's Mate Victor Mature, former Hollywood player, will appear in the revue, which is expected to tour the country a la Irving Berlin's "This Is the Army."

Argentina Eases

Continued from page 1

okayed and goes into the Cine Suipacha, Buenos Aires, Thursday (30). Paramount's "Let's Face It," also held up because Argentine authorities objected to even minor comedy cracks against Hitlerites, is another that's gotten the green light. However, a large number of other important anti-Axis and pro-democratic pictures are still waiting to obtain an official okay.

Chief reason for gradual letup is believed to be the growing scarcity of raw stock desperately needed by the Argentine film producers. The local industry has been growing increasingly adamant in pointing out to the Argentinian military government that the U. S. is hardly likely to continue shipping stock while American pictures are butchered and barred. Understood here that Hollywood toppers were even considering bowing out of the Argentinian market.

Argentinian broadcasters are hoping for some letup also, but nothing definite appears in sight so far. Control of the press remains strong, with the United Press still completely shut out of Argentina.

Hollywood

Dennis O'Keefe reclassified 1-A.

Eddie Bracken laid up with bronchitis.

Harry Ritz, of the Ritz brothers, divorced.

Virginia Van Upp laid up with bronchitis.

Al Levy became Frank Sinatra's personal manager.

Judy Canova christened a bomber at the Douglas plant.

Victor Mature in town on leave from the Coast Guard.

Walter Scharf, musical director at Republic, classified 1-A.

Doris Gilbert, screen writer, divorced Robert Abrahams.

Ginny Simms elected honorary mayor of Northridge, Cal.

William Peirce resigned as head planter for Universal studio.

Joan Fontaine leaving for Canada to help the war bond drive.

Charles Coburn returning to the Broadway stage in Autumn.

Erich von Stroheim convalescing at home after major surgery.

Claudia Dell leaving for Mexico City for radio and film commitments.

Lee Soble checked out of the Ben Pollack agency to open his own office.

Dr. Karl Wecker appointed manager of the Hollywood Bowl Association.

George Sidney returned to work at Metro after two weeks in New York.

Bernie Kamens to become publicity director for Sol Lesser, starting April 3.

Mark Hellinger celebrated a birthday party, but didn't mention the number.

Sir Norman Angell, British financial biggie, looking over the Hollywood situation.

B. G. De Sylva awarded an honorary citizenship of Oklahoma by Gov. Robert S. Kerr.

Sam Wood presented with a gold plaque by International to commemorate his 30 years in films.

Clarence Brown bought 96 acres in San Fernando Valley, aiming to build a hotel after the war.

Wally Vernon forgot to duck in a screen fight at Republic and wound up with six stitches in his head.

W. Ray Johnston returned to his Monogram desk after a two-month tour of the company's exchanges.

Captain Monroe W. Greenthal in town on an inspection tour for the Motion Picture Services of the War Department.

Maureen O'Sullivan recovered a $2,500 brooch snatched from her coat by a bobbysock who thought she was collecting a cheap souvenir.

Minneapolis

By Les Rees

Richard Crooks here for concert.

Barney Rapp continuing at Happy Hour nitery.

Walter O'Keefe held over at Hotel Radisson Flame Room.

Cuba & Juanita, dancers, topping Curly's new floor show.

Maurice & Betty into "Circus Days Revue" at Hotel Nicollet Minnesota Terrace.

Northwest Aviation Exposition currently at Auditorium featuring air heroes from all war fronts.

Herb Blass, Twin City salesman, still in first place in Warner Brothers' "1944 Round-Up" sales contest.

Captained by Bill Cameron, M-G salesman, New Hopkins theatre bowling team won Minneapolis Triangle league championship.

Al Rosen, former manager of Loew's State, New York, visiting brother, Eph, M-G Twin City salesman, en route to Frisco, his future home.

South Africa

Richard Spierman, representing Warner Bros., arrived from U. S. via Argentina for survey of territory.

"Fortress Cavalcade," big Army stage show produced by African Theatres at Alhambra, Cape Town, grossed $16,150 for Army funds.

United Artists made first deal with African Theatres by showing second-run "Rebecca" and first-run "Little Annie Rooney" at Empire, Johannesburg.

New cinema, Empire, opened by African Theatres at Muizenberg, suburb of Cape Town. Seating 1,200, it is probably the last new theatre to be built for duration.

South African Radio Artists threaten strike unless drastic improvement in conditions is granted by S.A.B.C. Principal grievances are poor pay plus long, inadequately paid rehearsal hours.

Washington

President Roosevelt saw "The Memphis Belle" last week and led the cheering for this technicolor short.

Capt. Phil Lampkin, former orchestra leader at Capitol, promoted to major, serving with Army in Panama Canal zone.

Army Hour on Sunday afternoon devoted much of its radio time to extolling motion picture industry for its 16 mm. contribution.

Shrine circus, which opened at Uline's on Monday night (27), arrived with a $40,000 advance sale. Joe Holman did promotion.

VARIETY March 13, 1944

In Lyn Murray, the producer-writer-director of "Columbia Presents Corwin" has a find. In some respects Murray is almost a discovery because his prowess has been accented on the choral chores, whereas his music here emerges importantly and significantly. In fact he almost emerged the star of the opener, so vivid were his orchestral and choral furbelows to accent the Corwinesque satire on Hollywood.

LYN MURRAY

CONDUCTING..

THE HOUSE OF SQUIBB presents

"To Your Good Health"

CBS—MONDAY, WEDNESDAY, FRIDAY—6:15 p.m.

CONDUCTING..

"Columbia presents Corwin"

"MOVIE PRIMER"
"THE LONG NAME NONE COULD SPELL"
"THE LONESOME TRAIN"

CONDUCTING..

On DECCA RECORDS

soon to be released...

- THE LONESOME TRAIN
- SNOW WHITE AND THE 7 DWARFS

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